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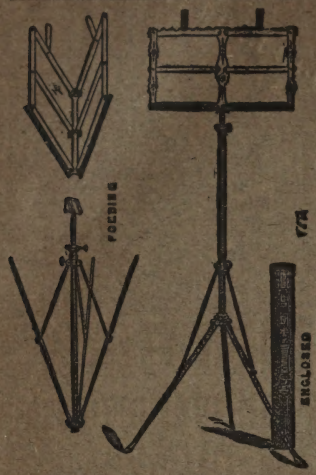

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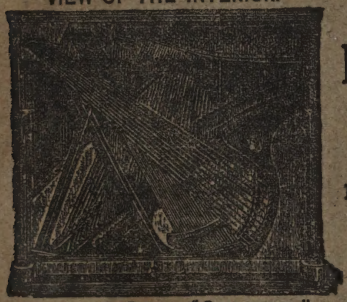

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479	Four Hymns, from "Original Tunes to Popular Hymns for Use in Church and Home," Vol. II.	Joseph Barnby.
480	O have mercy upon me (Lent)	Henry Leslie.
481	The Lord is exalted	John E. West.
484	O love the Lord	A. H. Mann.
486	O Lord, how manifold are Thy works (Harvest)	Sir G. A. Macfarren.
490	Behold now, praise the Lord	George J. Bennett.

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482	How sweet the moonlight sleeps	Henry Leslie.
483	Let the past be dead ("Colomba")	A. C. Mackenzie.
485	Blow breezes o'er the flow'ry lea	George J. Bennett.
487	Thine am I, dearest (Madrigal)	Claudio Monteverde.
488	To take the air a bonny lass (Madrigal)	John Farmer (1600).
489	Tell me, thou soul of her I love	E. A. Sydenham.

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SACRED HARMONIC SOCIETY. Incorporated 1882. Conductor, Mr. CHARLES HALLÉ.—FOUR CONCERTS will be given at St. James's Hall, on the following FRIDAY EVENINGS: February 23, 1883, Gounod's "Redemption;" April 6, Mendelssohn's "Elijah;" April 27, Schubert's Mass in E Flat and Mendelssohn's "Hymn of Praise;" May 11, Handel's "Messiah." Subscriptions for the Series of Four Concerts, 31s. 6d., 21s., and 15s., received at the Society's Offices, 25, Russell Street, Covent Garden, W.C. N.B.—There are vacancies in the Chorus for a few TENORS only. Apply to the Secretary, Mr. A. J. PUTTICK.

MUSICAL ASSOCIATION, 27, Harley Street, W. On MONDAY, January 1, 1883, at Five o'clock, E. J. Breakspeare, Esq., will read a Paper on "Musical Æsthetics." 9, Torrington Square, W.C. JAMES HIGGS, Hon. Sec.

COLLEGE OF ORGANISTS.—EXAMINATION FOR ASSOCIATESHIP on January 9 and 10 (either day), and for FELLOWSHIP on January 11, at 10 a.m. each day. Candidates' names must be sent in on or before Saturday, January 6. Full particulars on application.
E. H. TURPIN, Hon. Sec.
95, Great Russell Street, Bloomsbury, W.C.

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"This is one of the finest and most exhaustive biographies ever penned, and has been a standard work of reference and an authority on the subject of Mozart ever since the appearance of the first edition in 1859. . . . Jahn's 'Life of Mozart' is, of course, intended primarily for those who devote the main portion of their time to the study of music and musical history, either professionally or as amateurs. To them it is simply invaluable, for the author has taken occasion to include lengthy chapters on the state of musical cultivation generally at the time when Mozart appeared, and we are thus enabled to gauge the influence of the great master on the progress of the art. . . . To the ordinary reader the strictly biographical portion of this work will be the most entertaining, and this is fortunately written with lucidity and considerable charm of style."

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

JANUARY 1, 1883.

THE NEW YEAR.

ABOUT this time in the last century the political world was just on the spin, and nearing the vortex of the French revolution. Six years hence we shall be celebrating the centenary of that event. Many learned navigators in political science will be calculating the distance we have run and what are our bearings after a century of new methods of propulsion, and when we may expect to sight the lights or headlands of Utopia. There are not a few musicians who, in taking a similar retrospect in connection with their own art, have come to the conclusion that we are already in soundings, but that it is no promised land which is ahead of us. In short, they think we are in difficulties, and that music is falling on evil days. The raw material of the art, they tell us, is becoming exhausted. There are others who, sanguine in temperament and busy in their professional calling, would smile at such a fantastic conception of the future of their art. They found their belief on practical knowledge, both of men and music, and think naturally that so long as people have fingers and throats they will play and sing, and business will be brisk. The common-sense view of the professor is like that of the cobbler who, without any particular ideal or cosmogony, has a lively faith in the eternity of soles and upper-leathers. Still, the alarmists are far from being irrational. It is not only that the twelve semitones of the pianoforte have been fingered and thumbed into a tonicless pulp, but the primitive sounds and surroundings out of which the art of each nation has been partly evolved—hill and plain, sunshine and storm, the wind, the sea, the pipe, the horn—have been so used up in drama and symphony that in search of material we are now driven to the tent of the gipsy or into the nether-world of the Nibelung. There is always a glint of hope in a never failing direction—religion—as well as in physical science. Whilst the one provides us with methods and means—new strings, as it were—the other will stir them, fitfully but steadfastly. M. Gounod, if we can believe his interpreter in a recent interview, is of opinion that the characteristics of the music of the future will be simplicity and power. The same idea has occurred to many; and it only expresses negatively what has already been said in regard to the exhaustion of the materials of the art, except that it may specially refer to the technical resources by the aid of which compositions of the day are spun out and æsthetically coloured in dainty but fleeting tints. There is no objection to the colours, or to the weft or warp. The machinery and taste are perfect; but the stuff is defective, and, we may depend upon it, the fashion is about to change in respect to the material. Science points to ultimate redemption in just intonation and new qualities of tone—a combination that might endow the art with fresh powers and a kind of gorgeous simplicity of effect admirably suited for accompaniment to the higher class of declaimed or intoned drama. But musicians, for the present, have naturally a dread of any such revolution consigning the cherished masterpieces of absolute music, if not to oblivion, to a secondary position, besides rendering the labours of their own lives useless; for none but a genius of the first order can handle new materials effectively. Whether musicians like it or no, the prevailing torpor in the inventive faculties of the musical world proves that there is a hitch somewhere. The year opens again on the whole of Europe with a complete dearth of novelty. The men who are to the front, are old or middle-aged; and we know more or less all they are likely to accomplish. We have been informed, and suppose it to be true, that Mr. Carl Rosa has lately taken a round amongst the lyric theatres in Germany. He reports that the managers in the Fatherland repeat the same tale one after the other. "Give us," they say, "something—anything. We can find nothing that is new, or that will do." It is quite possible they may have asked, "Have you anything for us in England?" We cannot undertake to say what Mr. Carl Rosa may have replied; but not very long since, had we been in his position, we should have said, "No." Few would have the hardihood to say so now. In no part of Europe is there at this moment so vigorous and promising a musical awakening as in our own country. We have lately quite lost a somewhat objectionable provincial accent; and henceforth we shall be received into good continental society, and treated as one of the family of musical nations—even if for a time we are petted as a returned prodigal. Our younger composers have already extended our new-born fame beyond the four seas, and in opera we can look forward a few months hence to another and brilliant example of native talent. The only fear is that, in losing our provincial manners, we may be too eager to be of "very soft society, and great showing," and insist upon talking high German. For the moment it is true that the accent of the best music in all countries—Italy included—is German. It was not always so in Germany itself; and the accent begins to show signs of decay and innovation, which may sooner or later mar its general acceptance. The greatest composers, like very great authors in literature or science, belong to no nationality. The same may be said of all academic music. The true native element is best reflected in opera, and in the operas of minor composers, such as Kreutzer, Bishop, Balfe, Marschner, and—to rise in the scale—Weber and Auber, who were certainly not minor composers, nor were they giants. One of these days someone with sufficient knowledge and leisure will take up the subject "minor composers," and show us how the popular element they preserved gave staying power and individuality to rising art. It may be the duty of pedagogues to point to the highest examples and to disparage the rest; but it is not always wise. The other day we read a review of what was no doubt an excellent work by a lady, and entitled "Children's Tales: Moral and Otherwise." The reviewer seemed to prefer those that were "otherwise." What he meant is what we all mean by mildly protesting against dogmatic and academic injunctions. As for high moral imitations of great masters, we have been long enough in tow of Germany. It is time we slipped the hawser and sailed away under our own musical ensign. We must not forget that there are philologists who look upon us as Dutchmen speaking with a Celtic accent. Between the English Teuton and that portion of modern Germany which has lately, and indeed for a century and more, influenced her music there is no racial sympathy. We have in our own islands Celtic tribes of high musical gifts; we have our own musical traditions, as well as our own native moor and fell, and grange, and waving woodlands. The spirit of these dwells in our own simple music, and would thrive in more modern and complex forms, provided they are not cut-and-dry reproductions of old models. What we have to seek is to express our own English thoughts in an accent sufficiently conventional and refined

to be universally accepted. The country in which the merely national accent is best preserved is Spain; and it ranks below England and Russia as a musical country, supposing the test of rank to be the number of composers of European fame a country produces. A fondness for music is no test at all; and a too liberal patronage of exotic music and foreign artists is a proof of native inferiority. There is indeed another test—the national receptivity or sense of music. English deficiency in that respect is for us the most practical consideration at the present hour. What is now being done in the way of elementary musical education and in popularising the study of music will tend to renew the musical sense which certainly existed to some extent in England, irrespective of Celtic Britain, two or three centuries ago, and perhaps more in the last century than in this. We fear we should have to leave strictly musical considerations were we to attempt to pursue the subject. It is sufficient to remember that, with all our superior advantages at this period, the people in our towns, and particularly in the north, work incessantly amid dismal surroundings more debasing than mere poverty. The Maypole and morris-dance were perhaps sorry reliefs to serfdom; but they symbolise the wants of our day, and in the last century, from the reign of Queen Anne to the early part of that of George III., the country, whilst laying the foundation of present day commercial prosperity, and with a relatively sparse population, was blest for a long period with glorious summers and abundant harvests, which made rural England in many respects an Arcadia. In our day, rural England is being depopulated, and in some districts it is a forlorn expanse of pasture such as we see in the wilds of Australia; whilst the population in general is pressing on the resources of the country. Musical culture at the Universities, Royal Colleges, and Royal Academies will be of little avail unless the heart of the nation has room to throb in response to their music and react on the higher culture itself. Music is not like the study of Greek; it is an active and living influence, and would soon die of inanition if separated from the national substance. With all our fancied grievances, social and artistic, we can still say that never had we greater faith in the immediate future of English music than at this moment. The new year opens most auspiciously, in regard to general musical activity, education, trade and mechanical invention, as well as to the coveted prospect of taking our due rank amongst nations as creators within the limits still left in the music of our era.

"ELIJAH"

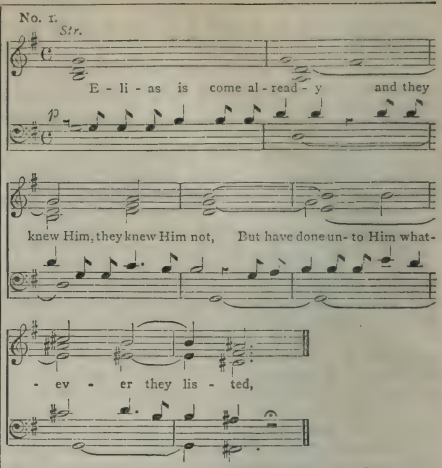
A COMPARISON OF THE ORIGINAL AND REVISED SCORES

By JOSEPH BENNETT.

(*Continued from page 656.*)

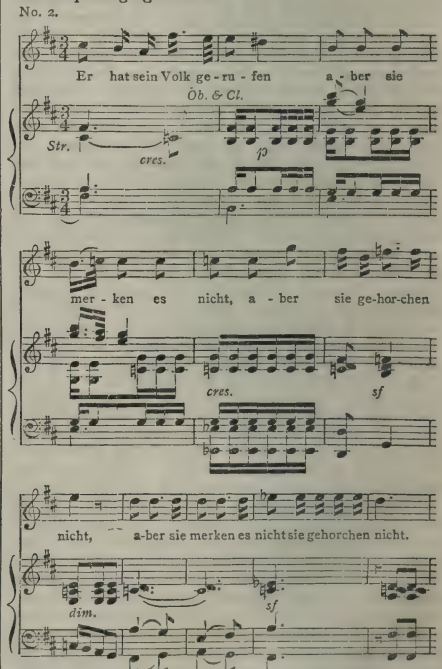
PART II.

THE second part opens in the MS. with a recitative for tenor, "Elias is come already, and they knew Him not, but have done unto Him whatever they listed." This recitative, which was sung at Birmingham by Mr. Hobbs, did not enter into the original plan of the work. Evidence on the point is clear, and, moreover, we know that Mendelssohn made the addition after his score had been copied and bound, the leaf on which the recitative is written being pasted in. A pencil note at the head of the page runs thus: "This is the beginning of the second part.—F. M. B.," while, as though to make assurance doubly sure, a second note, "A recit. comes before this," prefaces "Hear ye, Israel." The recitative is as subjoined:—



Its removal after the Birmingham performance was an act of judgment which few will be inclined to contest.

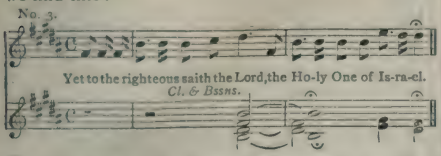
No. 21.—Aria, "Hear ye, Israel." The text, "Who hath believed our report, and to whom is the arm of the Lord revealed?" does not appear in the original Adagio of this number. Instead thereof, we find the passage given below:—



Some changes were also made in the scoring of the movement, mainly to give the wind parts further development, but they are not important enough for quotation.

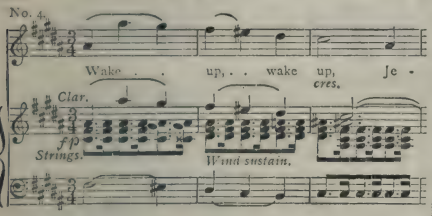
The recitative "Thus saith the Lord," connecting the Adagio with the Allegro molto, is altogether new as it stands in the printed score. In the MS. we find this:—

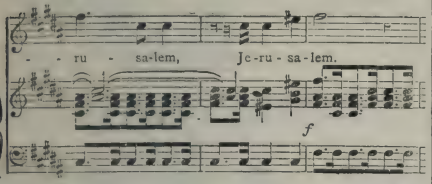
No. 3.



The Allegro molto was at first scored for three trombones, in addition to the instruments now employed. Removing these, Mendelssohn made other and important changes. In the first place he substituted the words "Be not afraid, for I am thy God; I, the Lord, will strengthen thee," for "thou art My people: wake up, stand up, Jerusalem." This, however, necessitated very little rearrangement of the music, though the passage was retouched in many of its details. The principal alteration is found immediately before the words "Say, who art thou?" Here the MS. has:—

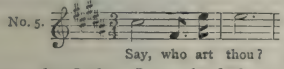
No. 4.





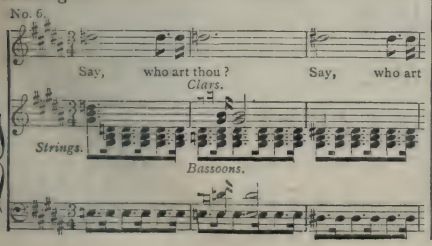
The last four bars are, in substance, repeated by the orchestra before the entry of the voice on "Say, who art thou?" Passing over a number of minor changes in the scoring—Mendelssohn's exceeding carefulness overlooked scarcely a bar—an important revision occurs where now we have the unaccompanied passage—

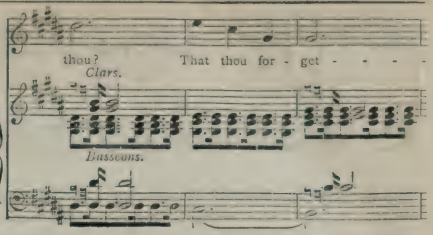
No. 5.

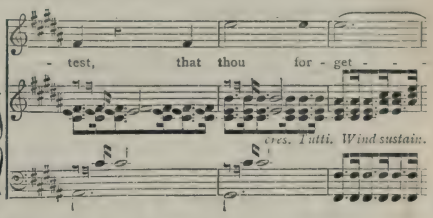


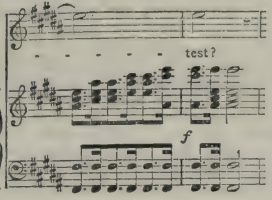
leading to the Coda. Instead of the two bars just quoted, the MS. contains eleven, which are those following:—

No. 6.





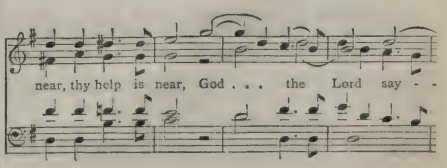


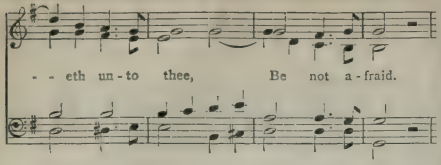


The Coda of the MS. is substantially that of the printed score. There are, it is true, some differences in the instrumentation, and others caused by inserting the words "Be not afraid, for I am thy God," &c., instead of "Thou art My people: wake up, stand up, Jerusalem." This last-mentioned change is exceedingly happy, because the opening passage of the succeeding number takes up the text and emphasises it.

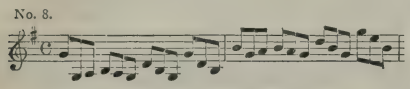
No. 22. Chorus, "Be not afraid." The opening section of this chorus is marked in the MS. "Andante maestoso," not "Allegro maestoso ma moderato," as now; while the second section, "Though thousands languish," &c., is directed to be taken "Allegro vivace" instead of "Piu animato." There is no ophicleide part in the original score. For the rest we meet with only the slightest change till the Codetta of the first section is reached. At that point the MS. has the following:—

No. 7.

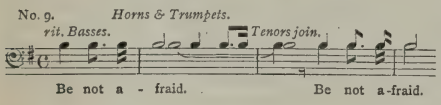




Throughout the whole of the second section of the chorus, the first and second violins or the second violins and violas carried on an accompaniment of quaver triplets, as thus :—

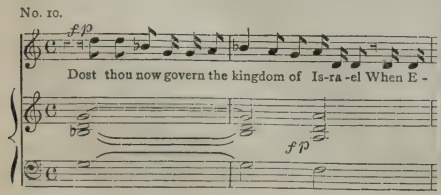


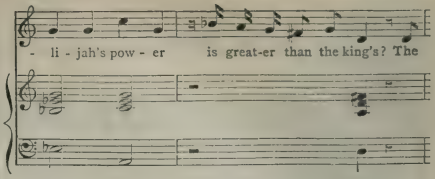
This has disappeared, nor is its removal the only change. Originally the tenors and basses sung the notes now left to horns, as the new theme is announced by the contraltos. A few bars later the tenor chorus was similarly used in counterpoint to the theme before enunciating the subject itself. For the removal of these passages Mendelssohn's judgment will hardly be impeached, since they tended to complicate the design of the choral fugue without corresponding advantages. So many variations in the working of the subject were also made by the untiring master that to show them it would be needful to print almost every bar. Enough that, for the most part, they developed the counterpoint to the subject, giving it greater variety and effect. It is necessary to make one quotation. The original Ritardando leading to the resumption of the principal subject stands thus :—

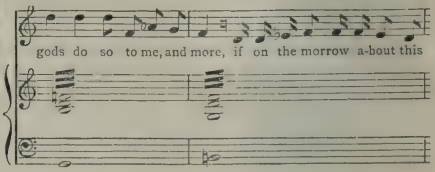


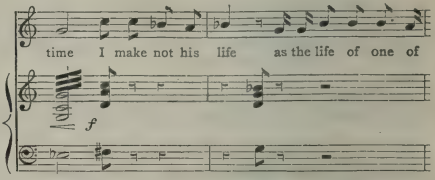
It need hardly be said that a comparison of the foregoing with the passage in the printed score is altogether to the advantage of the after-thought. From the re-entrance of the first subject to the end of the chorus the two scores are alike.

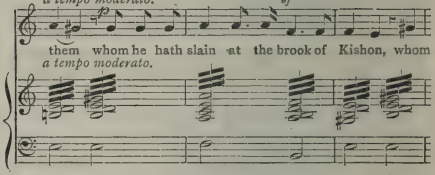
We now enter upon a region of so great change that it may almost be said we are dealing with different works. No part of the revised score better shows what resolution the master brought to a task which, in the nature of things, must have been irksome, or how little the enthusiastic verdict of Birmingham influenced his judgment. To begin with, the address of *Elijah* to *Ahab*, "The Lord hath exalted thee," &c., opening No. 23 of the printed score, has no place at all in the MS., which enters at once upon *Jezebel's* recitative. The recitative itself is much altered. Thus we find it in the original :—

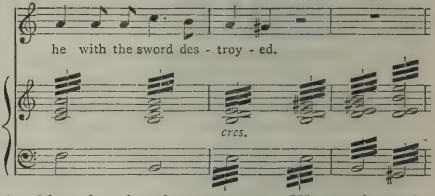




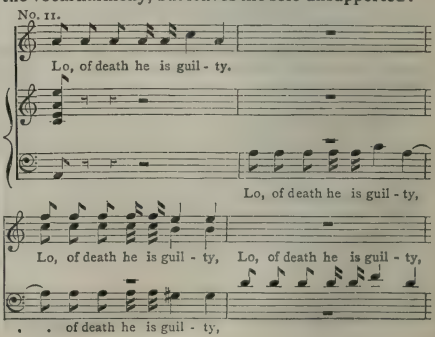








At this point the chorus enters. We continue the quotation without reference to the orchestra, which, always in the agitated manner shown above, sustains the vocal harmony, but leaves the solo unsupported :—



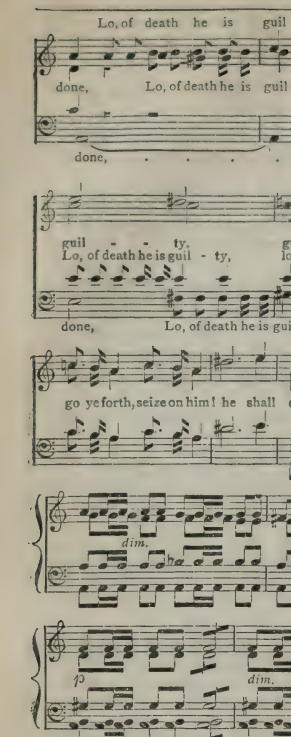
Lo, of
lo, of death he is guil - ty,
lo, of lo, of
lo, of
RECIT.
Al - so hath he prophesied a-gainst all Is- ra - el?
a tempo. RECIT.
lo, of death he is guil - ty. Have we not heard it with our ears?
a tempo.
lo, of death he is guil - ty.

From this point to the end the printed score, save for a few unimportant alterations, corresponds with the MS.

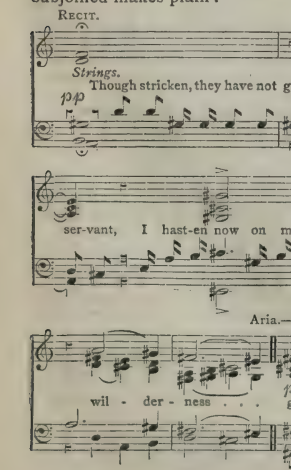
No. 24. Chorus, "Woe to him." This chorus has only three or four final bars in common with the one occupying its place in the Birmingham score. Even the words are different, while both as to words and music the newer version is no less an advance upon the older than the number preceding it is better than that which it superseded. The vocal parts of the original chorus are given below. As to the orchestral parts, it will suffice to say that the instruments employed (oboes, four horns, drums and strings) are mostly used in strengthening the vocal harmonies, while carrying on the distinctive rhythm of the piece :—

No. 12.
Do un-to him as he hath
f
Do un-to him as he hath done,
Do un-to him as he hath done, do un-to him as he hath
done, do un-to him, do un-to him,

done, Lo, of death he is guil-ty, of death guil - - -
done, Lo, of death he is guil - ty, guil - - -
done, Lo, of death he is guil - - ty, of death he is
done, . . Lo, of death he is guil - - -
- ty, do un - to him as he hath done, . . . as he hath
do un-to him
as he hath
done, do un-to him as he hath done, do un-to him as he hath
done, . . . as he hath done, do un-to
done, do un-to him . . . as he hath
done, Lo, of death he is guil - ty, lo, of death he is guil -
done, Lo, of death he is guil - ty, of death he is
him as he hath done, do un- to him as he, as he hath
done, Lo, of death he is guil - ty, of death he is
- - ty, lo, of death he is guil- ty, lo, of death he is
guil - - ty, of death he is guil- ty, lo, of death he is
done, do un-to him as he hath done, do un-to him as he hath
guil-ty,
guil - ty, Do un - to done
done, do un- to him as he hath done, Yea, do as he hath
done, do un-to him as he hath done, do un-to him as he hath
Lo, of death he is guil - ty, lo, of death he is
done, do un - to him as he hath
guil - ty,



On the last bar, *Elijah's* recitative "Though stricken, they have not grieved" begins, and we are therefore to regard *Obadiah's* address to the prophet, "Man of God, now let my words be precious in thy sight," as an after-thought. The original recitative differs considerably from its successor, as a glance at the subjoined makes plain :—



(*To be continued.*)

THE GREAT COMPOSERS

By JOSEPH BENNETT.

No. XII.—ROSSINI (*continued from page 652*).

SINCE recording last month the banquet offered to Rossini in Paris, before setting out for England, a contemporary report has come under our eye, and we may be permitted a reversion to the subject for the sake of the toasts proposed. That "of the evening" has already been given, and we have seen how Lesueur defined Rossini as one "whose genius has opened a new path, and formed an epoch in the art of music." Finding his "tag" well received, Lesueur tried again, and gave "Gluck—rich in all the resources of German science, he felt the spirit of French lyric tragedy, of which he gave the model." Others then took up the strain. Garcia proposed "Grétry—the most sensible and one of the most melodious of French musicians." Boïeldieu offered "Méhul—I see Rossini and the shade of Mozart applaud this toast." Hérold followed on with "Pasiello—full of ingenuity and passion, he rendered popular in all parts of Europe the Italian school;" and Panseron, speaking for Auber, gave "Cimarosa—the precursor of Rossini." As for the distinguished guest, his tact did not desert him. Instead of casting about for superlatives, he rose, glass in hand, and uttered the simple word "Mozart." The effect was electrical. After each toast, we are further told, the band played a piece of music by the master honoured. An English editor, translating this report for the benefit of his readers, took care to throw cold water upon it in the shape of a footnote which said, with fine insular sarcasm, "This article is from a French journal, therefore must not be understood quite literally. For instance, in a party that is said to have represented 'all the arts and talents,' we find the name of no very distinguished poet, painter, or sculptor. Cherubini, the greatest composer in Paris, is not mentioned as being one of the company, nor Charon, the celebrated theorist. No rank (this is truly English) appears to have graced the *fête*, and, in short, either the French report is very imperfect, or the meeting was not of the very brilliant kind that the writer would wish us to believe." We do not know what "brilliancy" meant sixty years ago, but a company of the present day having in it such men and women as Mdlle. Mars, Madame Pasta, Madame Colbrand, Mdlle. Georges, Talma, Boïeldieu, Garcia, Auber, Hérold, and Horace Vernet would be regarded as positively dazzling, without the aid of "rank."

Rossini appears to have had a bad passage across the Channel, and to have suffered considerably from sickness. At any rate, he pleaded illness when the Russian ambassador called, within a few minutes of the master's arrival, to conduct him to Brighton, where the Court was then in residence. Rossini excused himself for the moment, but in a few days was well enough to start for the Sussex watering-place. The account we have of his reception by "the first gentleman in Europe" reads like a story of Italy in her great artistic day, when princes deigned to wait upon painters; and makes it easy to understand why Rossini told Ferdinand Hiller that "of the charm of George the Fourth's personal appearance and manner it is impossible to form any idea." M. Azevedo states that the monarch sent a "vinaigrette" to convey the musician from his hotel to the Pavilion, explaining that a "vinaigrette" was a species of *chaise à porteur*, mounted on wheels and drawn by men. In this vehicle Rossini proceeded through the streets of Brighton, and soon found himself in a saloon where the King was playing cards with a lady. "Sit

down and take a hand," said George, after warmly greeting his visitor. Rossini begged to be excused. A musician's purse, he pleaded, was not well furnished enough to struggle against such powerful opponents. Presently his Majesty asked if Rossini would like to hear the royal band. Of course Rossini would be enchanted; whereupon the King linked his arm in that of the son of the inspector of slaughter-houses and conducted him to the music saloon, offering his snuff-box on the way with the greatest familiarity. Having taken their seats, his Majesty said: "They are going to play for me a piece which I have chosen myself; perhaps it will not be to your taste; but you can console yourself with others of your own preference. When this is over, you are the master to do as you like with my orchestra." Imagine the delight of Rossini when the band struck up the overture to his own "La Gazza Ladra." "It is impossible" observes M. Azevedo, and we must all agree with him, "to go further in the direction of good taste and delicate procedure than did his Britannic Majesty on this occasion." Rossini was not to be beaten at a game in which he excelled. Pretending an imperfect acquaintance with our National Anthem, he called for "God save the King," and the monarch at once understood that he had met his match in courtesy. In the course of the evening George presented Rossini to the aristocracy present, and thus gave him a footing in high society which afterwards served him well.

The most extraordinary reports were circulated as to what took place at the Pavilion on this evening so memorable for Rossini. Among other things it was said, in print, that the master behaved with great arrogance, and upon being asked to sing at the close of the evening brusquely declared that he had "had enough of music for one evening." All this a contemporary journal, the *Musical Review*, flatly denied, professing to give an exact account of what took place. From its columns we transcribe a single paragraph:*—

"Soon after, Rossini sang one of his own compositions so highly to the gratification of his Majesty and the party assembled that it was the general opinion he was one of the finest tenor singers in Europe. . . . Being again requested to sing, he gave an imitation of one of the old Italian school of singers, which English humanity and English decorum have had the honour to banish from the stage. If this was a violation of propriety, in so far he is amenable to the charge, but his Majesty was first consulted. The King desired to hear him in a third song, but Rossini excused himself by saying he feared his voice was so exhausted by this effort that he should be found incapable of giving further gratification to judges so capable as those before whom he then had the honour of performing; and this is the elegant turn which has been so mistranslated by the inadvertency, or more probably by the malice, of some interested bystander. In point of fact, it is only common justice to state that the deportment of the foreign composer was easy, yet as deferential as was becoming, and bespoke that self-possession which good sense and good breeding and a thorough acquaintance with good society alone confer."

Another English journal—the *Harmonicon*—spoke to the same effect, and said:†—

"There is good reason to believe that much of what has been reported upon this subject is destitute of foundation; and it is stated, upon no mean authority, that the King was pleased with his visitor, who certainly was highly flattered and charmed by the affable manner of the British sovereign. His Majesty possesses a great deal of worldly knowledge, and, in his heart, as much despises the sycophancy of courtiers, whether of high or low degree, as he values the independent spirit of a man of talent who asserts, in the respectful manner that good breeding and good sense dictate, the dignity of his nature."

Apropos, we may quote the opinion of a contemporary writer upon Rossini's social qualities:—

"Nothing can be more agreeable than the conversation of Rossini, at least to an Italian taste. He has a mind all fire and vivacity, starting from subject to subject, and viewing everything in a strong, though frequently grotesque, point of view. A manner so rapid and discursive would be more astonishing than agreeable were it not enlivened with a fund of anecdote. The everlasting restlessness of his career during twelve years, composed, as he himself has expressed it, of eternal *goings* and *comings*; his constant intercourse with singers—the most gay and thoughtless of beings—as well as his continual introductions into high and elegant society, have afforded him abundant opportunities of seeing life in all its shades and varieties."

We may well ask, with the *Harmonicon*: "Is it likely that such a man should forget himself in the presence of the King of England?"

The storm anent the Pavilion reception raged in Paris as well as in London, and nothing was too bad to say against Rossini on the one hand, or too good to advance in his favour on the other. Opportunely, a certain Count Theobald Walsh published a book which gave the master's enemies plenty of ammunition wherewith to serve their guns. Walsh, after giving a comical account of "Matilda di Shabron," as played at Milan, summed up Rossini's qualifications, and discovered the whole of his musical power in three things:—

"First, a grand modulation of a two-fold kind (whatever that may mean), adapted to the expression of joy and furious passion. Second, a system of repetition, which is sincerely to be regretted, but which is well calculated to produce that disposition of mind which may not improperly be termed the slumber of the soul. Third, the crescendo."

Walsh continued in the same ironic vein:—

"After all we must not be unjust to Rossini; he has many good points, and it would not be difficult to find in his thirty *chefs-d'œuvre* at least a hundred bars which the best masters would not be ashamed to own. All things considered, his *opera seria*, compared to that of Mozart, is nearly the same as the works of Pixérecourt when put in competition with those of Racine."

Against this it is only fair to set the opinion of a champion on the opposite side, Signor Carpani, who described Rossini as "the sun of harmony," credited him with five unmatchable qualities: first, novelty—a "wondrous star which artists and poets are seeking night and day on the vast horizon of known and common ideas"; second, fecundity; third, song; fourth, expression; fifth, learning, as to which our author wrote:—

"But the learning of the genius of Pesaro is not an inflexible tyrant who fetters by his severe decrees the freedom of fancy and the natural bent of nature, who prescribes a mass of rules derived by tradition from the schools of the Flemings of the middle ages—rules that are abhorrent to melody and freeze the very current of genius by cold and abstract calculations. No, the learning of Rossini is the daughter of experience, the result of an exquisite and perfect organisation, aided by such general principles as are to be learnt in the school of counterpoint of every poor village organist."

* *Musical Review*, vol. 6, p. 50. † *Harmonicon*, vol. 2, p. 40.

While the storm raged around him, Rossini superintended the rehearsals of his "Zelmira" at the King's Theatre, where it was produced on January 24, 1824. "So earnest was the public curiosity," we are told, "that the pit was filled in less than a quarter of an hour." With stimulating this feeling Rossini himself had much to do. "When he entered the orchestra he was received with loud plaudits, and so eager was the audience to catch sight of his person that every individual in the pit stood on the seats to obtain a view. He continued for a minute or two to bow respectfully to the house, and at length the piece began. The Maëstro's person, whatever it might have been, is not now of such superiority as to convey any adequate extenuation for ladies leaving their palaces and their lords . . . He is scarcely of the middle height, lusty, and upon the whole, with rather a heavy air. He certainly looks more like a sturdy beef-eating Englishman than a sensitive, fiery-spirited native of the soft climate of Italy. His countenance, when at rest, is intelligent and serious, but bears no marks of the animation which pervades, and indeed forms, the principal feature of his music."

"Zelmira" was not a success. The musical journals praised much of it, but the public voted the work heavy, and, after a few performances, it was withdrawn. According to a chronicler of the period, the opera remained on the stage while it did chiefly because of Garcia's part therein, Madame Rossini making but little headway against the rivalry of Catalani, then in the zenith of her powers. Her technical skill all admired, but the organ had not the brilliancy, richness and freshness which were expected, and it was held that the lady had drawn near the period "when retirement becomes a duty to those who have reached so high an eminence—when it may soon, indeed, become a matter of self-respect." "Il Barbière" followed "Zelmira," but this did not so much concern the master, who, according to Azevedo, was busily writing the opera "La Figlia dell' Aria," which his contract with the management bound him to provide. With regard to the work in question most contradictory statements are on record. M. Azevedo, in common with all Rossini's French biographers, give it a name as above; on the other hand, Mr. Ebers, in his "King's Theatre," calls it "Ugo, Rè d'Italia," and by that name we find it mentioned in a number of the *Musical Review* for 1824. Here we have to put against the French biographers statements made at the time when and on the spot where the new work was to have been produced. There can be no difficulty in concluding upon which side the weight of evidence preponderates. The two sets of historians are further at variance on the same subject. M. Azevedo says: "At the beginning of his stay in London Rossini composed, in the fulfilment of his contract, the first act of an opera called 'La Figlia dell' Aria.' He deposited his manuscript at the King's Theatre, and waited in vain for payment of the sum agreed upon. The manager of the theatre was then in a bad way. . . . On leaving England the master deputed a person to obtain the money due to him and also the score of the first act of 'La Figlia dell' Aria,' deposited at the theatre. He never heard anything either of the money or of the score." Thus M. Azevedo, writing long after the event. And now let us take the evidence of witnesses who were on the spot at the time. Mr. Ebers says:* "'Ugo, Rè d'Italia,' the opera on which Rossini was engaged, had been at this time (late in the season) repeatedly announced for speedy performance, and with as repeated disappointments. At the end of May it was said to be only half written. Rossini had quarrelled with the management, and had accepted the situation of composer to the Académie Royale—an engagement which was to commence in a month or two. It began to be doubted whether 'Ugo' would ever be finished, and the event justified these doubts." On page 214 of the same book Mr. Ebers states that the opera was "nearly finished but never completed. It is now, I know not why, in the hands of Messrs. Ransom, the bankers."* Turning to the *Musical Review* for 1824, pp. 224-5, we find the statement following: "When he (Rossini) was retained by the proprietors of the King's Theatre, it was understood that a part of his contract—the part we should conceive the most important of his functions as a composer—was to write a new opera. A libretto, 'Ugo, Rè d'Italia' was selected, and, being of that intermediate species which is denominated demi-serious, it may be supposed to combine an extended groundwork for the display of various power. The piece was announced, but we have very good reason to believe that, up to a very late period of the season, only the melody of a portion of the first act had been actually written. Signor Bonelli (the manager) therefore, some time after having announced its speedy appearance, put the best face upon the matter, and assured the public that the very earnest desire Signor Rossini entertained to transcend all his former greatness, in compliment to the national judgment of so great a people, had rendered him so careful that it was found impossible to complete his opera this year." "Of course," sarcastically adds the *Review*, "this is true." From the conflicting testimony we gather two facts —that the opera was "Ugo, Rè d'Italia" and that Rossini wrote a part of it, but, for some reason or other, a part only.

If it be asked why Rossini so soon dropped away from the operatic enterprise he had come to sustain, we fear the true answer is not flattering to him as an artist. He was spoiled by the "great world," and fascinated by the amount of money he could make there, with greater certainty of payment and far more ease than at the theatre. The exclusive ladies of Almack's organised two Subscription Concerts at their Rooms to more adequately reward the popular favourite for the risk and inconvenience of crossing the Straits of Dover. Tickets of admission were sold by the patronesses at the rate of a guinea and a half per concert; but, this proving too much, the charge ultimately became a guinea. The first performance took place in May, with a small band of twenty instruments, and a number of vocalists, among whom were Catalani, Vestris, Colbrand-Rossini, and Garcia, as well as the master himself, who sang the Cavatina from "Il Barbiere." Sixteen pieces were in the programme, eleven by the hero of the occasion. On June 9, the second concert was given and thrown open to any who could pay the price. This time all the music in the scheme, save a piano solo, came from Rossini's pen, amongst it being an Ottavino, "I pianti delle Muse" on the death of Lord Byron, composed for the occasion. The proceedings were rather severely criticised. Thus, the *Harmonicon* said: "The Ottavino, on the death of Lord Byron, was sung by Signor Rossini (our critic means that he was the chief performer) who certainly did not spare his lungs on the occasion, though he could not bring himself to afford a few lines of printing to let his auditors know what words the Muse mixed with her tears. . . . As a whole, we never heard a duller concert than this, and although two or three *clacquers*, stationed at the bottom of the room, did now and then raise some

* "Seven Years of the King's Theatre," pp. 223-4.

* "Messrs. Ransom, asked by the present writer for information on the subject, declare that they never had a score of Rossini's in their possession" ("Life of Rossini," by H. Sutherland Edwards).

partial applause and actually succeeded in getting the Ottavino encored, yet we will, without fear of contradiction, assert that nineteen-twentieths of the audience were as little amused as ourselves and much more dissatisfied." Rossini made money by the Concerts, nevertheless, and went on making money, letting himself out on view and as accompanist at private houses, for which he, with his wife, received fifty guineas per night. For these profitable engagements the master, we fear it must be said, neglected his public duties, and even the obligations of courtesy. True, he sang on two evenings at the Cambridge Festival, "farmed," and that very badly, by Catalani. For the rest, there is some evidence in a journal already quoted.*

"While we are speaking of insolence, it may perhaps be thought a supreme instance to relate that the Philharmonic Society voted an admission to Signor Rossini, who never once attended, so great is his love of art, and so intense his desire to witness its most magnificent demonstrations in the countries he visits. But why should we blame a professor who has been so much sought in private, that he has not been able to find time for the fulfilment of his public engagements, nor even to attend the benefit nights of those friends whose concerts he has undertaken to conduct. Genius gives plenary indulgences to all her sons for omitting duties which ordinary men are simple enough to consider in the light of moral obligations."

According to the stories of the day, Rossini often received much more than the fifty guineas which were his terms. A certain nobleman is credited with having handed him £200 for attendance on a couple of nights, and a rich Jew, in return for a single soirée, presented him with some scrip afterwards sold for £300. All this was wonderful at the time, and roused up "envy, hatred, malice, and all uncharitableness," though it would astonish nobody now, when operatic ladies receive two hundred guineas for singing a couple of songs. Rossini naturally made the best of it. The thing was a new sensation, and he revelled therein, despite the "repugnance to accompanying on the piano" which he professed to Ferdinand Hiller. He made seven thousand pounds in the course of the season and went back to Paris rich even, we should say, beyond his dreams. Meanwhile, the King and royal family continued their patronage to the master, who attended a weekly *matinée* at the house of Prince Leopold, whither that personage's respectable father-in-law, George IV., came now and then in the character of an august bass. Azevedo tells an anecdote, *àpropos*, we know not on what authority, but if it be false, it is not dull. On one occasion, as the monarch and Rossini were engaged in singing a buffo duet, the august bass stopped, exclaiming that he was wrong in his time. "Sire," answered the composer, "you have the right to do what you please. Go on; I will follow you, even to the tomb." Go on they did, the royal performer at his sweet will, the other in courtly attendance. High in favour as Rossini was with the English aristocracy, he certainly did not conciliate the artistic world, and perhaps did not try. The tone of his conversation with Hiller about London matters was, no doubt, that with which he spoke to his intimates while here, and rumours got abroad that he had used disrespectful terms regarding our countrymen. Reference to the report was made by the *Musical Review*,† and with a quotation from its pages we may close our notice of Rossini in London:—

"We say we hope this (the report) is not true on his own account, for, as far as the country is concerned, it matters little indeed. But to the character of a man who has been treated with so much indulgence, and rewarded with such liberality, it must be very important; for if he does so speak of a people who have received his works and himself with so much regard, he must be at least one of the most ungrateful of mankind, and one of the most indiscreet. We therefore hope and imagine that the rumour is one of the aspersions to which elevation is always liable."

(*To be continued.*)

* *Musical Review*, Vol. vi., p. 238. † Ibid., Vol. vi., p. 225.

CONVENTIONAL MUSIC.

By HENRY C. LUNN.

WALKING many years ago with an artist whose name was not then so well known as it afterwards became, we arrived at a lovely spot overshadowed by trees, and sat down by the side of a large pool of water. As the eye of a painter is as much alive to the colours of nature as the ear of a musician is to the sounds, it can scarcely be supposed that we remained long in this position without some observations from my companion upon the beauty of the surroundings. To my surprise, however, he merely directed my attention to the pool at our feet, and asked me what I thought it looked like. Unconsciously almost, I replied that I thought it looked like water. "And so it undoubtedly does," he replied, "but it is the water of nature, and not of pictures. To me it looks exceedingly like black ink, and so it would look to you if you were a painter. Pictures are criticised by the laws of pictures and not by the laws of nature. Water must have light in it—never mind how it gets there—then everybody knows at once that it *is* water; and as you paint for everybody, and not for a jury of artists, however plentifully the market is supplied with conventional specimens, progress must necessarily be both slow and sure." No person acquainted with Turner's pictures can fail to see how applicable are these truths to art in the picture-gallery. So accurate an observer of nature could scarcely be expected to escape lashing by the critics when he dared to exhibit works which did not reproduce the characteristics of those which had preceded them. He was mad, it was said—always the verdict of the sane majority—he dabbed on colours without meaning, and painted such sunsets as had never been seen. Gradually, however, a few thinkers began to believe that there was some method in his madness; that in fact he had not misrepresented nature, but had too boldly represented her, in eccentric moments perhaps, but still at times when her very frowns added to her ever-varying beauty. Turner was then no longer a daring innovator, to be avoided, but a successful reformer, to be encouraged. His pictures were eagerly purchased by well-known connoisseurs, and engravings from his original works are now to be found in the rooms and in the portfolios of the most fastidious collectors.

Whether conventional literature will ever be attacked by a genius capable of giving us new forms which shall eventually take strong hold upon the public mind we cannot say; but certainly the novel of the day, for example, is scarcely founded upon a model which we should care to perpetuate. A murder, a mystery, and a rough kind of poetical justice at the conclusion will fitly describe a very large proportion of the modern works of fiction; and the vapid nature of what may be termed "fashionable novels" so removes them from criticism, that most persons are content merely to take them to the seaside and leave them there. Meanwhile, however, as in the pre-Raphaelite school of painting, there is always a

tendency to escape from the conventional by going back, and this is more especially the case in dramatic literature, the scene and language of some of our modern plays deriving much of their attraction from being representative of a time when the drama was at its best. By this process common-place dialogue and common-place actions gain a factitious importance, the former from being cut into "blank verse," and the latter from being placed before us in costumes which in our daily life we never see. In poetry the style may be said to be restless; for with the desire to be original, so many authors succeed only in being eccentric. Wordsworth, who was not afraid of going to nature for inspiration, says, in the preface to his poems, "There never has been a period, and perhaps never will be, in which vicious poetry, of some kind or other, has not excited more zealous admiration, and been far more generally read, than good; but this advantage attends the good, that the *individual*, as well as the species, survives from age to age; whereas of the depraved, though the species be immortal, the individual quickly *perishes*; the object of present admiration vanishes, being supplanted by some other as easily produced, which, though no better, brings with it at least the irritation of novelty,—with adaptation, more or less skilful, to the changing humours of the majority of those who are most at leisure to regard poetical works when they first solicit their attention." All who know Wordsworth's poetry must be aware that whatever there is of "novelty" in it cannot be "irritating," for he seeks only to draw within his magic influence those who can feel, rather than admire, the verses of their author. We cannot, therefore, be surprised that at the conclusion of his Essay he says "if he were not persuaded that the contents of his works evinced something of the 'Vision and Faculty divine,' and that, both in words and things, they will operate in their degree to extend the domain of sensibility for the delight, the honour, and the benefit of human nature, notwithstanding the many happy hours which he has employed in their composition, and the manifold comforts and enjoyments they have procured to him, he would not, if a wish could do it, save them from immediate destruction—from becoming at this moment to the world as a thing that had never been." If all gifted with the poetical instinct were as conscientious as Wordsworth, there would be little danger of our degenerating either into purely conventional, or pedantic and mystical poetry; for it would be seen that, although the first might gratify the cupidity and the second the vanity of an author, the art could in neither case be in the slightest degree benefited.

Seeing, then, how in painting, literature, and the drama the fear of becoming conventional has occasionally led to the production of mere realism, and in some cases downright incoherence, it is not to be wondered at that music—which, being necessarily placed under the care of teachers, is too often cut to the fashion of the time—should break away from control, and attempt to gain a place in public estimation by setting at defiance the accepted canons of the art. Before, however, discussing the so-called remedies, let us endeavour to trace the causes which have led to the disease.

Of the Opera in England (for it is of this country that I am speaking) it is difficult indeed to convey any definite idea during the early part of the present century, for dramas with songs constituted the popular notion of such an entertainment, and the songs thus introduced were usually composed by the "Director of Music" at the theatre. Even when the public had advanced to the notion that a real Opera should have "more singing in it," the acting was the primary attraction; and when some lyrical works were imported from the continent, and produced here in a mutilated form, I have known light comedians cast for the principal parts, the music being sung by friends whom they always took about with them for the purpose. Balfe was unquestionably the first to reform this state of things; and yet, with all respect to his talent, I have no hesitation in saying that his Operas were as conventional as can possibly be imagined; and, as at the Italian Opera the works were modelled upon the same plan, there can be little wonder that they were willingly accepted by the public.

Passing from the Opera to "Domestic Music," we find that the pianoforte, which gradually crept into our drawing-rooms, was written for by fashionable teachers, who especially prepared their work for the market which they regularly supplied. Brilliancy for the right hand, supported by the left, was exactly what was required, and this was therefore exactly what was manufactured. Airs from the popular operas, tortured into all imaginable shapes, at first reigned supreme; but performers and listeners becoming in time somewhat tired of these effusions, original pieces began to be produced, and then came the necessity for titles. Thalberg having set the fashion of surrounding themes with elaborate embellishments, the list of "Showers," "Waterfalls," "Moonbeams," "Ripples," &c., began to increase so rapidly, that "fluttering" on the pianoforte became a real accomplishment; and a pianist who by some accident had acquired a good touch was compelled to yield the palm to one who could imitate "raindrops." Here, then, was a conventional style formed which lasts even to the present day. A "pretty piece" is one the setting of which contains so many "pearls" that the original insignificant little picture is almost lost, and the "fine performer" is the pianist who can play the greatest number of notes in a given time.

In approaching the subject of songs, which occupy so large a share of the attention of English amateur vocalists, a wide field for discussion presents itself; for here, perhaps, more than in any other branch of music, the desire has ever been to meet the popular taste, and it is only very lately that composers have dared to write for the few, in the hope that their efforts may eventually be appreciated by the many. Songs from Operas which were successfully running at the theatres were always eagerly purchased, for it was generally considered safe to sing in a drawing-room the vocal pieces which had been applauded on the stage. Those, however, which were written especially for domestic use, as a rule, contained but little meaning, either in the words or music. Some endeavoured to command attention by glorifying the deeds of military or naval heroes; others by praising conviviality, and declaring that one of the first duties of life was to "pass the bottle"; but the majority of these effusions were the inane outpourings of sentimental lovers who, comparing their idols to objects as unlike them as can possibly be imagined, employed two verses to prove the justice of the parallel, and the third to the declaration that until some absolutely impossible events happened, they would never forsake them. As these words were usually wedded to particularly uninteresting music—although sometimes a melody lingered for years after the verses were forgotten—we cannot be surprised that singers and listeners grew weary of them. Then gradually arose the type of song, every specimen of which, I think, might fitly be published with a mourning border. The composition usually opens with some verses overflowing with expressions of affection from a mother for her child, a child for her mother, a lover for his mistress, or a wife for her husband; but the "shadow of death" hovers around, and the last few lines (occasionally

accompanied with arpeggios) express a hope that they shall all meet "in the skies." We have no desire to dwell upon this subject, and need only here say that with ballads detailing the happy, but untimely, end of "Match Girls" and "Crossing-sweepers," and a few harmless "Flirtation" songs, the scenes of which are laid at some well-known "Ferry" or "Toll," our conventional vocal style is now represented.

Much then as we owe to those who boldly gave us for the first time an Opera, it must have been seen that the conventional form which this assumed would lead in time to a desire for compositions more in consonance with the growing feeling for dramatic effect. Translations of the works which were played at the Italian Opera were now placed before the public, and gradually created a longing for a hearing of those much abused lyrical dramas which embodied the theories of the great Bayreuth reformer. It is not here the place to discuss the merits and demerits of a school which, if right, must necessarily prove that the former school was wrong. I only wish to draw attention to the fact that the conventional style must in the progress of time be broken up; and that, although the *Nibelungen Ring* may not be the model of the opera of the future, at least the talents of our composers will henceforth be directed into a new channel, and that no work for the operatic stage formed upon the plan hitherto adhered to will fully satisfy an operatic audience.

In the restless desire to escape from the conventional form which, as I have endeavoured to show pianoforte music has assumed, we find that some writers go back to Gavottes, Sarabandes and Musettes merely because such dances were composed by men who held the highest rank in the art. Others, more desirous of keeping pace with the times, imitate the Germans in producing descriptive pieces, on the supposition that music can represent the usual events in our daily life. Anything, perhaps, is better than the many "Water" pieces with which we are even now inundated; but I still long for the time when a man shall write from himself, and interest us with something demanding mind as well as fingers.

With regard to songs, there can be no question that something more representative of our advanced musical culture is absolutely demanded. In a paper by Eustace Breakspeare, read at a meeting of the "Musical Association," speaking of our vocal pieces, it is truly said "In England, where we do not go altogether upon the old lines, the style of setting very often presents but a reflex of the German spirit. We ought to make a corresponding movement, but without losing the English sentiment and idiom of expression." It may be difficult to strike out a new path; but there are already indications that musical thinkers will not much longer accompany composers who insist upon keeping to the old ones. Whatever may be the result, the attempt to reform our present style must be a laudable one; and it would be at least refreshing to escape from songs the success of which depends upon arousing those recollections which, being buried within us, should be held as sacred as the tomb.

In considering the state of the art at the present day, my sole object has been to show that conventional music cannot live beyond a certain time; and that the attempts to break the bonds of custom, therefore, should at least be respected. Many reformers in politics, as well as in art, although not successful themselves, have left a legacy of thought to those who have used the gift to benefit the world. Let us therefore, give earnest attention to an artist who earnestly courts it; and if we would really aid the progress of healthy music, above all things let us be tolerant and hopeful.

IT is evident that the many examples of criticisms upon country concerts in the local press, which we have from time to time quoted, have drawn attention to the subject more forcibly than could any observations of our own upon the incompetence of provincial musical critics without such illustrations. That, with the resident amateur and professional musicians in the towns where these concerts are given, notices of this kind are regarded as casting a slur upon the artistic culture of the neighbourhood is fully proved by the number of cuttings from the newspapers which we constantly receive, in the hope that we shall give them insertion in our columns. We can, of course, only spare room for occasional extracts from a few of these, and our many correspondents, therefore, whose contributions to our store are passed over must take the will for the deed. In one notice of a concert—full of misprints—the critic tells us that "the second part opened out with a grand pianoforte solo." A lady then sang "A bunch of cowslips," which, it is said, "was certainly an improvement on her last song, on the whole very sweetly sung, especially so in her bottom notes, which came out beautiful." Succeeding this was "a song by Mr. ——, 'The Powder Monkey,' who was greeted with applause and an encore, in which he responded by singing the humorous song entitled 'Mistress Malone.'" After going through a catalogue of such compositions, the writer says that the concert was a "highly interesting and instructive one," and that it "will be long remembered by the musical community." But in all the extracts we have given, now and on former occasions, we doubt whether anything can be found to match the notice of a performance at a concert of Mendelssohn's Concerto in G minor, which, the writer assures us, was played magnificently by the band. "This fine performance created a deep impression," he says, "and we are glad to compliment Mr. —— on his admirable accompaniment." We trust that this pianist will give us many more such "accompaniments" to our standard Concertos.

A CONTEMPORARY in a recent notice of a child's book spoke of the letter-press being good and the illustrations bad, remarking, very truly, that it was as essential for readers in the nursery to be kept from coarsely executed pictures, as from coarsely written literature. We are very glad to find that our opinions upon the contents of these juvenile offerings are echoed in critical journals for which we have respect. It has been too much the custom to imagine that ill-drawn illustrations, accompanied by the most contemptible nonsense verses, will delight a child more than pleasing pictures with some refined and simple lines of poetry to describe them; but experience will prove to all who think on the matter that, as in the case of food, we should not think so much of what a child likes as of what is good for it. Nursery songs and juvenile music of all kinds, for example, move onwards with the times, and yet we have a little book now before us, designed to teach children their alphabet, in which the following lines occur:—

> Q, the Quadrille—there's the music you see,
> You can play at home on Piano-forte.

and this "Quadrille" appears on the outside cover, and also in the body of the book, in a staff of four lines, without any bars or time signature, and with the treble clef written in all sorts of places. It may be said that all this can have no effect upon the little people who are learning their alphabet; but it must be remembered that the "verses" are addressed to those who can read; and that if they should endeavour to "play at home on Piano-forte" the

Quadrille as written, they must either imagine that music is written on four lines, without bars, and with a crooked sign at the commencement, or be told by their elders that it is utter nonsense.

Some time ago, in noticing an invention expressly intended for amateurs to copy printed music, we ventured to suggest that, as far as the copyright of such works is concerned, there can be but little difference between multiplying them publicly and privately. The plea that, in the case of friends supplying each other with copies of pieces or songs, no money passes between them, is by no means a valid one; for unquestionably the copyist steps in between the publisher and the purchaser, and supplies gratuitously what would otherwise, most probably, be bought and paid for. A letter from the "Music Publishers' Association," which appeared in our last number, at once sets the question at rest. In this we are requested to "acquaint the public of the fact that the multiplying of copies, *by any means whatever*, of copyright music or other works, without the sanction of the owner of the copyright, is a breach of the Copyright Acts, and subjects the offender to an action." The publication of this letter is a proof that although the proprietors of musical copyrights are resolved to defend their property, they do not wish to do so without duly giving notice of their intention; and, as further evidence of their desire to temper justice with mercy, we are also informed that they have abandoned proceedings against two offenders, who may perhaps have erred in ignorance of the law. Every respect is due to an Association acting with such courtesy; and we are glad to find not only that our protest against the practice of copying music was a legal one, but that the evidence of its legality has assumed so definite a form as to place the matter beyond a doubt.

The *Church of England Temperance Chronicle* is scarcely a journal which our readers would expect us to quote from; but when it is recollected how the physiology of the voice is now occupying the attention of medical as well as musical professors, we may perhaps be excused for yielding to the request of the editor of the above-mentioned periodical to make an extract bearing upon the use of alcoholic beverages by vocalists. "Remembering," says the writer of an article upon stimulants, "that the winter session of our Society has already commenced, and that hundreds of musical evenings will be spent during the same, it may be well to add the words of one whose experience cannot be questioned and which may be most encouraging to those who are always so willing to exert their vocal powers on our behalf. In a letter to myself on the last day of October, Sims Reeves gives his opinion as follows: 'I cannot do better than to endorse every word Sir Garnet has written, and from my own experience I can safely affirm that stimulants are totally unnecessary, and singers generally are much better without them.'" True to his mission, the editor of this Temperance periodical seems resolved to strengthen his case by calling other witnesses from the ranks of the musical profession; for he says, "Can any of our friends supply us with the names of any distinguished singers who are total abstainers?" What the answer to this question may be we cannot say; but we trust that the readers of the *Church of England Temperance Chronicle* will not jump to the conclusion that no vocalist can be a total abstainer unless he has so declared himself to his friends.

CRYSTAL PALACE.

The three Concerts given in the course of the present month have brought the first part of the Crystal Palace season to a close. Henceforth pantomime will reign supreme, while Mr. Manns wields the *bâton* at Glasgow. At the first Concert which falls under our notice (the 2nd ult.), Gounod's "Redemption" made its triumphal entry at Sydenham. As usual, that remarkable work excited an amount of interest all but unprecedented in our musical annals, the large concert-room of the Palace being filled almost to the last seat. It is a significant sign of the times, and speaks well for the development of musical taste in England, that the power of attracting the public at large, which formerly belonged exclusively to the *prima donna* or the virtuoso, has now been transferred to interesting works of modern growth. It would be unjust to compare the performance at the Crystal Palace with such exceptional renderings as those at Birmingham and, more recently, at the Albert Hall. The Crystal Palace choir is notoriously weak, and on this occasion was not always equal to the very moderate task which the French composer has set it. More satisfactory were the soloists. The names of Mr. Lloyd and Mr. Santley are too familiar in connection with this work to require further mention, and Mrs. Hutchinson fully satisfied those amongst the audience who had not heard Madame Albani. Madame Fassett and Miss Marian Fenna did their best with the minor parts assigned to them. The accompaniments and instrumental movements were throughout excellent. At the second Concert (the 9th ult.) Miss Arma Harkness repeated the success previously attained by her, the pieces selected being M. Saint-Saëns's effective Rondo Capriccioso in A (Op. 28) and a Polonaise by Wieniawski. The tenth Concert of the season (the 16th ult.) was conducted by Mr. F. H. Cowen, whose interesting Symphony in C minor, surnamed the "Scandinavian," formed the principal item of the programme. The work was admirably played and well received by the audience. Miss Emma Barnett on the same occasion gave a refined and accurate rendering of Mendelssohn's Pianoforte Concerto in D minor, to which she added three charming Impromptus for pianoforte alone, by her brother, Mr. J. F. Barnett.

ROYAL ALBERT HALL CHORAL SOCIETY.

The unprecedented attraction of Gounod's Oratorio "The Redemption," was again manifested at the Albert Hall on the afternoon of Saturday, the 9th ult., when a second performance of the work by the Albert Hall Choral Society was given. The audience was as large as that on the previous occasion, and the work was received with that reverent attention demanded by the character of the music. The principal vocalists were the same as those who appeared on the production of the Oratorio at the Birmingham Festival—Madame Albani, Madame Patey, Mr. E. Lloyd, and Mr. Santley—Miss Edith Santley and Mr. Pyatt lending assistance in the subordinate parts. Increased effect was given to the important orchestral portions of the work by the addition of a number of stringed instruments; and the choir of boys was also largely reinforced, the choruses allotted to the *Celestial Choir* thus gaining an amount of power positively indispensable to the realisation of the composer's intention in so large a space. It is needless again to enlarge upon the exquisite and sympathetic rendering of the solos by singers already so identified with the music; but we may say that the whole of the choruses were sung with precision of tone and perfect unity of feeling, and with that minute attention to the expression of the words which evidenced increased familiarity with the music. All the instrumental movements—especially the March to Calvary, the representation of "Darkness" and the "Earthquake"—were finely played, and produced a profound impression upon the audience. Mr. Joseph Barnby—through whose untiring exertions the Oratorio has been so perfectly placed before a London public—conducted with such steadiness and accuracy as not only to commence the movements, but to preserve them throughout, in the time intended by the composer.

MONDAY AND SATURDAY POPULAR CONCERTS.

THE last evening Concert in November (27th), which we have still briefly to notice, opened with Beethoven's String Quartet in F major, Op. 59 (the first of the famous "Rasoumowski" set), and concluded with Schumann's Pianoforte Quintet in E flat (Op. 44), which, although only recently produced at one of the Saturday Concerts, was none the less welcome on that account, while in both instances it will suffice to add that the executants were Madame Norman-Néruda, MM. Ries, Holländer, and Piatti in the former, and Mdlle. Janotha, in conjunction with the same artists, in the latter work. The gifted pianist gave as her solo performance Chopin's Polonaise in F sharp minor (Op. 44), which she played with that admirable *verve* characteristic of the lady's interpretation of the Polish composer. The vociferous applause and inevitable demands for an encore which followed this number were doubtless intensified by the fact of the present being the last appearance of the favourite pianist this season. Another instrumental solo was Madame Norman-Néruda's rendering of a Ballade in G minor for violin by Franz Néruda. Mr. Edward Lloyd, as usual, delighted his audience in songs by Gounod and Schubert. On the following Saturday afternoon (the 2nd ult.), Fräulein Dora Schirmacher was the pianist, and gave a very acceptable, albeit somewhat conventional, interpretation of Beethoven's "Waldstein" Sonata. No fault could be found with the young artist's executive skill, and a more pronounced individuality of style and depth of feeling she will probably develop in her progress. A want of experience in *ensemble* playing (which, however, may have been the result of nervousness) was likewise apparent in the lady's subsequent rendering, in conjunction with Madame Norman-Néruda and Signor Piatti, of Mozart's Pianoforte Trio in E major. The great violoncellist just named played in his best style an Allemande, Largo and Allegro, by Veracini, previously introduced by him at these Concerts. Other numbers in the programme were Schubert's masterly Quintet in C major (Op. 163), played to perfection by Madame Norman-Néruda, MM. Ries, Straus, Pezze and Piatti, and vocal solos, by Cowen and Massenet respectively, assigned to, and fairly well declaimed by, Miss de Fonblanque.

Herr Joachim's first appearance this season, at an earlier period than usual, was a special feature in the Concert of the 4th ult., and called forth the hearty demonstrations of welcome which this eminent and sympathetic artist invariably commands. An interesting programme had, moreover, been provided to mark what is justly looked upon as one of the chief "events" of the season, consisting of Beethoven's (Rasoumowski) Quartet, No. 3, Mendelssohn's Scherzo à Capriccio in F sharp minor for pianoforte alone, Bach's Violin Concerto in A minor, with double quartet accompaniment, and Mendelssohn's Ottet in E flat for strings. Herr Joachim, as on previous occasions here, gave a fine interpretation of the solo part of Bach's noble work, one of a set of three of similar scope and purport, emanating presumably (for there is no absolute certainty about their date) from a comparatively early period of the master's career. The double quartet was ably sustained by MM. Ries, Pollitzer, Wiener, Zerbini, Straus, Zerbini, jun., Pezze, Reynolds and Piatti. In the rendering of the Rasoumowski Quartet, the leading violinist was supported by MM. Ries, Straus and Piatti—a familiar combination of sterling artists—the same gentlemen, with MM. Pollitzer, Wiener, Zerbini, and Pezze, co-operating in a capital rendering of that stupendous effort of precocious genius, Mendelssohn's Ottet, which the composer wrote when a boy of fifteen. Fräulein Dora Schirmacher was again the pianist, and gave a spirited reading of the same composer's Scherzo above mentioned. Songs by Kjerulf and Taubert, and an air from Handel's "Rodelinda," "Thou shalt die," were contributed by Miss Carlotta Elliot, who was much applauded. At the Saturday Concert of the same week (the 9th ult.) Herr Joachim again led in Mozart's well-known String Quartet in C major, No. 6—MM. Ries, Straus, and Piatti completing the party in this, as well as in Beethoven's Quartet in G major (Op. 18, No. 2), with which the Concert concluded. Fräulein Dora Schirmacher, who improves upon further hearing, achieved a decided success in her rendering of Beethoven's exacting Sonata in A flat (Op. 110), to which she added another piece in response to an encore. A leading feature in the programme was Herr Joachim's classical interpretation of the Adagio from Spohr's Eleventh Violin Concerto and the Caprice in E major by Paganini, which latter had to be repeated. The vocalist was Mr. Abercrombie, who, in an air by Handel and two of Mendelssohn's *Lieder*, displayed a good tenor voice of agreeable *timbre*, which, however, would be greatly improved if the singer could divest it of a somewhat pronounced throatiness.

The second Monday evening of the past month (the 11th ult.) included in its proceedings Mozart's String Quartet in G major, No. 1—the executants being the same as on the previous occasion—and Schubert's Pianoforte Trio in B flat (Op. 99), in which Madame Haas ably sustained the pianoforte part, those assigned to the strings being in the hands of MM. Joachim and Piatti. Solo performances were the lady pianist's characteristic interpretation of Chopin's Impromptu in F sharp major (Op. 36) and Herr Joachim's well-known masterly realisation of Tartini's fantastic Sonata entitled "Il Trillo del Diavolo," with pianoforte accompaniment. A Sarabande and Tambourin by Leclair was added by the great violinist in compliance with an encore. Mr. Santley contributed to the attractions of the programme by singing Sullivan's song "Thou'rt passing hence" and Schubert's "Erl King," the artist likewise submitting to the encore-tax. On the following Saturday afternoon (the 16th ult.) the programme was constituted as follows: Beethoven's String Quartet in D major (Op. 18, No. 2), the same composer's Pianoforte Trio in B flat (Op. 97), Chopin's Pianoforte Sonata in B minor (Op. 58), and Spohr's Duo Concertante in D minor (Op. 39) for two violins, the latter falling to the share of MM. Joachim and Straus, who also, in conjunction with MM. Ries and Piatti, formed the quartet party; Herr Pachmann (who was the pianist on this occasion), with MM. Joachim and Piatti, joining in the performance of the Trio. Miss Santley was the vocalist.

Herr Pachmann again presided at the pianoforte on the succeeding Monday (the 18th ult.), and created a veritable *furore* by his masterly interpretation of six Etudes from Op. 10 and Op. 25 by Chopin, a composer with whose idiosyncracies this artist appears to be emphatically *en rapport*. His phrasing is most delicate yet distinct, while the general refinement of his style has a decided claim to more than ordinary individuality. The Russian pianist also played the pianoforte part in Mozart's Quartet in G minor, in conjunction with MM. Joachim, Straus, and Piatti. Herr Joachim delighted his hearers with Spohr's Barcarole and Scherzo for violin solo, the Concert also including a capital rendering, on the part of the violinist just named and MM. Ries, Straus and Piatti, of Beethoven's Quartet in F minor (Op. 95). Miss Santley sang, with much grace and refinement, songs by Miss M. V. White, gaining hearty and well-merited applause.

Another Saturday afternoon Concert was announced to take place previous to the adjournment over Christmas, after which the performances will be resumed on the 6th inst.

MADAME SAINTON-DOLBY'S ACADEMY.

THE pupils of this Academy gave their last Concert for the year in Steinway Hall, on the 14th ult., and attracted, as usual, a goodly gathering of friends and well-wishers. Four young ladies made a *début* on the occasion, but of these, two—Miss Fyffe Duff and Miss Scott—were amateurs, whose efforts had no public interest. Turning to the others, it is a duty to compliment Miss Marianne Walton and Miss Mary Willis upon a promising commencement of their public career. What the end may be rests, to some extent, with themselves, but it is clear that they have already profited much by the able teaching of their instructress. Among the students more or less familiar at these Concerts were Miss Florence Wallis, Miss Lord, Miss Killik and Miss Amy Carter, all of whom had prominent work to do, and gave satisfactory evidence of progress. Miss Wallis pleased greatly by her refined and artistic rendering of Mozart's "L' Addio," and Miss Lord showed much capacity of expression in

Gounod's "There is a green hill." Miss Killik was asked to repeat her teacher's "I cannot forget"—a compliment to the singer as well as the song; and Miss Carter, in two songs by Schubert, "My resting place" and "The Post," confirmed the favourable impression made on former occasions by her good contralto voice and general artistic capacity. This young lady has the means of making way in her profession, and should begin to do so forthwith. The former pupils who took part in the Concert were Miss Adela Vernon—encored in a song by Jensen—and Miss Hilda Coward, whose bright voice and attractive style are always welcome. Several concerted pieces for female voices were sung by the students under M. Sainton's able direction; the proceedings being further varied by Mr. Arnold (pupil of M. Sainton), who played in capital style some Spanish Dances arranged for violin by Sarasate. Mr. Leipold was at the pianoforte.

ROYAL ACADEMY OF MUSIC.

AN Orchestral Concert was given by the students of this institution on the 15th ult., at St. James's Hall, when two works of importance gave evidence of the progress of the pupils in composition, the first a "Concertstück" for pianoforte and orchestra, by Charles S. Macpherson, and the second a setting of the 137th Psalm, for soprano solo, chorus, orchestra and organ, by Mr. F. K. Hattersley (Balfe Scholar). The "Concertstück," the pianoforte part of which was played by the composer, exhibits much inventive power, the passages for the principal instrument being well woven in with the orchestra; and Mr. Hattersley's Psalm is written not only with a due appreciation of the character of the text, but with a more intimate knowledge of the effect of combined voices and instruments than might be expected of a student, the soprano solo, too (excellently sung by Miss Thudichum), being admirably expressive of the words. Brahms's new Pianoforte Concerto was divided between Miss Margaret Glyde and Miss Annie Mukle, two movements being assigned to each. Both pupils displayed talents in this difficult task which would do honour to pianists who have grown out of a music-school, and the warm applause they received was indeed fairly deserved. Amongst the vocal pieces, mention must be made of the excellent rendering of Weber's song, "O Araby," by Miss Alexandra Ehrenberg; and in Handel's "Ode for St. Cecilia's Day," which occupied the whole of what may be termed the second part of the Concert, the choral power of the Academy was shown to the utmost advantage, the solos being sung by Miss Kate Hardy, Miss Thudichum, Mr. Courtice Pounds and Mr. Dyved Lewis. An important feature in the Ode was the performance of a very clever additional organ accompaniment by Mr. W. Sewell (Novello Scholar). The Concert, which was in every respect highly successful, was conducted by Mr. William Shakespeare with his accustomed earnestness and precision.

MR. WILLING'S CHOIR.

IT was inevitable that attempts would speedily be made to fill the gap occasioned by the death of the Sacred Harmonic Society, and we shall soon have two new bodies in place of the old one lost. Mr. Willing's Choir is first in the field, its opening Concert having been given in St. James's Hall on the 12th ult. We accord a hearty welcome to the young institution, and wish it "long continuance and increasing," provided the career worthily entered upon be continued in the same spirit. As is our feeling, so is that, we believe, of the musical public generally. Whatever faults English music-lovers may have, they are at least generous; always ready to encourage honest endeavour and give it a fair field. If, therefore, Mr. Willing's Choir should fail—*absit omen*—it may do so because there are too many candidates for public favour, but not by reason of indisposition to encourage its efforts. True, the audience at the opening Concert was rather thin; on the other hand, the weather made a dead set against success, and time is needed for busy London to become conscious of the fact that a new thing has arisen in its midst. Mr. Willing—whose self-transfer from the organ desk to the conductor's seat needs no apology—has now, or will soon have, the command of sufficient executive means. His orchestra, led by Mr. Carrodus, includes over sixty performers, all of whom are, we believe, of English birth, and, we know, of excellent capacity. The chorus numbers 150 voices, and includes many amateurs who belonged to the defunct society. Its qualities, therefore, are undeniable, but the number must be increased if the orchestra is to be properly balanced, and there is need for greater refinement of execution. A notion too largely prevails that chorus-singing in oratorio is more an affair of lungs than vocal skill. We are not surprised at the fact, seeing how we pride ourselves upon numbers and power in connection with this class of music. Amateurs, however, who have heard continental performances like those given at the recent Brussels Festival, recognise something better than mere force in the studiously varied expression and great delicacy which give to oratorios a new meaning and charm. Let us trust that Mr. Willing will educate his choir for chorus-singing with as much care as though they had to do with part-songs, and that he will insist upon a refined reading of all music in hand.

The programme opened with Handel's "Acis and Galatea," which was given with the additional accompaniments provided—rather in excess, some may think—by Sir Michael Costa. A series of accidents, against which no foresight could guard, damaged the rendering of Handel's charming Serenata. Mr. Lloyd, who had been announced to take the important part of *Acis*, was unwell, and could not attend. In his place appeared Mr. Frank Boyle, who completely broke down, left the platform, and handed his music over to the second tenor, Mr. Albert James. Mr. Boyle was decidedly out of voice, and matters were not improved by an awkward *contretemps* in his first song. As a natural result, when "Love in her eyes" came, his means failed him altogether. Some of the *Acis* music had to be omitted, but Mr. James did good service in the remainder, and obtained liberal applause for his readiness. The other soloists were Madame Marie Roze and Mr. Bridson. Of these, the lady showed but little acquaintance with the traditions of her part. Mr. Bridson, on the other hand, sang well, and made a "hit" with "O ruddier than the cherry." The chorus, as will have been gathered from previous remarks, lacked the delicacy and varied expression demanded by the music.

After the Serenata came Gade's "Psyche," composed for the late Birmingham Festival and presented to a London audience for the first time on this occasion. Our opinion of the work was so fully and decidedly expressed in connection with its Birmingham performance that there is no need to go over the same ground now. Nor are we called upon, as among those who account "Psyche" a beautiful thing, to combat a host of adverse opinions. On the merits of the Cantata there is substantial agreement, criticism in a few quarters being cool or hostile only because Herr Gade has not written according to the canons of the "advanced" school. This, let us say, is unreasonable. The advanced school may have extraordinary merits—which are not now in question—but a composer attached to the classic forms of his art is surely at liberty to exemplify them without cause of offence. There would be greater justice in urging that, delightful as is each number of the work both in a constructive and illustrative sense, it lacks sufficient contrast. The future of "Psyche" will, however, be little affected thereby, so great is its melodic charm and so highly finished its workmanship. Of the performance we can speak with some favour. Mdme. Marie Roze, as *Psyche*, displayed the qualities which served her well at Birmingham; Miss Coward, Miss Rosse and Mr. Albert James sang the concerted music of the *Zephyr* and *Genii* admirably, while Mr. F. King sustained the arduous part of *Eros* in a manner that won general approval. The chorus had obviously been well prepared for the work they had to do; but the band would have gained much in finesse and refinement by another careful rehearsal. Drawbacks, nevertheless, were slight; the audience had "Psyche" fairly put before them, and the Cantata was a success, many numbers being received with frank applause, notwithstanding that the extreme length of the Concert must have tended to weariness long before the end arrived. Mr. Willing conducted steadily and well, at the same time copying the mannerisms of Sir Michael Costa with amusing fidelity to the original.

HIGHBURY PHILHARMONIC SOCIETY.

THE present season of this now flourishing Society was inaugurated on November 27 by a performance of Gade's new Cantata, "Psyche." It was a bold undertaking on the part of an Association consisting mainly, if not exclusively, of amateurs both in the choir and orchestra, to attempt a work which on its production at the recent Birmingham Festival was supported by the highest professional aid; but Dr. Bridge, the able and energetic Conductor of the Society, had not miscalculated the powers of the forces under his command, and the result was a success, which—due allowance being made for the roughness of the orchestra and an occasional want of decision in the attack of the choir—reflected much credit upon all concerned. The choruses were sung throughout both with precision and dramatic effect, the good training of the Conductor being very apparent, as well as the commendable anxiety of every member of the choir to do justice to his teaching. Miss Marian Williams, to whom was entrusted the trying music of *Psyche*, sang nervously at first, but afterwards gained confidence and created a marked effect upon the audience. Mrs. Bradshawe McKay deserves the warmest praise for her rendering of the music of *Proserpine*, and Mrs. W. W. Burkinyoung and Miss Evelyn Gibson were thoroughly efficient in the trios for *Zephyr* and *Genii*. Mr. J. Bridson had evidently made a study of the part of *Eros*, and a good word must also be given for Mr. W. E. Smithett, who lent efficient aid in the trios already mentioned. The work was listened to with the deepest interest throughout; and at its conclusion the spontaneous marks of approbation from a crowded audience sufficiently proved how thoroughly the music had been appreciated. The second part of the programme commenced with an Overture, in F minor, by the late Sir John Goss, composed in 1825 for the London Philharmonic Society. The resuscitation of this excellently written and truly artistic composition at the recent Chester Festival, under the direction of Mr. Joseph C. Bridge, Organist of the cathedral, may be accepted as a hopeful sign of the times, and its performance on the present occasion was cordially welcomed by all who cling to the long-accepted forms of the great masters. The miscellaneous selection also included Gounod's "Ave Maria" (exceedingly well sung by Mrs. Burkinyoung), a promising Minuet and Trio by Mr. F. C. Woods, and the March and Chorus from "Tannhäuser." The Concert was conducted, with his usual skill and judgment, by Dr. Bridge.

CAMBRIDGE UNIVERSITY MUSICAL SOCIETY.

DURING the past term a series of five Chamber Concerts has been given on Wednesday evenings. These "Popular" Concerts were first organised in the Lent Term of 1876, and since then it has been usual to give a series of five or six Concerts during each of the two Winter Terms. The last series has been well attended. A very large portion of its success is due to Mr. R. Gompertz, the resident violinist, whose thoroughly artistic playing makes him an acquisition, such as few provincial towns are able to boast. Among the works performed may be specified Mr. Hubert Parry's Trio in E minor, played by Messrs. C. V. Stanford, R. Gompertz and C. Ould, on October 25; Mendelssohn's Trio in C minor, on November 8, when the pianoforte part was played by Mdlle. Marie Würm; Schumann's Quartet in E flat, Op. 47, played on November 15 by Mr. J. A. Fuller-Maitland, Rev. F. Hudson, Mr. R. Gompertz and Rev. P. Hudson; Brahms's Quintet in F minor, Op. 34, and String Sextet in B flat, Op. 18, played on November 22.

The Choral and Orchestral Concert on the 2nd ult. was, according to the usual practice of the Society in its Michaelmas Term Concert, devoted chiefly to works of the older schools. The programme opened with Handel's Sixth Concerto for stringed instruments (in G minor). The orchestra was composed of the band that had been engaged for the performance of "Ajax" during the latter portion of the week, reinforced by amateurs. The remainder of the first part consisted of the Kyrie, Gloria and Credo from Palestrina's "Missa Papae Marcelli," and J. S. Bach's Cantata (written for the first Sunday after Easter) "Hold in remembrance Jesus Christ." It argued some boldness in the Society to attempt the production of two works of such importance and difficulty after only one term's practice; and that more practice might have been bestowed on them with advantage is a proposition that hardly needs to be stated. Still the performance was anything but discreditable. In winding its way through the curiously wrought web of Palestrina's unaccompanied six-part harmony, the intonation of the chorus was good, and the drop in pitch from the beginning of the Kyrie to the end of the Credo was less than a tone—a comparatively commendable result. The chief defect noticeable was an imperfect balance between the parts, a defect which, considering the peculiar constitution of the body of voices for which Palestrina wrote, it must always be difficult for modern choirs to avoid. The Quartet "Crucifixus" was sung by Miss Amy Aylward, Mrs. Dunn, Mr. W. A. J. Ford, and Mr. Herbert Thorndike. The Cantata of Bach was advertised on the programme as then performed for the first time in England. It deserves to be widely known. The number just before the final choral—an "Aria," which is really a dramatic dialogue between the basses tutti and the other three parts of the chorus—shows the composer at his grandest height. The incidental recitatives were sung by Mrs. Dunn, and the beautiful but difficult tenor solo "My Jesus hath arisen" was given with much taste by Mr. W. A. J. Ford.

The second part of the programme comprised a Symphony in D by P. E. Bach; Beethoven's Scena "Ah, perfido," sung by Miss Amy Aylward, whose performance was highly appreciated; and Stanford's Hymn (Op. 16) for baritone solo and chorus, "Awake, my heart." The last mentioned work was written for the London Church Choir Association in 1881. The accompaniment, originally written for organ, was scored for orchestra for the present occasion. It is a melodious and vigorous work, and is likely to become popular. The baritone solo was very effective in the hands of Mr. Thorndike.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

MORE material cares and preparations connected with the Christmas Festival would seem to have interfered with the activity of our musical caterers in the early part of December, which was comparatively barren of interest for the more educated class of music-lovers, but Christmas itself was ushered in as usual with musical honours, including of course the time-honoured and indispensable performance of "The Messiah." Of the earlier events of the month the most important were the second of Messrs. Harrison's and the third of Mr. Stratton's serial Concerts, both "popular" in title and in fact, but with a difference which will be understood from their respective programmes. Before referring more particularly to these Concerts, however, a few words are due to the second of Mr. Stockley's orchestral performances which took place on November 30, too late for notice in my last.

The special feature of this Concert was Spohr's fourth Symphony "Die weihe der Töne," miscalled in English "The Power of Sound," which was given on this occasion for the second time in Birmingham. The performance on the whole was a very creditable one, wanting in parts a little more delicacy and refinement, but altogether irreproachable in spirit and balance of tone. The novelties of the Concert were Weber's melodious Clarinet Concerto in F minor, No. 1 (Op. 73), written in 1811 for the famous Bavarian clarinettist, Heinrich Barmann, and the "Sylvia" Ballet Suite for orchestra of Leo Délibes, the composer of "Le roi l' a dit." In the former work, which presents a somewhat unusual instrumental combination, the soloist was Mr. Pountney, who acquitted himself with great skill and effect. The Ballet Suite greatly delighted the audience by its picturesqueness, tunefulness, and piquant orchestration, and the graceful Scherzo scored for the strings *pizzicato*, with short colouring phrases for the wind instruments, pleased so much that the audience would fain have had it repeated. The vocalists were Mdlle. Avigliana and Mr. Maas.

At Mr. Stratton's Chamber Concert on the 4th the novelty of the evening was a String Quartet in B flat,

Op. 15, by Mr. Ebenezer Prout. Although composed in great part as far back as 1876, the quartet may fairly claim to rank as a new work, the slow movement having been written in 1880, and the entire composition revised last year. Although built to some extent upon the Haydn model, it reflects, in parts, the influence rather of Schumann than of Haydn, and is decidedly modern in spirit. It is an admirable example of quartet writing—graceful and characteristic in themes, symmetrical in form, and ingenious and masterly in the working out. Of the four movements of which it is composed, the most striking and original is the Scherzo, with its attendant trio, which was warmly applauded. Its performance by Messrs. Ward, Griffin, Abbott, and Owen was praiseworthy. Other items of interest were Beethoven's G major Sonata for pianoforte and violin (Op. 30, No. 3); Sterndale Bennett's Pianoforte Suite (Op. 28), in which Mr. Troman favourably impressed the audience by the vigour and articulateness of his playing; Schumann's E flat Quartet for piano and strings, which was by no means faultlessly rendered; and Beethoven's much neglected String Quintet in C major (Op. 29).

Messrs. Harrison's Concert on the following night attracted, as usual, an overflowing audience to the Town Hall, though there was not much of real musical interest in the programme. The performers were Madame Albani, Madame Patey, Mr. Edward Lloyd, Mr. Frederic King, and Signor Foli, vocalists; and Herr Joachim, violin; Mr. R. Rickard, pianoforte; Mr. Stimpson, organ, and Mr. Zerbini, accompanist, in the instrumental department.

The Amateur Harmonic Association gave an interesting subscription concert on the 19th, at which the principal features were Mendelssohn's Forty-third Psalm, Mozart's "Ave Verum," Spohr's Eighth Psalm, and two movements from Max Bruch's Violin Concerto. The principals were Miss Clara Samuell and Mr. Bridson, vocalists, and Mr. F. Ward, solo violin, and the choir, composed of the Association, under Mr. Stockley's direction, numbered 120 voices.

The Festival Choral Society's annual Christmas performance of the "Messiah" took place on the 26th, with Miss Samuell, Miss Helen D'Alton, Mr. Vernon Rigby, and Mr. Bridson as principal vocalists, and on the following evening the Philharmonic Union gave Hiller's "Song of Victory," Macfarren's "May Day," and a miscellaneous selection with Miss Anna Williams and Signor Foli as principals, and Dr. Swinnerton Heap conducting.

MUSIC IN BRISTOL.

(From our own Correspondent.)

Musical events here have been so crowded together during the last month that they have grievously interfered with each other. Bristol is not such a large place but that every one knows of certain definite musical fixtures which remain the same year after year, and it would be to their mutual advantage if the promoters of incidental Concerts would take these fixtures into consideration when arranging their own entertainments.

The Popular Concert on the 4th ult. was almost the only important one which had the field to itself, but the programme was not as interesting as usual, and the attendance was not large. Schumann's Symphony in D minor was the principal feature, and went fairly well. Mr. Carrington (leader) made his first appearance here as a solo violinist, in a rather dreary Caprice by Vieuxtemps; and Miss L. Phillips, a Bath lady, sang three songs in a finished style, giving so much satisfaction as to be engaged again for the following Concert.

On Wednesday, the 6th ult., a Concert was given at the Victoria Rooms in aid of the fund for paying off the debt on the Clifton College Chapel organ. Herr Joachim, Signor Piatti, and Miss Miller were the instrumentalists, and Miss Santley the vocalist. With such names as these on the programme it is scarcely necessary to say that the Concert was a success.

On Thursday, the 7th ult., the first of the three annual Advent Services in the Cathedral took place. The Anthem was Mendelssohn's "Come, let us sing," in which the solos were taken by members of the choir—the Rev. Precentor Mann conducting, and Mr. Riseley being at the organ. The Voluntary Choir, which augments the Cathedral Choir on these occasions, numbers 250, and has been working under Mr. Riseley for some months past. The tone is excellent, but the want of space in the choir of the Cathedral obliges a division of the voices, which considerably detracts from the general effect. This was the case both on the 7th and on the 14th ult., when the Anthem was "God, Thou art great" (Spohr); but at the third service (which takes place too late to be reported in this letter) the choir and full orchestra are concentrated in the nave—a far more favourable position. The service on that evening will consist of Spohr's great work, "The Last Judgment."

Mrs. Viner-Pomeroy's second Chamber Concert took place on the 14th ult., and the unfortunate coincidence with the Cathedral Service caused the audience to be even smaller than at the first one. Messrs. H. Holmes, Rice, W. H. Hill, J. Pomeroy, and Mrs. Viner-Pomeroy were the executants, as before, and the programme consisted of the Quartet in B flat (Mozart), Concerto for piano in D minor, with quartet accompaniment (J. S. Bach), Romance for violoncello solo (Rosenhain), and the Quartet in G major (Beethoven).

The last Popular Concert, on the 18th ult., clashed with two other musical events, a Christmas Carol Concert by members of the Festival Choir at the Victoria Rooms, and the Christmas Concert at Clifton College, both of which drew away many regular attendants at the Popular Concerts. The audience, notwithstanding, was larger than usual—partly, no doubt, owing to a rumour which has lately caused consternation both in Bristol and Clifton—*i.e.*, that Mr. Riseley had been offered, and had accepted, a lucrative appointment elsewhere. The latter part of this report was contradicted by the announcement, on the programme of the 18th, that the Popular Concerts would be resumed on October 1, 1883, but it has certainly done Bristol some service in awakening her to a sense of the loss she would sustain in any such acceptance on the part of her most distinguished musician and conductor.

The programme of the last Concert was an exceptionally good one, embracing two such important compositions as Mendelssohn's "Hymn of Praise" and Mr. Villiers Stanford's symphonic Serenade (conducted by the composer), as well as several other works of considerable consequence, of which space forbids particular mention. Appended to the programme was a list of the principal works performed by Mr. Riseley's band from 1877 to 1882, thus appropriately ending a season which musically, if not financially, stands considerably higher than any of the foregoing ones.

MUSIC IN YORKSHIRE.

(From our own Correspondent.)

The second Bradford Subscription Concert for this season, was given on November 24, the programme consisting of chamber and vocal music. Madame Norman-Néruda was the solo violinist, and played the Romanza and Scherzo from Franz Ries' Suite in F in a masterly manner, and also took the violin part in Schumann's Sonata in A minor for violin and pianoforte, Mr. Charles Hallé playing the latter instrument. Signor Piatti introduced Porpora's Sonata in F for the violoncello—a work which, though interpreted with wonderful intelligence and skill, appeared somewhat uninteresting on a first hearing. Miss Clara Samuell contributed three songs, and, notwithstanding an attack of hoarseness, was entirely successful in pleasing those present. Herren Straus, Speelman, Bernhardt, and Neuwirth were the other artists; and the other chief items in the programme were Beethoven's String Quintet in C, and Schubert's Piano Quintet in A, the latter of which was not only more successfully rendered, but also, as might be expected, much more to the taste of the audience.

The interest with which the production of a maiden work by Dr. Creser (the Organist of the Leeds Parish Church and the Conductor of the Leeds Choral Society) was regarded by his fellow townsmen, was evinced by the large audience present at the Leeds Assembly Rooms on November 28, when a first performance was given. The libretto, which is very well arranged, is founded on the story of Eudora, a maiden of Scio, who amidst the revelry

of the marriage-day, is carried off by pirates, after seeing her lover slain, but in revenge fires the vessel, in which pirates and captives alike all perish. The work is entitled "Eudora, a dramatic Idyl," and consists of some sixteen numbers. The Overture was played from MSS. and does not appear in the published edition: it is of the type now generally adopted, introducing several subjects which occur in the work, and especially the theme of No. 12, of which excellent use is made. The first chorus opens with men's voices, followed by a subject for female voices, and concludes with the first subject harmonised—not too successfully—for full choir. After a short unaccompanied chorus is introduced an air for soprano, with a simple but pleasing theme; the effect, however, of the last note of the solo—on the major third of the key-note—being at once followed by the minor third on the strings, is by no means pleasing. No. 4 is a vigorous Bridal Chorus, in which some clever modulation appears. It is followed by a recitative and air for tenor, which is one of the best numbers in the work, the principal subject, in D major, being of a very bold and attractive nature, though the effect is somewhat marred by a weak concluding passage. An intermezzo precedes No. 6, unaccompanied chorus, in which the soprano part is so elaborated that the others sink into the insignificance of a mere accompaniment. Here again modulation is freely resorted to. No. 7 is an uninteresting arietta for contralto. No. 8 a characteristic Bacchanal chorus for men's voices, with perhaps only one serious fault, that of being too high in pitch for the voices. Nos. 9 and 10 contain nothing remarkable, but No. 11 is a tuneful duet for soprano and tenor, and No. 12 an exceedingly taking chorus of pirates, with a vigorous subject. After No. 13, chorus for female voices, comes a very difficult recitative and air for baritone, in which the instrumentation is excellent. The Finale is weak on the whole: the numerous unison passages are not effective and the subject is not a good one. The work contains a good deal of pleasing and scholarly writing, but is open throughout to the charge of being written too high for the voices, especially in the choruses for tenors and basses (as was painfully evident on its first performance). The frequent modulations to which Dr. Creser resorts are on the whole not unpleasing, though some will be found difficult of execution by an ordinary chorus. The composer was loudly applauded at the conclusion of the work, and deserves to be congratulated upon the promise shown in his first important contribution to English music. At the same Concert Cowen's Birmingham work—"The Language of the Flowers"—was fairly well played by the band, and Mrs. Ash, an amateur whose singing would disgrace no professional artist, earned rounds of applause by a splendid rendering of Rossini's "Bel Raggio" ("Semiramide") and Meyerbeer's "Nobil Signor" ("Les Huguenots").

Mr. Midgley's first Chamber Concert at the Bradford Church Institute on the 8th ult. was poorly attended, notwithstanding the really excellent programme selected. The artists were Herr Straus (violin), Mr. J. Drake (viola), Mr. H. Smith (cello), Herr Neuwirth (contra-basso), and Mr. Midgley (piano); and the programme included Beethoven's Sonata in A minor for piano and violin, Goetz' Quintet in C minor, Bennett's "Maid of Orleans" Sonata, Spohr's Violin Barcarole, and Hummel's Quintet in D minor: all of these selections were performed with commendable taste, and especially the first, third and fourth items. We hope to see a much larger audience at Mr. Midgley's next Concert.

At the second Leeds Chamber Concert on the 12th ult., there was a marked improvement in the attendance, a fact which may be taken as indicating that there is now an increasing interest being shown in classical music in a district where, until lately, such concerts as the one under notice have almost always been poorly patronised. The executants engaged were Herr Holländer and Mr. J. W. Acomb (violin), Mr. W. H. Hill (viola), Mr. Charles Ould (cello), Mr. Alfred Broughton (solo pianist), and Mrs. Ash (vocalist). Schubert's String Quartet in A minor, and Schumann's Piano Quintet in E flat were the artistic triumphs of the evening, but Mrs. Ash's rendering of Mozart's great aria from "Il Seraglio," Mr. Broughton's execution of Beethoven's E flat Sonata (Op. 27, No. 1), and particularly Herr Holländer's violin solos—Wieniawski's "Legende" and "Capriccio"—certainly deserve special mention.

During the latter part of the month we have had more than the usual number of performances of the great Christmas Oratorio, Handel's "Messiah," but space will not permit us to give details of them.

Handel's "Judas Maccabæus" was given by the Pudsey (Leeds) Choral Union on the 3rd ult., and also by the Mosley (Leeds) Harmonic Society on the 17th ult.

A meeting of guarantors to the Leeds Musical Festival of 1883, was held on the 4th ult., at which the Provisional Committee submitted their report. In this it was stated that Dr. Macfarren had almost finished his new work, "King David": and that Mr. Joseph Barnby's "Ninety-seventh psalm" ("The Lord is King") was also approaching completion. Signor Verdi and Herr Niels Gade had been solicited to write new works, but had both declined on the score of want of time: Herr Raff had consented also to produce his new Oratorio, "The End of the World," under his own supervision at the next Leeds Festival, but his sudden death unfortunately caused the negotiations to be dropped: there is yet, however, a probability that the work may be heard. Mr. Frederic Clay is also engaged upon his new Cantata, "Sardanapalus"; in addition to these the committee have had offers of various other works. At the same meeting it was decided to set apart one-fourth of the profits from the forthcoming Musical Festival, to be retained as a reserve fund for future festivals, the remainder to be given, as on previous occasions, to the Leeds Medical Charities.

MUSIC AT CAMBRIDGE.

WHEN penny papers and the electric telegraph had been sometime busy in their work, it astonished the self-satisfied Londoner to be told that the provincial press, rather than the *Times*, was the political guide in Britain. We still flatter ourselves here, that in all matters connected with art we are oracles, and that as London is becoming more and more a musical centre in Europe itself, it would be an excess of condescension to notice the musical opinion of the provinces. But somehow, new musical works of importance come to us from the provinces; and meantime there is a great sameness in the routine and in the programmes of London Concerts. An over-confidence in our superiority, or an easier success due to the immensity of the population, may have made us callous to higher considerations; there being always one very necessary consideration concert-givers are obliged to regard. In University towns, like Oxford and Cambridge, there is, independently of the townsfolk, a special element, which may perhaps be as ready to patronise Mr. W. S. Gilbert as Sophocles; and would listen with equal pleasure to Offenbach and Palestrina. But in its corporate capacity, it is an element which, under fair conditions, might have an influence on art, that in respect to unity of purpose could not be equalled, in an overgrown and fluctuating population like that of the metropolis. It is only quite recently that the serious study of music has become a feature at the Universities, and already the results are most promising. We have two composers, Mr. Villiers Stanford and Mr. Hubert Parry, who may be said to have issued from their respective universities, if not colleges. There are other names, not yet so well known, which sooner or later must come to the front. We have before us a copy of the "proceedings in music" at the University of Cambridge. In that document are detailed the necessary requirements and qualifications for the admission of candidates for Degrees in Music. At present the art is still treated rather as an outsider; and the disadvantage must continue, until the condition of residency in the case both of professors and students is strictly enforced. The existing connection of music with the University seems to reside in the circumstance, that amongst the special subjects an advanced student is at liberty to select for examination, is music. It is not the music school that is wanted at a university. Royal Colleges, or Royal Academies, will answer better all technical purposes. In music, as in general education at a university, the advantage to be gained is not so much the absolute knowledge acquired as in living in an atmo-

sphere of learning. From the universities there should radiate a spirit and a charm, not likely to be indigenous to music schools, open to both sexes and to all comers. In regard to church music, the college chapels at Oxford and Cambridge can and do emulate the good work of the cathedrals in former centuries. It is the only practical form in which efforts of that nature are likely to be concentrated in our day, when cathedral towns have many of them become road-side stations, and are outside the eddy, if not of modern thought, of the active world from which so many of the students of the universities come and return to. The study of church music inclines the student towards the more serious forms of composition in general, and we see its effect in the programmes of the Cambridge University Musical Society. With all our wealth of concert-giving in London, we have to take the train to Cambridge to hear Handel's Concerto Grosso No. 6, in G minor, for stringed instruments, or a symphony by Emmanuel Bach, sometimes credited with being the creator of the modern sonata. These less commonly heard compositions were given at the Society's concert at the Guildhall, Cambridge, on the evening of the 6th ult., under the direction of Mr. Villiers Stanford. A full report of the Concert will be found in another column. In regard to the merits of orchestra and singers we have only to add our mite of formal praise; and the same oblation would willingly be tendered to the organ, had the instrument half the power it possesses, or were the dimensions of the room quadrupled. It is the great vice of English musical taste at the present day to allow the *finesse* of the orchestra, and what expression there may be in the choral singing, to be overborne by a bellowing organ. At Cambridge, during the first week of December, they seem to have held a small festival. On the same day that the Concert took place, the last of a series of four performances of the "Ajax" of Sophocles, in the original tongue, was given at St. Andrew's Hall, now converted into a theatre, and further transformed for the occasion by the addition of an accurately-designed proscenium, a Thymele, and other accessories of the ancient Greek stage. The following particulars are worth quoting from the bills as a record of an event indirectly interesting to musicians as well as to students of the classics:—

The incidental music, written by Professor MACFARREN, is produced under the direction of C. V. STANFORD, M.A., Trinity College. The scenery and proscenium painted by Mr. JOHN O'CONNOR, from original authorities. The stage-management, costumes, and properties have been entrusted to CHARLES WALDSTEIN, M.A., King's College. The Chorus trained by E. S. THOMPSON, M.A., Christ's College, and C. V. STANFORD, M.A., Trinity College. The dresses, armour, etc., by MM. VINCENT BARTHE and LABHART, of London.

CHARACTERS.

Ajax	Mr. J. K. STEPHEN, King's College.
Odysseus	Mr. R. W. WHITE-THOMSON, King's College.
Teucer	Mr. H. J. C. CUST, Trinity College.
Agamemnon	Mr. H. J. FORD, Clare College.
Menelaus	Mr. E. IMPEY, King's College.
Paidagogos	Mr. F. PRYOR, Trinity College.
Eurysaces	Master S. PECK.
Messenger	Mr. A. HAMILTON SMITH, Trinity College.
Chief of the Chorus ...	Mr. A. C. BENSON, King's College.
Athene	Mr. E. A. GARDNER, Caius College.
Tecmessa	Mr. A. R. MACKLIN, Caius College.

Chorus of Salaminian Sailors:
Messrs. H. B. FOWLER, C. M. BROCHNER, Jesus College; W. H. KYNASTON, St. John's College; E. H. STEUART, W. H. STABLES, C. T. MUSGRAVE, N. G. LATHAM, Trinity College; H. S. COOPER, A. HARRISON, Christ's College; J. C. POWELL, K MARSHALL, W. A. J. FORD, P. A. THOMAS, A. SOMERVELL, King's College.

Attendants, Heralds, etc.:
Messrs. L. CUST, H. V. MACNAGHTEN, H. B. SMITH, and H. F. W. TATHAM, Trinity College.

SCENERY:

Scene I. Shore of the Hellespont: the Grecian Camp before Troy.
Scene II. A desolate place on the shore near the Grecian Camp.

Stage Manager ... CHARLES WALDSTEIN, M.A., King's College.

The scenery, costumes, accessories, and the performance have been universally and deservedly applauded; and one need not be a Porson to enjoy the multitude of new as well as revived impressions inspired by such a representation. Setting aside the scholastic advantages to young or old, a more frequent performance of Greek dramas with all the luxury of scenic and musical auxiliaries would, sooner or later, influence the national artistic taste through the medium of aspiring dramatists and composers who are ever on the watch for new suggestions. The Opera itself owes its origin to revivals somewhat similar. The objection that "all that" has been tried and is done with, and that people are more interested in "Little Buttercups," and in "Four-and-twenty peers all in a row," than in long-winded declamations from protagonist or chorus, and so forth, is not quite to the point, as far as music is concerned at least. In witnessing a Greek play, the musician would not view it as a subject for direct imitation. To him the woes of *Tecmessa* would suggest no specific musical delineation. The scenery of the Troad would to him be like any other blue outline of distant promontory, tawny shore, or purple sea. But somehow—and could he tell us how, there would be an end of it—his music reflects the ethos and atmosphere of period, place, and action; whilst in other respects it is still the music of Glück, or Wagner, or Caccini. The classical scholar and enthusiast cannot himself describe the emotions he experiences on reading a Greek play, any more than Gibbon could explain why he wept in the Colosseum; or more than any of us can analyse our feelings on entering Seville Cathedral, or King's College Chapel at Cambridge. It is the special province of the musician to seize and express the unanalysable; and it is very strange how little will set the machinery of the mill going in a composer's head. A new rhythm, a different accent, will sometimes suffice. Pedagogues at the universities may find that the artistic element they have invoked will react beneficially on scholastic points. It is not given to all composers to comprehend Greek accents and terminations, or even to place the right emphasis on particular words in a Greek line; but the effort to do so may lead to a reform in the pronunciation of Greek in our public schools. To any person musically endowed, it was obvious in the representation of "Ajax" at the Cambridge theatre, that Mr. Stephen who took the part of *Ajax*, and Mr. Macklin, who played *Tecmessa*, either from special training, or some cause or another, pronounced Greek more as we are accustomed to hear it in foreign countries. In their mouths it sounded like a living language. It might be decried as "stagey Greek," but whatever it was, it differed amazingly from the mincing, south country English accent of the schoolboy's Greek. Mr. Stephen's delivery of the lines, where *Ajax* apostrophises the seas and woodlands of his native shore, and the streams of Scamander, was in itself a lesson to those who would treat the unoffending letter *r* as a needless intrusion in an alphabet.

In regard to the music it was the opinion of the best judges at Cambridge, that Dr. Macfarren had been most successful; and all the more so, that he did not affect the archaic, or any special tone-colouring, and wisely made the music subordinate to the main object—the dramatic representation of the play in the original language. Under those circumstances, the choruses did not sound differently—nor was there any reason that they should—from any chorus in unison in English opera; except that in many respects the music was more carefully and intelligently given by the Cambridge undergraduates than it would be by a common stage chorus. The orchestration was simple and effective, and all the more pleasurable that it did not remind us of Mendelssohn, whose setting of the "Antigone" and the "Œdipus at Colonos" might have invited imitation. Dr. Macfarren seems to have trusted to his own genius and sympathies, and to have employed a vacation in writing the music to "Ajax" as a *pièce de circonstance*, without intention of affecting the modern-antique, or of making any permanent addition to the musical classics. What Dr. Macfarren can do in the way of tone-colouring we have heard in the chorus of Ishmaelites in unison, in his Oratorio "Joseph." Apart from the Oriental character of the instrumental accompaniment to that chorus, the subject, whether accidentally or no, is a remarkable example of the Greek Phrygian mode; and from its commencing in as it were the octave mode D, and ending on B flat, the inversion of the final, it remains an historical and theoretical curiosity. There was little in the "Ajax" to remind us of anything so interesting; but the mellowness of the music was a pleasing feature in these days of tortuous phrasing, even if the "melos" was more redolent of the London footlights of some years ago than of the Athenian stage.

THE first Examination for the degree of Bachelor in Music at the University of Oxford will commence on Tuesday, February 13, 1883, at ten o'clock, in the Schools. Attention is directed to the following clause of the Statute (Statt. Univ., Tit. V. (VI.), Sect. III., § 1) relating to this Examination: "Nemini sese examinandum sistere liceat, nisi qui aut Magistris Scholarum aut Examinatoribus in prævia quam vocant examinatione in Universitate Cantabrigiensi satisfecerit, aut testimonium a Delegatis secundum Statutum Tit. XIX. xv. creatis acceperit, aut examinatoribus seniorum candidatorum qui non sunt de corpore Universitatis in literis Anglicis in Mathematica in lingua Latina et vel in lingua Græca vel in una saltem lingua moderna (videlicet Gallica vel Germanica vel Italica) satisfecerit: cujus rei testimonicum exhibeatur Professori Musicæ." The names of gentlemen who intend to present themselves will be received by Mr. Geo. Parker, the Clerk of the Schools, on or before Saturday, February 10, 1883, on payment of the statutable fee of £2. Candidates who are not already Members of the University must matriculate before the day of examination. Subjects of Examination:—Harmony and Counterpoint, in not more than four parts. Text Books, Ouseley's "Treatise on Harmony" and his "Treatise on Counterpoint, Canon, and Fugue."

HERREN LAISTNER, MAHR AND LEU commenced the third season of their Trio-Concerts on Thursday, the 14th ult., at the Royal Academy Concert Room, before a select and attentive audience. Schubert's celebrated Trio in E flat, and a Trio by Dvorák, were the *pièces de résistance* of the evening, and were performed with perfect execution and much refinement and feeling. Amongst the solo pieces special mention must be made of Herr Laistner for his excellent rendering of Beethoven's Waldstein Sonata. Herr Mahr played, for the first time in this country, a Fantasia of his own—a theme from Wagner's newest drama, "Parsifal," called "Charfreitags Zauber." This beautiful melody found so much favour with the audience that it had to be repeated. Fräulein Thekla Friedländer sang some songs by Brahms, Rubinstein, and Kjerulf in her usual artistic style. We are glad to notice the recommencement of these Trio-Concerts, and hope they will steadily gain the favour of all music-loving amateurs. The second Concert is to take place at the same room on the 25th inst., when Brahms's new Trio will be performed for the first time in England.

THE members of the Cecilian Musical Society gave their first Concert of the season in the West Hackney Schoolrooms on the 5th ult. The Choral portions of the programme included Mendelssohn's "Hear my prayer," the solo in which was divided between Miss Oxenham and Miss Marian Jones, Eaton Faning's "Song of the Vikings," "The dawn of day," and other part songs, all of which were well rendered, under the able conductorship of Signor de Barathay. Mr. Arthur Tattersall's anthem "Ponder my words," and Mr. Davies's part-song, "It was a lover and his lass," were sung by the Guildhall Choir, under the direction of Mr. Weist Hill. The solo in the anthem was admirably sung by Mr. George Tattersall, who also rendered great assistance in the concerted pieces. Mr. Ernest Crooke's violin solos were a feature in the programme, and Miss Glynn's pianoforte playing was highly appreciated. The Society has in rehearsal A. C. Mackenzie's Cantata, "The Bride."

A CONCERT, under the direction of Mr. Charles Oberthür, took place on Monday evening the 11th ult., at the Royal Victoria Coffee Hall, Mr. Oberthür's Cantata, "The Red Cross Knight," sung by the South Kensington Ladies' Choir, under the guidance of Mrs. Arthur O'Leary, being announced as the chief attraction. Miss Howes, the principal soprano, has a fine and well-trained voice, which she uses with much artistic feeling, and her efforts were highly appreciated. Miss Mackness played a "Morceau de Concert" for the pianoforte, on a popular air, by Arthur O'Leary, which was much applauded, and the Concert-giver performed various harp solos of his own composition (including a duet with his pupil, Miss Fortescue) with his well-known skill. Fräulein Kaysel and Signor Villa also assisted.

AN exercise for the degree of Doctor in Music, composed by Mr. H. A. Harding, Mus. Bac., and consisting of a short Oratorio, "St. Thomas," was performed in the Sheldonian Theatre, on Wednesday, the 6th ult. The principal solo vocalists were Miss Jessie Griffin, Mr. Robson and Mr. Bonell, the chorus being composed of members of New College and other choirs. The band comprised many local and other performers, and was very ably led by Mr. A. Burnett; Mr. Harding conducting. There was a very large attendance of the public, and among those present were the Vice-Chancellor and the Professor of Music (Sir F. Gore Ouseley, Bart.). The composition is one of special merit, several of the numbers contained in it displaying musical capacity of a high order. It was received with much favour throughout, and at its conclusion Mr. Harding was most heartily cheered.

MR. T. G. BAINES, Organist of St. Margaret's, Westminster, gave an organ recital at Wycliffe Chapel, on Tuesday, the 5th ult., his programme including selections from Mendelssohn's "Athalie," Spohr's Adagio from "Quartet in G minor," Viviani's "March of the Silver Trumpets," Concerto by Corelli, and "On mighty pens" ("Creation.") Miss Marian Borallack was the solo pianist, and played a piece by Michael Watson, on "Home, sweet home"; and, with Mr. Baines at the organ, a paraphrase on Mendelssohn's "Hymn of Praise." The vocalists were Miss Alice Hall, R.A.M., and the Wycliffe Chapel Choir, under the direction of the Choirmaster, Mr. George Merritt. A new stop has been added to the instrument by Messrs. Jones and Son. Mr. G. E. Hedges, the Chapel Organist, accompanied the vocal pieces.

MR. WINDEYER CLARK provided a programme of much variety and interest for his Concert at Ladbroke Hall, Notting Hill, on the 5th ult., when his newly-formed Choir appeared for the first time, and made a very favourable impression on the large audience assembled. An important feature of the evening was the concert-giver's admirable Pianoforte and Mustel-organ playing, on both of which instruments he proved himself an able performer. Valuable assistance was given by the principal vocalists, Miss C. Thudichum, Miss Ada Iggulden and Mr. Dyved Lewis, and by Miss Helen De Lisle (violin), and Mr. R. H. Tompkins (flute). The accompanists were Mr. R. Stokoe, Mus. Bac. and Mr. C. W. Pearce, Mus. Bac.; Mr. Arthur O'Leary, accompanying his own song "He roamed in the forest," sung by Miss Iggulden.

THE Belle Sauvage Glee Union held its usual monthly Smoking Concert at Anderton's Hotel on the 7th ult., Mr. J. F. Wilson in the chair. The part-songs included Bishop's "What shall he have" and "Hart and Hind," Hatton's "Summer Eve" and "Stars of the summer night," "The Young Musicians," "Dr. St. Paul," and "Dame Durden." Mr. J. H. Müllerhausen, Mr. F. Crowest, Mr. Syckelmoore, Mr. H. E. Vickers, Mr. R. Flegg, and Mr. A. J. Turnbull were the soloists, the three first-named deservedly receiving encores. Mr. H. Judd (who also gained an encore), Mr. G. J. Quilter, and Mr. Wicks contributed humorous songs.

A SACRED Historical Cantata entitled "The Victories of Judah after the Captivity," was performed by a large choir at Camberwell Green Congregational Church, on Thursday, November 30. The solos were taken by Miss Spinke, Miss France, Mr. F. Rook and Mr. F. Tapner. Mr. E. Franklin Rook presided at the organ and Mr George Shinn, Mus. Bac. (composer of the work) conducted. Mr. T. Duncan Bell, was the Reader. The performance was highly satisfactory.

MESSRS. NOVELLO, EWER AND CO. purchased at the recent sale of the Sacred Harmonic Society the plates and copyright of the arrangement and English version by Arthur Matthison of "Moses in Egypt;" also the MS. full score made for the Society, with the wind parts, of Dr. Crotch's "Palestine."

WE have authority for stating that it is in contemplation to have a Special Service at Westminster Abbey before Easter, at which Gounod's Oratorio "The Redemption" will be performed, with full orchestra.

THE Crouch End Choral Society gave its first Concert of the present season at Christ Church Schoolroom, Crouch End, on Tuesday, the 19th ult. The programme consisted of Birch's Operetta, "The Merrie Men of Sherwood Forest," and a miscellaneous selection, the artists being Miss Alice Parry, Mr. Charles Chilley, and Mr. Egbert Roberts, all of whom acquitted themselves to the satisfaction of the audience. Mr. Edmund Woolhouse contributed a violoncello solo—Tarantelle by Popper—which was loudly encored. The band was led by Mr. S. Dean Grimson, Mr. Charles W. Lovejoy presided at the piano, and Mr. Alfred J. Dye conducted. The second Concert is announced for February 6, when Alfred R. Gaul's "Holy City" and a miscellaneous selection will be performed.

THE third and last of the second series of concerts given by Miss Alice Aloof, at Brixton Hall, took place on Tuesday evening, the 12th ult., in the presence of a numerous audience. The subjects chosen by the *bénéficiaire* (whose artistic pianoforte playing elicited well deserved applause) included Chopin's Valse in F. Op. 34, No. 3; the same composer's Nocturne in E flat, Op. 9; and Weber's Polacca Brillante in E major, Op. 72. Miss Aloof was successfully associated with Mr. E. Crooke in Beethoven's Sonata in A, Op. 47 (dedicated to Kreutzer), and with Mr. John Harrison, in Raff's Tarentella in D minor. Especial praise is due to Mr. E. Crooke, for his violin solo Zigeunerweisen (Sarasate), and also to the vocalists, Miss Annie Butterworth and Mr. James Budd.

AN evening Concert was given by the Bromley and Plaistow Choral Society on Tuesday evening, the 19th ult., when a programme, consisting of Spohr's "Last Judgment and Cowen's "Rose Maiden," was excellently performed. The following singers and instrumentalists assisted: Miss Margaret Hoare, Miss G. Hallpike, Mr. H. Parkin, Mr. Lewis Thomas, Mr. F. W. Partridge, and Mr. W. Henry Thomas. The choral singing was perhaps the chief feature in the evening's entertainment, given, it should be said, in aid of the District Visiting Societies. Mr. F. Lewis Thomas conducted with skill and judgment.

IN our last number we noticed the production of the first part of Gounod's Oratorio "The Redemption" at the Church of St. Margaret Pattens, Rood Lane, Fenchurch Street. The remaining portions of the Oratorio have since been given—the second part on the evening of Friday, the 1st ult., and the third part on Friday, the 15th ult. Mr. Theodore Drew was again at the organ, and Mr. Stedman conducted. The soloists were the same as in the performance of the first part, excepting that the words ascribed in the Oratorio to the Saviour were sung by Mr. Barrington Foote. On both occasions the church was crowded. The suitability of Gounod's Oratorio to musical services in churches is now fully recognised.

A SUBSCRIPTION "Smoking Concert," with an unusually attractive programme, was given at the Cannon Street Hotel on the 12th ult. Several part-songs were excellently sung and warmly received, amongst which must be mentioned Mr. Berthold Tours's melodious and highly effective "Hymn to Cynthia," Müller's popular "Maying," and Benedict's "Hunting Chorus," from the "Lily of Killarney." Songs were contributed by Mr. W. G. Forington, Mr. Arthur Thompson, and Mr. Herbert Schartau (several of which were encored); and the solos of Mr. Fountain Meen on the pianoforte, and of Mr. Arthur Payne on the violin, were conspicuous features in the selection. Mr. Fountain Meen was an able accompanist.

Two Recitals on the new organ built for Shanghai Cathedral by Messrs. J. W. Walker and Sons, and just finished, have been given during the past month at their factory, Francis Street, W.C., namely, on the 12th by Dr. Bridge and on the following day by Dr. F. E. Gladstone. Dr. Bridge's programme included Bach's Prelude and Fugue in B minor, Merkel's Double Fugue in A, and Schumann's "Four Sketches" (Op. 58); while that of Dr. Gladstone comprised Mendelssohn's Third Sonata, Bach's Toccata and Fugue in F, and several other pieces of equal interest, which were much appreciated.

AN excellent Concert was given at All Saints' Institute, Hatcham Park, on the 11th ult. The programme was attractive and well selected, and much talent was displayed both in the vocal and instrumental department. Miss Clara Walker, who commenced the Concert, played with a firm touch and facile execution Weber's "Moto Continuo," and afterwards joined her sister Agnes in a four-handed arrangement of Nicolai's Overture to the "Merry Wives of Windsor"; Miss Louisa Pyne gave with much brilliancy an effective Fantasia on Scotch airs, and Miss Rose Moss, Miss Minnie Gwynne, Miss Annie Gertrude Cole, and several others, contributed vocal solos with much effect.

AT a meeting of the Society of Professional Musicians, held at Liverpool on the 2nd ult., Dr. Allison read a paper "On the Registration of Teachers," in which he earnestly advocated the desirability of endeavouring to obtain an Act of Parliament for the registration of teachers of music. After a discussion the following resolution was carried: "That it be an instruction to the Council of the Society of Professional Musicians to confer upon and submit to an early meeting of the Society a scheme for bringing the subject of the legal registration of teachers of music before members of Parliament, with a view to legislative action."

MR. HENRY CARTE (of the firm of Rudall, Carte and Company) announces his intention of publishing, by subscription, ten original Sonatas for the pianoforte, to be written by the following eminent composers: Dr. Ferdinand Hiller, Herren Gade, Grieg, Reinecke and Dvorák, Sir J. Benedict, Professor Macfarren, Mr. C. E. Stephens, Mr. J. F. Barnett, and Mr. Villiers Stanford. An undertaking of such real benefit to modern art is deserving of the warmest patronage from all who would wish to preserve that classical form of composition which has already produced such imperishable masterpieces.

MR. T. LAWRENCE gave an excellent Concert at the South London Institute of Music, Camberwell, on Tuesday evening, November 28. The programme included Haydn's Quartet in D, Op. 64, No. 5 (Messrs. T. Lawrence, H. Lewis, W. V. Waud and J. E. Hambleton), Mozart's Trio in E flat, Op. 14, No. 2 (Messrs. Julian Egerton, Lawrence, and Miss H. Hann), and Romberg's "Toy Symphony." A hearty reception was accorded to the *bénéficiaire* for his viola solo, Taglichsbeck's "Concert Stück," and to Mr. J. Radcliff for his flute solo. The vocalists were Miss Clara Leighton and Mr. Thurley Beale.

A RECITAL on the grand organ in the Crystal Palace was given by M. Alex. Guilmant on the afternoon of Tuesday, the 5th ult. The increasing popularity which M. Guilmant's organ works are gaining in this country added, no doubt, to the interest of the Recital, and several times the performer, who was most warmly received, narrowly escaped an *encore*, but Lemmens' attractive "Fanfare" was undeniably redemanded, and repeated accordingly. Handel's Second Concerto in B flat, Bach's Prelude and Fugue in D minor, and M. Guilmant's own "Grand Chœur" were among the chief items of the Recital.

SPOHR'S "Last Judgment" was given in its entirety at the Special Advent Service held in St. Paul's Cathedral on Tuesday evening, the 5th ult. The solos were taken by two of the Cathedral choristers (treble), Mr. Hanson (tenor), and Mr. Kempton (bass), Dr. Stainer presiding at the organ. The good example set by the Cathedral is being followed by several churches in the metropolis, and we observe that the same Oratorio was given at St. Stephen's Church, Westminster, on the following evening, and at St. Paul's, Bow Common, on the 15th ult., the latter under the direction of Mr. Horace Buttery.

THE professors and students of the London Conservatoire of Music gave a Concert at Burlington Hall on Saturday, the 16th ult., in compliment to their Principal, Mr. Lansdowne Cottell. After the first part of the programme, the Chairman (H. Schlesinger, Esq.), in a complimentary speech, presented Mr. Cottell with a testimonial, on behalf of the students, consisting of a centre-piece, a couple of epergnes, and two candelabras, all executed in solid silver. Mr. Cottell replied in appropriate terms, and the second part of the Concert was then proceeded with.

Four Hymns

FROM

"ORIGINAL TUNES TO POPULAR HYMNS FOR USE IN CHURCH AND HOME," VOL. II.

BY

JOSEPH BARNBY.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

I lay my sins on Jesus

Slow, smooth, and tenderly.

♩ = 72.

I lay my sins on Je - sus, The spot - less Lamb of God; He bears them all, and frees us From the ac - curs - ed load: I bring my guilt to Je - sus, To wash my crim - son stains White in His blood most pre - cious, Till not a spot re - mains. A - men.

p — *cres* - - *cen* - *do.* — *f* — *rit.*

I lay my wants on Jesus,
All fulness dwells in Him;
He heals all my diseases,
He doth my soul redeem;
I lay my griefs on Jesus,
My burdens and my cares:
He from them all releases,
He all my sorrows shares.

I rest my soul on Jesus,
This weary soul of mine:
His right hand me embraces,
I on His breast recline:
I love the Name of Jesus,
Immanuel, Christ, the Lord;
Like fragrance on the breezes,
His Name abroad is poured.

I long to be like Jesus,
Meek, loving, lowly, mild;
I long to be like Jesus,
The Father's holy Child!
I long to be like Jesus,
Amid the heavenly throng,
To sing with saints His praises,
To learn the angel's song. Amen.

In time of fear

Massive.

mf

♩ = 63. In time of fear, When trou - ble's near, I

mf

look to Thine a - bode; Though help - ers fail, And

f

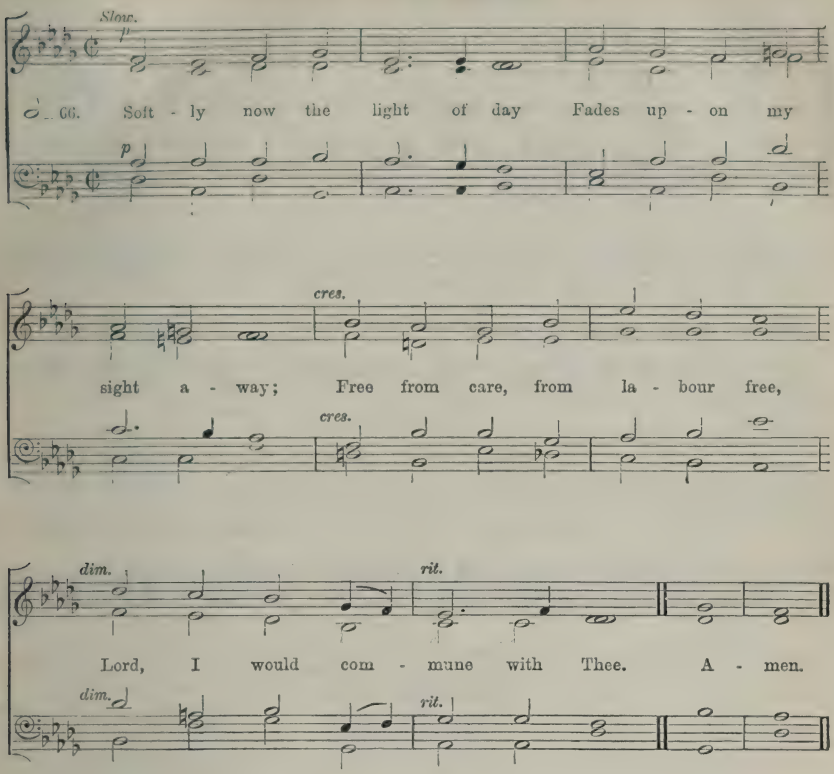
foes pre - vail, I'll put my trust in God. A - men.

f

And what is life
But toil and strife?
What terror has the grave?
Thine arm of power,
In peril's hour,
The trembling soul will save.

In darkest skies,
Though storms arise,
I will not be dismayed.
O God of light,
And boundless might,
My soul on Thee is stay'd! Amen.

Softly now the light of day



Thou, whose all-pervading eye
Nought escapes, without, within,
Pardon each infirmity,
Open fault and secret sin.

Soon for me the light of day
Shall for ever pass away;
Then, from sin and sorrow free,
Take me, Lord, to dwell with Thee:

Thou who, sinless, yet hast known
All of man's infirmity;
Then, from Thine eternal throne,
Jesus, look with pitying eye. Amen.

Ye holy angels bright

(*Founded on a Gregorian Tone.*)

ff *Massive.*

80. Ye ho - ly an - gels bright, Who wait at God's right hand, Or

mf

Sw. Org. *Gt. Org.*

thro' the realms of light Fly at your Lord's com - mand, As - sist our song, For

mf

Ped.

else the theme Too high doth seem For mor - tal tongue. A - men.

Ye blessed souls at rest
  Who run this earthly race,
And now from sin released
  Behold the Saviour's face.
    God's praises sound,
      As in His Light,
      With sweet delight,
    Ye do abound.

Ye saints who toil below,
  Adore your heavenly King,
And onward as ye go
  Some joyful anthem sing.
f Take what He gives
      And praise Him still,
      Through good or ill,
    Who ever lives.

My soul, bear thou thy part,
  Triumph in God above,
And with a well-tuned heart,
  Sing thou the songs of love!
f Let all thy days
      Till life shall end,
      Whate'er He send,
    Be filled with praise.

To God the Father, Son,
  And Spirit ever blest,
Eternal Three in One,
  All worship be addressed;
    God's mighty power
      Shall be enrolled
      Now, as of old,
    And evermore. Amen.

GOUNOD'S "Redemption" was performed in Reading, on Tuesday, the 20th ult., by the Philharmonic Society, when the Grand Hall was filled with a critical and appreciative audience. The artists were Miss José Sherrington, Miss Helen D'Alton, Mr. Bernard Lane and Mr. Thurley Beale. The band was led by Mr. A. Burnett. The singing of the choir showed that much care had been taken with the rehearsals, and the great beauty of the words was enhanced by delicate and refined expression, the brilliancy of the sopranos being especially noticeable. Miss José Sherrington sang well, especially in the lovely solo with chorus "From Thy love as a Father." Miss Helen D'Alton, Mr. Bernard Lane and Mr. Thurley Beale also acquitted themselves well. Among the choruses, "Now behold ye the guard" and the grand chorus "Unfold, ye portals everlasting" were especially deserving of mention. The band and chorus consisted of 250 members. Mr. J. C. B. Tirbutt presided at the organ, and Mr. W. H. Strickland was an able Conductor.

THE Kyrle Choir, under the direction of Mr. Malcolm Lawson, gave a performance of "Elijah," on November 29, in St. Mark's Church, Victoria Park; and another on the 6th ult., in the Stepney Meeting House. At the first performance the soloists were Miss Agnes Allen, Mrs. Oram, Mrs. Outram-Tristram, Mr. W. E. Glazier and Mr. Ap Herbert; at the second, Mrs. Stanesby, Miss Arboyne, Mr. Alfred Greenwood and Mr. Albert Orme. Mr. E. H. Turpin presided at the organ.

THE East Finchley Choral Society gave its first Concert on the 12th ult. in the Lecture Hall, East Finchley. The first part of the programme consisted of selections from "The Messiah," the solo parts being sustained by Madame Robert George, Miss Upton, Messrs. Percival Hart, T. E. Snell and F. Salter. Miss Janes presided at the pianoforte and Mr. Edwin Drewett, R.A.M., at the American organ. Mr. Greenslade conducted. The second part was miscellaneous.

THE St. George's Glee Union, under the direction of Mr. Joseph Monday, gave a very good performance of "Acis and Galatea," on the 1st ult., at the Pimlico Rooms. The solo vocalists were Miss Kate Hardy, Mr. Courtice Pounds, Mr. Henry Parkin and Mr. W. H. Brereton. The accompaniments were played by Miss Edith Mahon at the pianoforte and Mr. Smithers at the harmonium. The first part of the programme consisted of a short miscellaneous selection.

THE Rev. H. H. Woodward, M.A., Mus. Bac., Minor Canon of Worcester, has been requested to write a Te Deum and Benedictus, and Mr. C. H. Lloyd, Organist of Christ Church, Oxford, a Magnificat and Nunc dimittis, for the Fourth General Festival of Associated Choirs, to be held in Worcester Cathedral in June, 1883, and for the Festivals of the South Shropshire Choral Union.

AN excellent performance of Spohr's "Last Judgment" was given on the 12th ult., at Finchley Parish Church, by the members of the Finchley Choral Society. The solos were taken by Master Lewis, Master Cozens, Mr. H. Parkin, and Mr. A. Caink, members of the Temple Church choir. Mr. A. A. Yeatman, Organist of the church and Conductor of the Choral Society, presided at the organ.

A PERFORMANCE of sacred music, consisting of selections from "The Messiah," was given in the Brompton Hospital on Tuesday evening, the 19th ult., by the St. Paul's, Onslow Square Choral Association, through the kindness of Mr. William Carter, the Conductor. The solos were rendered by members of the choir, assisted by Miss Patti Winter.

THE members of the St. Saviour's Choral Society gave an evening Concert at St. Saviour's Schools, Herne Hill Road, on Thursday, the 14th ult. The choral singing, under the conductorship of Mr. R. Ewing, merited commendation. The soloists (who were all amateurs) most worthy of mention were Misses Corbett and Straddon, Messrs. Corbett and S. W. Merry.

THE next Organ Recital at St. John's Church, Waterloo Road, will be given on Thursday evening, the 11th inst., by Mr. Edwin Evans, F.C.O.

THE Bloomsbury Choral Association gave its first concert on the 9th ult., at the Schoolroom, Richmond Street, Maida Hill. Songs were sung by Miss Kenny, Miss K. Kenny, and the Conductor, the two ladies also playing three pianoforte duets by Raff and Mendelssohn. Mr. J. W. Hill played Weber's Concertino in E flat for the clarinet and a fantasia on Scotch airs. Mr. W. G. W. Goodworth, L.Mus.T.C.L., acted as conductor.

THE new parish church of St. Mary Matfelon, Whitechapel, was reopened on Friday, the 1st ult. An interesting Organ Recital was given in the afternoon by Dr. Bridge on the new organ erected by Messrs. Conacher, of Huddersfield, the tone and general qualities of the instrument eliciting great satisfaction.

THE Annual Dedication Festival will be held at St. Paul's Cathedral on Thursday afternoon, the 25th inst., when the customary selection from Mendelssohn's "St. Paul" will be given. Mr. Myles B. Foster's Magnificat and Nunc dimittis in A, scored for orchestra, is the Service selected.

AT All Saints', Clapton, after Evensong on Wednesday, the 20th ult., a selection from Handel's "Messiah" was given by the choir (specially augmented for the occasion), under the direction of Mr. W. M. Wait, the Organist. The rendering of the selection was highly satisfactory.

MR. F. LEWIS THOMAS had the honour, on Monday afternoon, the 18th ult., of performing a selection of music on the organ before His Royal Highness the Prince of Wales, at the residence of Sir Edward Scott, Bart., Sundridge Park, Bromley, Kent.

IN a Congregation held on Thursday, the 7th ult., at the University of Oxford, Mr. H. A. Harding, B. Mus., New College (and Sidmouth), was admitted to the degree of Doctor in Music.

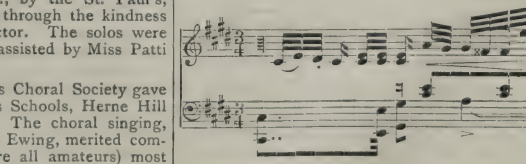
THE 145th Anniversary Festival of the Royal Society of Musicians is fixed to take place at St. James's Hall on Tuesday, March 13, 1883; President, Arthur Sullivan, Esq., Mus. Doc., Oxon. et Cantab.

MR. A. L. FRYER, of New College, Oxford, has been appointed to the vacant tenor post at St. Paul's Cathedral, and not Mr. Probert, as stated in our issue of October last.

REVIEWS.

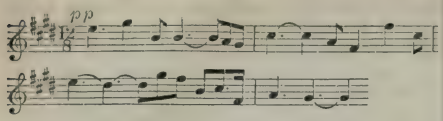
Françoise de Rimini. Opéra en quatre actes. Paroles de MM. Jules Barbier and Michel Carré, Musique de Ambroise Thomas. [Paris: Heugel et Fils.]

A FEW bars of Andante maestoso in F minor, with solemn *ff* harmonies for the brass, short detached phrases like cries of pain, and low mutterings for the drums, precede the rising of the curtain upon the prologue to this Opera. The scene is the Gate of Hell, above which gleams in fiery letters, the well-known words, now sung in unison by an invisible choir of bass voices. When the voices cease, the orchestra continues its wailing, the stage remaining empty. A "long silence" is followed by an Andante con moto, which repeats in various positions a one-bar subject:—



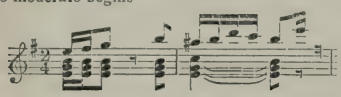
As it closes *Dante* enters, the inscription above the portal fading from sight. The poet has lost his way, and, in broken, agitated phrases, tells of sights and sounds of fear. Then the music changes to an Andante sostenuto of pure melodic beauty and gentle expression. It precedes the

entrance of *Virgil*, whose representative theme we may take the opening subject to be:—



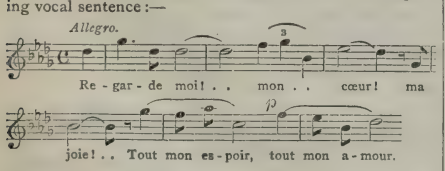
This charming and too short movement ended, *Virgil* appears, and begins a dialogue with *Dante*, which closes with their entrance into the infernal regions, the one as guide, the other as visitor. As they approach the gate, the invisible chorus of basses again proclaims, "All hope abandon, ye who enter here." The dialogue is, musically speaking, much broken up. One short air relieves it, and the Virgil theme appears and reappears as a kind of central thought.

The scene changes to the "first circle of hell," where we hear a "symphony and chorus of the damned," sung as *Virgil* and *Dante* appear in a boat on the infernal river. Detached phrases are sung by the choral parts, each describing some form of torment, and, as may be supposed, the music is wild and weird. Presently an orchestral allegro moderato begins—

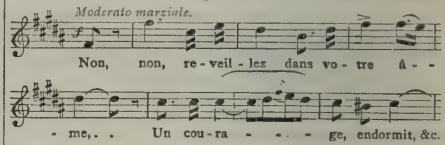


and is extended in harmony with its opening bars, if not with the situation, till once more the voices enter with their direful complainings, and their curses of the god who has condemned them to eternal torture. *Dante* expresses the fear and horror of one who looks upon such a scene, and then, as the strings flutter downward from the heights of their scale, sees two souls flying through the air. From *Virgil* he learns that they are the souls of *Francesca* and *Paolo*. *Dante*, at his companion's bidding, calls to them; they alight upon a rock, and receive his eager queries as to their fate and its reasons. The two souls, in short and simple, but somewhat imitative passages, plead that a renewal of their story augments their sufferings. They essay, nevertheless, to begin the narrative, but break down amid mournful wailings, and finally disappear. *Dante* then enquires of *Virgil* as to their history, and the Roman poet promises that the whole shall forthwith be enacted before his eyes. At this point the curtain falls, and the Prologue ends.

The first Act opens in a Byzantine oratory at Rimini, and is preceded by a short andantino, light in structure and effect; simple withal and pretty. *Francesca* and *Paolo* are reading from the same book the legend of Lancelot and Guinevere. They alternate their sentences while the charming phrases of the andantino go on in accompaniment, and presently, moved by the tale, *Francesca* kisses *Paolo* as Guinevere embraced her knight. This act of avowal naturally leads to a love duet of the most passionate description, and, in our opinion, one of M. Thomas's best efforts. Its character can be gathered from the opening vocal sentence:—



The duet is for some time continued in antiphon, but eventually the voices join in a lengthened coda, which, sometimes in imitation, sometimes in unison, reproduces the opening theme. Melodious and well-worked out in a style essentially French, this number belongs to the successes of the opera. At its close, *Francesca's* father, *Guido*, enters to tell that the Guelphs have triumphed "all along the line," and now threaten Rimini itself, whose populace seem unwilling to resist. *Francesca* seizes this moment to proclaim her love for *Paolo; Guido* approves it, and counsels both of them to fly from the approaching foe, warning *Paolo* that the Guelphs are bringing his banished brother *Malatesta* to wreak vengeance for the past. Hereupon the scene ends with a patriotic *ensemble*. In this section of the work much of the music is descriptive of the strong emotions of rage and despair, without going beyond the form and limits of the conventional. When, however, *Francesca* declares her love, we at once recognise the beautiful. Her andantino is full of tender expression and musical charm, heightened by contrast with the tempestuous passages preceding. *Guido* answers in the same spirit, and the entire episode is delightful. On its part, the patriotic trio glows with vigorous feeling and ends the scene amid genuine excitement. The next scene is laid on the ramparts of Rimini, where the populace are assembled in fear, proclaiming that all is over with them and that *Malatesta* has sworn to burn the city. They demand a capitulation, while the soldiers are disposed to go over to the enemy. This choral number, wherein three distinct choirs participate, is largely extended and carried on with sustained energy. Sooth to say, however, much of it is commonplace, by far the best portion being the Chorus of Soldiers, "Servons l'Empereur." The *ensemble* is interrupted by a remonstrance from a young man, *Ascanio* (mezzo-soprano), who, in some admirably sarcastic phrases, taunts the crowd with cowardice. He, however, is brushed aside as a child or a fool, the Chorus resuming till *Paolo* enters and tries to kindle some spark of courage with a war-song:—

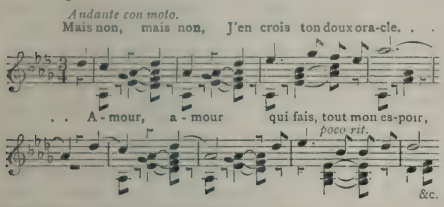


The strain is full of life and energy, but it is sung to no purpose, and the *ensemble* continues as *Ascanio*, from a position of 'vantage, describes the approach of the enemy to the gates and the surrender of the keys. This news is received by the cowardly citizens with profound alarm, but by the soldiers with indifference, while *Paolo*, having inquired the name of *Ascanio*, tells the rest that they should humble themselves before the only one who has proved himself a man. The Finale now begins with the entry of *Malatesta* at the head of the imperial troops. The brothers recognise each other, and *Paolo* defies *Malatesta* to such revenge as he chooses to take. *Francesca* rushes between them; the conqueror, struck by her charms, pardons all for her sake, but retains her as a hostage in the city. *Paolo*, accompanied by *Ascanio*, departs to renew the struggle elsewhere, and the curtain falls upon a song of triumph. As may be supposed, the Finale abounds in concerted music of an energetic and rather tumultuous character. For this reason, looking at what has gone before, the act is wanting in variety and contrast. One quickly tires of singing crowds, especially when the action is slow and slight. True, the dialogue between the brothers and between *Malatesta* and *Guido*, with reference to his daughter, affords some relief and has points of high musical interest, but we may marvel that *Francesca*, save in the *ensemble*, has no more than a few words to say. She is brought on the stage and there, in an important sense, wasted.

The second act opens in a grand gallery connecting a chapel with the palace of *Malatesta*. After a brief orchestral andante in two parts only *Francesca* enters dressed as a bride, and accompanied by her father. She is about to marry *Malatesta*, but revolts from the sacrifice, even when *Guido* pleads that she would thereby ransom her fellow-citizens from oppression. Moreover, she refuses to believe in the report of *Paolo's* death, till *Ascanio* enters and declares that he had received his master's last sigh upon the field of battle. Overcome with bitter feeling, *Francesca* protests that she is about to sacrifice her heart and life for the good of her country. The important musical feature in this scene is a trio, "O funeste journée," which M. Thomas has extended to considerable length, without observing any recognised form. Its expression varies from the *marziale* with which *Ascanio* tells how he went

to battle with his lord, to the pathos of the message the dying man had charged him to deliver; and the whole effect is intensely dramatic. We may question, indeed, whether the opera contains, in this respect, a finer number, or one written with greater command of resource. At the close of the trio, a nuptial chorus begins, with a conspicuous orchestral accompaniment having the subjoined as its pervading feature:—

The chorus is brief and so pretty that we wish it longer, especially as, when it ends, *Malatesta* appears, saluting the company and his bride, whom he further proceeds to address in an air, "J'espère! je vous aime." As might be expected, the song is unattractive, and a return to the nuptial chorus affords general relief. At its close a short and simple but pleasing Andante for organ accompanies the advance of the procession to the chapel. *Ascanio* is left alone in the gallery, and there, while the organ piece continues, he laments the master supposed to be dead, and asks pardon for *Francesca*, who loves him still. A band of pages enter from the chapel at this point, bringing relief from overstrained feeling with them. They rally *Ascanio* upon his downcast looks, sing a bright two-part chorus of the most joyous character, and *exeunt* laughing merrily. A more serious incident supervenes. *Paolo*, who did not die, appears, weak and wounded, but not so far gone that he is unable to sing a Cavatina, "Mais non! J'en crois ton doux oracle"—one of the most tender and touching things in the Opera—



The whole song is characteristic of the composer in his most emotional vein, and, if it lack depth, wants nothing of tender grace. At its close, *Ascanio* comes out of the chapel, and a glad recognition takes place at the moment when the choir within proclaims the union of *Francesca* and *Malatesta*. Attracted by the music, *Paolo* looks into the chapel, and in a frenzy proclaims "Treason"; invokes death; tries to tear open his wounds and falls senseless at the moment when the bridal procession reappears. All gather round the prostrate figure, *Malatesta* confounded and enraged, *Guido* hopeful, and determined to appeal to the Emperor in person, *Francesca* in an agony of love, which receives expression through a final air "Il vit, celui que j'ai pleuré."

The third act is laid in the Salle des Fêtes of *Malatesta's* palace and begins, after a lightsome orchestral movement, with a soliloquy for the new-made bridegroom, in which he protests that glory and honour are as nothing compared to the love *Francesca* gives to his brother. This brings in an aria, "Ton front charmant," variously but always strongly expressive, while not going outside the limits of simplicity. *Malatesta*, lament as he may, cannot excite our compassion; nevertheless, a good artist may depend upon this piece to "bring down the house." At its close *Francesca* enters and, seeing her husband, is about to retire. *Malatesta* detains her, and a dialogue ensues, in which he tries to calm her fears by assurances of pardon for *Paolo*, and asks her to smile on him. *Francesca* retorts that her soul, at least, has not been bought; and when *Malatesta* has cautioned her not to offend against his love, a joyous chorus, "L'Italie en fête," is heard from behind the scenes, preliminary to the entrance of *Francesca's* cortége. It is twice interrupted by episodical passages for solo voices or orchestra, and when it ends the ballet-divertissement begins. The opening numbers of this part of the work employ the voice as well as instruments. Thus, *Ascanio* sings some couplets, "Venez des pays d'alentour," which are in M. Thomas's prettiest and most attractive manner. *Ascanio* takes part, likewise, in a Barcarole, "Après le fleur," and again in a Pantomime and Recit. Next comes a Valse, in which the first sopranos, tenors, *Ascanio*, and finally the full chorus have a share. This, too, is characteristic of a composer who knows how, in such music, to charm every ear. The purely instrumental dance-music follows, and consists of an Adagio, Scherzo, Capriccio, Pas de Six, Habanera, Saltarelle, and Sevillana. We recommend these pieces to the attention of amateurs who love ballet music, because, even as arranged for piano, they are pretty and artistic. The dances are interrupted by a clamorous noise without; pages rush upon the scene in alarm, and voices exclaim "Death to Malatesta." The whilom conqueror of Rimini draws his sword, and his followers close around him as *Guido*, *Paolo*, *Ascanio*, and a mob of German cavaliers and Italian townspeople enter. *Guido* loses no time in proclaiming that he brings a message from the Emperor, which is to the effect that *Malatesta* must appear at Court to answer for his abuse of power. The melodramatic music attending all this need not detain us, but the following *ensemble*, in which the adherents of *Guido*, the friends of *Malatesta*, and the principal personages have distinct and important parts, is one of the most striking and well-developed numbers in the work. Better than anything else it shows M. Thomas's method of dealing with masses—and displays it, we must add, to great advantage. At its close, *Malatesta* professes obedience to his master, and, with sinister purpose, confides *Francesca* to the care of his brother *Paolo*. Another *ensemble*, more impressive if not so masterly, ends the act with a manifestation of conflicting passions.

The fourth act, preceded by a sombre orchestral Andante which seems like the shadow of coming fate, opens in one of the rooms of the palace. *Francesca* is alone, dreaming of her lover and cherishing her now sinful love, when she sees on a table the book containing the Arthurian legend. A song follows—"Ce livre est toute notre histoire"—expressive of the conflict between passion and wifely duty. This is a remarkable number, quite in the unconventional style M. Thomas affects when he sets himself to make a special impression, and, we should imagine, made additionally striking by piquant instrumentation. *Francesca* concludes by saying to the book, "Reste à jamais fermé," but at that moment the voice of *Ascanio* is heard without, singing to the effect that what has been stolen can be restored. *Francesca* listens, but remains firm to her virtuous resolution, and retires. *Ascanio* continues till a sudden cry escapes him. The dagger of an assassin has struck home, and *Paolo*, who enters the room and, looking from a balcony into the street, calls his name, receives no answer. Then the lover sings an air—"J'ai voulu te revoir, O Paradis perdu"—in which there is abundance of forcible expression, if no great musical beauty. He, too, sees the book and, approaching it, reads again the incident of Guinevere's avowal. It recalls the kiss of *Francesca*—"avant-coureur du ciel, qui m'a donné l'enfer"—and excites his passion to the utmost. Some one approaches, and he hides. It is *Francesca* carrying a lamp. She cannot sleep, and now again sees the fatal book. But it is open! Who has opened it? Instinctively she invokes *Paolo*, without seeing him. "Ne parais pas! Fuis." But *Paolo* rushes from his hiding-place, and then begins a long love-scene. *Francesca's* resolution sustains her for some time, till, overcome with emotion, she sinks upon a couch. *Paolo* then recalls to her the scene of the book (Act I.) and enacts it once more. This appeal she cannot resist. The kiss of the first act is repeated, and then, at the moment of highest delight, the hand of Fate falls. *Malatesta* appears on the threshold, sword in hand. The curtain hides the rest. All the music of this scene is among the best ever written by M. Thomas. It is intense without exaggeration, and descriptive without being inartistic. Moreover, there are passages of genuine vocal melody, and not a monopoly of mere declamation. Dramatically, also, the scene is a success—one long excitement, in fact, culminating when the sinister figure of *Malatesta* stands in the doorway.

The story has been told, and again we look upon the "Inferno." The spirits of *Francesca* and *Paolo* once more

rest upon the rock, singing of "love without hope." As they do so, *Beatrice* (Dante's *Beatrice*) appears, surrounded by angels and attended by the music of harps. *Virgil* apostrophises her as the "star of pardon" and "blessed messenger." She brings redemption to the lost ones, and the work forthwith ends with a triumphant *ensemble*, broadly phrased, simply harmonised, and splendidly effective.

It is said that "Françoise de Rimini" has not held the attention of Paris. We regret the fact, but cannot explain it, although some parts of the work are uninteresting. The story as a whole is so pathetic, the crises in it so dramatic, and the music so appropriate and expressive that it would not surprise us to find M. Thomas's latest Opera ultimately accepted as his best.

King Thamos.—An Historical Drama. From the German of Freiherr von Gebler. The Choruses and Incidental Music composed by W. A. Mozart. The English Version by W. Grist.

[Novello, Ewer and Co.]

MOZART, in a letter to his father, dated February 15, 1783, says:—"I regret not being able to make use of the music for 'Thamos,' for not having pleased here, it is included among the tabooed pieces, no longer to be performed. For the sake of the music alone it might possibly be given again, but it is not likely. It is really a pity." It would indeed have been a pity had such fine music died with the drama for which it was composed; but happily three of the choruses in the work were subsequently adapted as motetts for church use; and in this form only they have become generally known under their Latin titles "Splendente te, Deus," "Deus, tibi laus et honor," and "Ne pulvis et cinis," although the second of these has been necessarily altered at the conclusion, in order to gain a more effective close when used as a separate piece. The English translation of the text by Mr. William Grist, is exceedingly good; and in the forthcoming performance of the work by the Borough of Hackney Choral Association, many persons will be surprised at the dramatic power evidenced in those portions of the music still almost unknown, and which, but for this resuscitation, might still have remained so. We may particularly mention an instrumental movement, in D minor and major, after the fourth act, and the final solo and chorus, both of which pieces bear the unmistakable stamp of Mozart's genius. Now that this music is available in that familiar octavo form which appeals so directly to the general public, we have little doubt that "King Thamos" will be frequently heard in our concert-rooms.

History of Music. By Emil Naumann. Translated by F. Praeger. [Cassell, Petter, Galpin and Co.]

TEN parts of this History are now before us; and it may truly be said that it grows upon us as it progresses. The early parts appeared somewhat diffuse, and led us to entertain grave doubts as to the completion of the work in anything like the small space of twenty-four such numbers. The translator, however, no doubt foresaw the necessity of announcing about what time it would be brought to a conclusion; and it seems now probable that, with a few extra parts, which certainly no purchaser will object to, the promise originally made will be fulfilled. The history of Greek music is particularly instructive, the scales and "systems" being as well explained as our limited actual knowledge of them will permit. It is truly said that music, according to the Pythagoreans, was governed by numerical laws instead of by the truer instincts of the ear; and that by this arbitrary method the third—that most agreeable of all intervals—was regarded as a dissonance, this in no small degree preventing any development of harmony and part-writing as we now understand these terms. Space will not allow us to do more than draw attention to the valuable information contained in this work; but we may mention that, amongst many others, the chapter upon those pioneers of the art, the bards and troubadours, will be found extremely interesting. The illustrations are very good throughout; and the translator deserves a word of commendation for the manner in which he has performed his task.

Power and Love. A Sacred Song. The words written by the Rev. J. Troutbeck. The music, in which is embodied the melody typical of the Redeemer, from the Oratorio, "The Redemption," composed by Charles Gounod. [Novello, Ewer and Co.]

THE exquisitely sympathetic theme with which Gounod has typified the Redeemer in his new Oratorio is now too well known to need any criticism upon the music of the sacred song before us; but its adaptability to words being so striking, we are glad to find not only that a vocal piece has been based upon the melody, but that the pleasurable task has been undertaken by the composer himself. The syncopated accompaniment, which adds such additional beauty to the subject in the Oratorio, is retained throughout, with the exception of an expressive coda, which terminates the song with that deeply religious fervour which colours the entire composition. Mr. Troutbeck has proved himself a worthy ally, for his verses are earnest and hopeful as the motive to which they are wedded; the concluding portion, which we have already alluded to, seeming to be inspired by, rather than written to, the music. We perceive that the song has been already sung by Mr. Santley, whose rendering of it may be accepted as an excellent lesson to the many vocalists who will speedily follow his example.

Löhr's Primer. A Catechism of the Rudiments of Music, specially adapted for the Use of Choirs and Schools.

[Stanley Lucas, Weber and Co.]

MR. HARVEY LÖHR, in his Preface to this Catechism, says that it is "designed to meet a want long felt by choirmasters and others engaged in teaching the rudiments of music in classes." Considering the number of elementary musical books published in this teaching age, we can scarcely imagine that this "want" can possibly be felt, unless some other than the generally received system is to form the basis of instruction, for surely the names of the notes, the explanation of the use of the clefs, diatonic and chromatic scales, &c., are to be found in innumerable books expressly written for the use of choirs. We naturally look, therefore, in the Catechism before us for anything new, and we find the Breve called a "Double-bar note," which certainly, considering the conventional meaning of the word "Double-bar," we do not consider at all happy. Then, although the C clef is given on the first, third and fourth lines of the staff, the *pitch* of the clef-note is never mentioned, so that we cannot but think that there must inevitably be some confusion on this important subject in the mind of a young student. There can be no doubt that the position of the clefs shown on the great staff of eleven lines at once makes the matter clear; and if this system were universally pursued in teaching classes, pupils would grow up with a knowledge of the pitch of voices, instead of having to acquire this knowledge in after-life. We know excellent tenor singers who have not the slightest idea of the true pitch of the note they are singing, and those who teach classes cannot, therefore, be too particular upon this point. Apart from the minor objections we have mentioned, Mr. Löhr's Catechism may be recommended to the attention of those for whom it is designed.

Fifty Voice Exercises. By J. Concone. Tonic Sol-fa Edition. Edited by C. L. B. [J. Curwen and Sons.]

THESE beautiful Exercises are here printed with the addition of the Tonic Sol-fa to that of the ordinary notation, for the purpose of aiding those who practise without a master to train themselves as solo-singers on the "movable doh" system. The Editor also tell us, in his preface, that he places this edition before the world in the hope that professors of singing "may become more inclined than they are at present to acknowledge the great advantage the Tonic Sol-fa system has in teaching true intonation without instrumental aid." Seeing that the charming accompaniments to these Exercises are inseparable from the voice-parts, we can scarcely understand how the tempered pianoforte can accord with the "true intonation" which is the boast of the Tonic Sol-faist; but certainly, if pianist and singer agree to make mutual concessions, this collection of Concone's Studies will be found invaluable to a vocal student. The edition is printed with extreme care in both notations.

Sonatina in E flat, for the Pianoforte.
Three Rondos for the Pianoforte.
Composed by Gustav Merkel.
[Patey and Willis.]

SONATINAS foreshadowing the works of the great composers are of all things the very best practice for juvenile pianists; for the sooner they are taught to think that form and design are essential in musical compositions the sooner will they learn to estimate mere showy pieces at their true value. Judging from the specimen before us, we have every hope that a name has been added to the list of composers for the young, for in every respect the Sonatina in E flat fulfils all the conditions we require in such works. The first movement is planned on a recognised model, and contains passages which employ both hands with good effect throughout. The Rondo is based upon a spirited theme, and is sufficiently developed for the dimensions of the work. Equal praise must be given to the three Rondos, all of which are melodious and well written for the instrument. The first, an Allegretto in E flat, has a particularly striking theme; the second, a Barcarole, in A minor and major, apart from its attractiveness, contains good exercise for double notes; and the third, an Allegretto in A major, although perhaps not quite so pleasing as its companions, may be confidently recommended as a piece well adapted for teaching.

The Birthday Book of Musicians and Composers, for every day in the Year. By E. Pauer.
[Forsyth Brothers.]

HERR PAUER tells us in the preface to this work that the popularity of the Birthday Book identified with the names of celebrated literary men has suggested to him the idea of compiling a similar one devoted to musicians and composers. The notion is indeed an excellent one, and much praise is due to an artist actively engaged in his profession for devoting so much time to his self-imposed task. When we say, however, that the names of Wesley, the composer, and Braham, the vocalist, are omitted, it will sufficiently show that *all* the eminent musicians are not included. We may also remark that it would assuredly have been better to simply record the date of birth after the names, without any opinion upon the relative merits of the persons mentioned, and to have used the same sized type for each. The terms "meritorious," "distinguished," "celebrated," &c., are not required in a mere Birthday Book, and appear the more strange as some well-known artists are left without any such observations. Apart from these objections—which, with a few wrong dates, may be easily remedied in a second edition—the book is well worthy of the patronage of all music-lovers; an alphabetical index at the conclusion affording easy reference to each name.

The Morning and Evening Service, set to Music in the Key of G. By Philip Armes, Mus. Doc., Oxon.
[Novello, Ewer and Co.]

THE Organist of Durham Cathedral is sufficiently conservative to adhere to the old system of notation, the minim being the unit of time measurement almost throughout this Service. Curiously enough, however, at the opening of the Nunc Dimittis the signature, alike in the voice parts and the accompaniment, is 3-4, though the music is in 3-2 time. This, of course, is a mere inadvertence. In style this Service is solid and contrapuntal, but a modern tone is imparted by frequent changes of key. The most abrupt transition occurs in the Jubilate, the second verse of which is in E flat and the third in E natural. It may be noted that the organ and the voices frequently move independently of each other, and Dr. Armes manifests considerable skill in polyphonic writing. Perhaps the most effective of the four canticles is the Magnificat, especially the extremely vigorous and spirited setting of verses 6—8. Objection may be taken to some minor points in the Service. For example, the shortening of the word "tookest" to "took'st" should have been avoided, and the consecutive sevenths between treble and bass (Magnificat, page 9, bar 5) and the fourths between alto and bass (page 11, bar 7) have a somewhat harsh effect. On the whole, however, Dr. Armes may be congratulated on his most recent addition to the repertory of the Cathedral.

Select Overtures. Arranged for the Organ. By Arthur Henry Brown. [B. Williams.]

THESE transcriptions, five in number, are as follows:—Grand Overture in D, by Mehul—taken, we believe, from an opera entitled "Le Trésor supposé"—Mozart's "Titus," Gluck's "Orpheus," Arne's "Comus," and Boyce's "The Chaplet." We should suppose that not one of these pieces has hitherto been arranged for the organ, and if there be any merit in avoiding ground already well trodden, Mr. Brown is fully entitled to commendation for the same. But the main point is whether the works he has selected are appropriate to the instrument, and at the best only a qualified answer can be given in the affirmative. The Preludes of Mozart and Gluck are certainly not organ music in any sense of the term, but Méhul's Overture, a broadly written, dignified piece, the Handelian "Comus," and Boyce's composition, are fairly and legitimately effective. The last-named piece is in three movements—a Fugato in C, a Gavotte in A minor, and a Minuet in C. It may be noted that Boyce died in 1779, not 1799 as here stated.

The Child and the Flowers. Written by Mary Mark Lemon. Composed by Odoardo Barri. [B. Williams.]

WE have so often recorded our opinion of the "dying child" class of poetry, which, from its appealing directly to the feelings of the listeners, half accomplishes the work of the composer, that it is unnecessary in noticing this song to do more than announce to those who cling to such sentimental effusions that the verses—which are far above the average—have as much in them about the "Angels" and the "Golden Gate" as can possibly be desired. The music, however, is by no means conventional. A melodious theme, delicately accompanied, and thoroughly vocal, expresses the words most sympathetically; and indeed the song has so much merit that we shall be extremely glad to meet with another composition by the same author wedded to more healthful poetry.

The Wolseley March. For the Pianoforte. Composed, and Dedicated to General Lord Wolseley of Cairo, G.C.B., G.C.M.G., by Mrs. Mounsey Bartholomew.
[Duncan Davison and Co.]

WHETHER Mrs. Bartholomew has been inspired by the occasion we cannot say, but certainly her March, dedicated to the hero of the day, is thoroughly worthy both of herself and the subject which called it forth. The bold Theme in A is excellently contrasted with what we suppose must be called the "Trio," in the subdominant. The Coda, too, is full of life, and most effectively concludes a composition which, attractive as it is for the pianoforte, seems to demand the resources of a military band.

The Office of the Holy Communion, set to Music in the Key of F. By Edward J. Bellerby, Mus. Bac., Oxon.
[Novello, Ewer and Co.]

MR. BELLERBY'S music is of an easy character, and is doubtless intended for parish choirs of rather limited resources. It is, upon the whole, tolerably successful, but it is one of those compositions which, after having been heard more than once, leave a very indefinite impression upon the hearers. Some will say this is as it should be in music for the Holy Communion. If so, then Mr. Bellerby has been very successful.

God be merciful. Motett. By Joseph Smith, Mus. Doc.
[Weekes and Co.]

THIS is a composition of some importance, it having gained the prize at the Welsh Eisteddfod of 1880. The composer shows that he has abilities of no mean order, but, judging from this specimen, they are chiefly technical, and original thoughts are few and far between. The choruses, of which there are two rather developed specimens, are carefully and well written, and are such as a good choir would delight in, but, from an inventive point of view, they cannot be classed very high. As regards the Trio for treble, alto and tenor, to the words "O let the nations be glad," the voice parts are undoubtedly pleasing and effective, but the accompaniment in places sounds laboured and, as it were, fitted on to the vocal part without adding to its beauty.

Spohr's 24th Psalm. Arranged for Organ Solo. By Alexandre Guilmant. [Novello, Ewer and Co.]

WHETHER this composition lends itself to organ arrangement is, we think, a matter for doubt. Even in its original form we have been inclined to think the Psalm heavy, and to a certain extent devoid of interest, and under its present guise it is more strikingly so. However, M. Guilmant has done all he could do under the circumstances, and to those who admire the work no doubt the present arrangement will be acceptable.

Sing praises unto the Lord. Anthem. Composed by G. H. Swift. [Novello, Ewer and Co.]

THE above is a very commendable little Anthem. It does not exhibit very much individuality, and probably the composer did not desire that it should do so; but it is written with a true appreciation of the varied ideas suggested by the text, and the effects are gained by simple means. The parts lie well within the reach of ordinary voices, and the organ part, though effective, is not of a nature to give anxiety to a performer of ordinary capabilities.

New and Original Compositions for the Organ or American Organ. Book I. By Dr. William Spark. [Metzler and Co.]

DR. SPARK opens this new work with an easy and pleasing composition in a quasi pastoral style, entitled "Sunday Morning." The next number is a "Funeral March," composed in memory of the late Earl of Beaconsfield. The chief subject (in C minor) is distinctly successful: very easy, very melancholy, and very good; but we cannot approve of the Trio in C major, which is, to our mind, exceedingly weak. We may mention that evidently the work is intended for those who have only acquired a very moderate knowledge of playing.

Minuet and Trio. Arranged for the Organ by the Composer, W. S. Hoyte. [Weekes and Co.]

THE title-page of this piece states that it was written for the orchestra of the Highbury Philharmonic Society, but it is certainly well adapted to the "king of instruments." The Minuet, in F, is stately and dignified, and the moving bass in quavers forms an effective pedal part. The Trio in E flat is graceful and melodious, forming an excellent contrast to the preceding section. Mr. Hoyte's composition may be warmly commended to the notice of organists.

FOREIGN NOTES.

THE *Deutsches Morgenblatt* contains the following interesting details concerning an opera by Mozart: "It may not be generally known that the melodies to the two songs of *Papageno*, as well as to the duet "Bei männern welche Liebe fühlen," in Mozart's "Zauberflöte," really originated with Schikaneder, the author of the libretto. Idealised by Mozart's genius, as they are, the latter had no choice but to adopt them, since Schikaneder—who sang the part of *Papageno* on the occasion of the first performance of the opera in 1791, at Vienna—was only able to commit to memory such melodies as he had himself invented. In other portions of the work, notably in the duet following upon the first meeting of *Papageno* and *Papagena*, the influence of the librettist made itself likewise felt. . . . At the gathering of the Priests, in the second act, there was originally no music; the ceremony opened in solemn silence. Schikaneder, however, clamoured for a pathetic march, and Mozart, there and then, wrote in the orchestral parts of the assembled musicians the well-known beautiful march. It is needless to add that Schikaneder was very boastful of his share in the opera, which indeed he looked upon as essentially his own work. When receiving the numerous congratulations of his friends, after the first representation of 'Die Zauberflöte,' he is reported to have exclaimed: 'True, the opera has pleased, but it would have done so still more if Mozart had not hashed up my ideas so much!'"

Schumann's Opera "Genoveva" was produced with much success on the 9th ult. at the German Opera House at Rotterdam.

The present number of pupils at the Leipzig Conservatorium is 403—viz., 199 male and 204 female, of whom 128 are non-German, including sixty-five natives of Great Britain and Ireland.

Herr Bernhardt Scholz, of Breslau, has been definitely appointed Director of the Hoch'sche Conservatorium, at Frankfurt, in the room of the late Joachim Raff, and will assume his new functions in April next.

Herr Bilse, the eminent Berlin conductor, gave a performance with his orchestra on the 12th ult., at the Berlin Concerthaus, which was rendered special by the fact of its being the 3000th Concert conducted by him in that locality.

A very successful performance of the "Antigone" of Sophocles, with Mendelssohn's music, has recently taken place at the Darmstadt Hoftheäter, where the scenic arrangements were carried out upon the model of the antique stage.

Three posthumous works by Henri Vieuxtemps have just been published by the firm of Brandus and Cie., in Paris, viz., a Violin-concerto (No. 7), in A minor, "Impressions et Réminiscences de Pologne" for violin and pianoforte, and "Ma marche funèbre" for the same instruments.

Arrigo Boïto's "Mefistofele" is to be performed this month at the Théâtre de la Monnaie of Brussels, under the direction of the composer, who is also supervising the final rehearsals. The recent first production, at the same theatre, of M. Leo Délibes' Opera, "Jean de Nivelle," has been highly successful, and frequent repetitions of the work have since taken place.

Herr Wilhelmj, the eminent violinist, who some months ago returned to Germany after a prolonged stay in Transatlantic countries, will appear at one of the Philharmonic Concerts at Vienna during the present month.

The recent first production at Antwerp of M. Gounod's Opera "Le Tribut de Zamora" resulted in a veritable triumph for the composer, who personally conducted the performance.

A biography of Grétry (the first, we believe, which has ever been published), from the pen of the Belgian savant Eduard Gregoir, has just been issued at Brussels. A biographical work of the same master is likewise said to have been left in manuscript by the late M. Rongé, of Liège. The two works are likely to throw much interesting light upon the career of the "founder of comic opera."

The *Signale* gives some interesting statistics, according to which the total number of existing theatres in various European countries compares as follows:—Italy, 348; France, 337; Germany, 194; Spain, 160; Great Britain, 150; Austria-Hungary, 132; Russia, 44; Belgium, 34; Holland, 22; Switzerland, 20; Portugal, 16; Sweden, 10; Denmark, 10; Norway, 8; Greece, 4; Turkey, 4; Roumania, 3; Servia, 1.

The Teatro Regio of Turin is to be opened this season with Wagner's "Rienzi," to be followed by Verdi's "Simon Boccanegra." The libretto of Wagner's opera has been translated into Italian by Arrigo Boïto.

A monument will shortly be erected at Smolensk in honour of Michael Glinka, the national Russian composer.

A monument is being erected over the grave of Berlioz, at the instance of some of the numerous admirers of the once so much neglected master, and will shortly be unveiled. It consists of a bust of the composer, on the pedestal of which are inscribed the words: "Monument élevé à la gloire du compositeur Berlioz (Louis Hector) né á Côte Saint-André (Ivère) le 11 Décembre, 1803, décédé membre de l'Académie dis Beaux-Arts le 8 Mars, 1868"—followed by the titles of his most prominent works.

A very handsome theatre, which will be named after Bellini, has just been completed at the composer's native town, Catania, in Sicily, and will be opened in the coming spring.

Madame Adelina Patti has, it is stated, entered into a contract binding her for a four months' *tournée* through Brazil, for which the *diva* will be paid the enormous sum of 200,000 dollars.

We have received several numbers of a new art-journal, published at Barcelona under the title of *Notas Musicales y Literarias*, the contents of which argue well for the true artistic tendencies and the general solidity of the undertaking. We wish our young contemporary a full measure of success.

A *Times* correspondent writes from Geneva: "In the person of Johann Carl Eschmann, who died on October 27, Switzerland has lost a highly-gifted musician, and her most 'prolific' master. Eschmann came of a musical family. Early in the century his grandfather, Jacob, was a shoemaker at Schöneberg, with seven sons, all of whom played some instrument or other. One became the conductor of an orchestra at Wädenswyl, another a pianist at Lausanne, two entered the French army as bandsmen, two others became wandering musicians, and travelled with flute and fiddle over the greater part of central and southern Europe. One, Heinrich, after various vicissitudes, settled as a teacher of music at Winterthur, where was born to him on April 12, 1826, Johann Karl, the subject of this notice. The old man died only in October last, a few days before his son. Karl was trained to music in his earliest years, and in 1845, when his scholastic education was considered complete, he became a pupil in the Leipzig Conservatorium, considered then the first music school in Europe. It was Eschmann's good fortune, while at Leipzig, to make the acquaintance of Mendelssohn and become one of his private pupils. His first composition was published in 1848, and well received both by critics and the public. On his return from Germany, Karl settled at Zürich, where, besides composing, he taught music and the theory and practice of composition. He afterwards removed to Winterthur, then to Schaffhausen; but in 1866 he returned to Zürich, where he died. He was highly successful as a teacher, and his published works exceed eighty. The one by which he is best known, both at home and abroad, though not the most important, is his 'Musikalisches Jugendbrevier,' which for thirty years has enjoyed a well deserved popularity."

We subjoin, as usual, the programmes of concerts* recently given at some of the leading institutions abroad:—

Paris.—Conservatoire (November 26): Symphony, D major (Beethoven); "La Lyre et la Harpe" (Saint-Saëns); Ballet music, "Iphigenie en Aulide" (Gluck); Chorus, "Cosi fan tutte" (Mozart); Overture, "Carnaval Romain" (Berlioz). Concert Populaire (November 26): Symphony in A (Beethoven); Adagio and Scherzo from Pianoforte Concerto No. 4 (Litolff); "Irlande," légende-symphonie (Holmes); Air, "Zauberflöte" (Mozart); Fragments from "Midsummer Night's Dream" (Mendelssohn). Châtelet Concert (November 26): Symphony, C minor (Beethoven); Concerto for two pianofortes (Mozart); Fragments from "Le Roi de Lahore" (Massenet); March and Chorus, "Tannhäuser" (Wagner). Conservatoire (December 3): Orchestral music to "Struensee" (Meyerbeer); Pavane et Noël provençale (du XVIe. Siècle); Overture, "Coriolan" (Beethoven); Psalm (Marcello); Symphony No. 43 (Haydn). Concert Populaire (December 3): Symphony in F (Beethoven); Pianoforte Concerto (Rubinstein); "Ossian" poème symphonique (A. Coquard); Pianoforte pieces (Scarlatti, Chopin, Liszt); Symphony, G minor (Mozart). Châtelet Concert (December 3): Music to "Manfred" (Schumann); Prelude to "Le Déluge" (Saint-Saëns); Ballet music, "Les Troyens" (Berlioz); First act, "Le Roi de Lahore" (Massenet). Concert Populaire (December 17): Symphony, "Jupiter" (Mozart); Violin Concerto (Bruch); Suite d'orchestre (Mdlle. Chaminade); Song (Proch); Overture, "Der fliegende Holländer" (Wagner). Châtelet Concert (December 17): "La Damnation de Faust" (Berlioz).

Boston (Mass.).—Concert of the Symphony Orchestra (November 18): Overture "Academic" (Brahms); Concert pathetique for violin (Ernst); Symphony in C, No. 6 (Mozart); Finale, "Prometheus" (Beethoven); Fantasia on Slavonic Melodies (Vieuxtemps); Overture, "Lac des Fées" (Auber). Concert of the Symphony Orchestra (November 25): Prelude, "Melusine" (Grummann); Air, "Alessandro" (Handel); Symphony, "Eroica" (Beethoven); Serenade for strings, No. 2 (Volkmann); Cavatina, "Freischütz" (Weber); Polonaise from "Struensee" (Meyerbeer); Symphony Orchestra (December 2): Overture, "Bride of Messina" (Schumann); Pianoforte Concerto in E flat (Henschel). Symphony, B minor (Schubert); Slavonian Dance, No. 3 (Dvorák). Symphony Orchestra (December 9): Overture, "Euryanthe" (Weber); Pianoforte Concerto, Op. 22, No. 2 (Saint-Saëns); Symphony, E flat (Gernsheim); Ballet Music, "Feramors" (Rubinstein).

Baltimore.—First Students' Concert of the Peabody Institute (November 4): String Quartet, Op. 17, No. 3 (Rubinstein); Songs (Metzdorff); Pianoforte Trio (Bargiel). Second Students' Concert of the Peabody Institute (November 11): String Quartet, No. 14 (Mozart); Air for violin on G string (Bach); Pianoforte Etudes (Cramer); Pianoforte Trio, D major (Beethoven).

* Contributions intended for this column should indicate clearly the place and date of performance, as otherwise they cannot be inserted.

CORRESPONDENCE.

KAHLENBERG'S TRANSCRIPTIONS OF MENDELSSOHN'S AIRS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Having seen your remarks concerning the two Transcriptions of Mendelssohn's Prayer, from the opera "Melusine," and "Song of Love," in your valuable paper of November 1, I beg to give you, at your desire, the following explanation. I received both melodies in the year 1850 from my then master, the Seminarlehrer and organist Klauer. The latter was the pupil and intimate friend of Mendelssohn, a very good composer, pianist, and organist. He received these manuscripts from Mendelssohn himself, and gave them to his pupils. Klauer lived at Eisleben, where he died in 1858.

I am, sir, your obedient servant,
KAHLENBERG.

211, Oxford Street, London, W.

[We have already said that the subject of the "Prayer" is that of the "March of Priests" in "Zauberflöte," and that Mendelssohn's Opera, "Melusine," is unknown to the world at large. All this we should have thought would have been known to Herr Kahlenberg; but we print his letter as we received it, and leave our readers to form their own judgment on the facts.—ED. *Musical Times.*]

STREET NOISES.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I thank you heartily for your article on street noises, and hope it may do something to relieve us of these nuisances. As examples, I may say that the quiet grass-grown street in which I live has been lately invaded by the wretched "Salvation Army," with their drum, &c.; twice lately have my singing lessons been stopped till a pair of horrible street-singers had passed; and a brass band frequently interrupts choir-practice in a similar way. As for railway-whistles, see how the fine Town Hall at Shoreditch is spoilt for concert purposes by the long and piercing whistles which are heard from almost every passing train. At Cannon Street also the same nuisance prevails.

I am, sir, yours truly,
2, Grove Place, Hackney. G.

TO CORRESPONDENTS.

**** Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

AIRDRIE, N.B.—A very successful performance of *Judas Maccabæus* was given by the Choral Union on November 30. The soloists were Mrs. Smith, Mr. T. E. Gledhill, Miss Scotland, and Mr. Addie (the two latter being members of the Union). The band was ably led by Mr. Cole, and Mr. Johnson was an efficient Conductor.

BELFAST.—On Tuesday, November 28, the Choral Association opened its eighth season with a Popular Concert in the Great Ulster Hall, which was filled in every part. The vocalists were Miss Fannie Sellers, Mrs. R. Canning, Mr. Sinclair Dunn, and Mr. M'Elroy, all of whom were highly successful. The Band of the Princess of Wales' Own Yorkshire Regiment played several selections, and some choruses

were excellently rendered by the members of the Association. Mr. Kempton conducted.——The performance of *Elijah* by the Philharmonic Society on the 15th ult. at the Ulster Hall attracted a large and thoroughly appreciative audience. Miss Adelaide Mullen, who made her *début* in Belfast, achieved a well-merited success in the soprano music, and the other vocalists—Mrs. Scott Fennell, Mr. Alfred Kenningham, and Mr. Frederic King—were also highly efficient. The choruses were admirably rendered throughout, and the work was conducted with his usual skill by Herr Beyschlag. The orchestra was led by Mr. Cohen, and Mr. John Shillington presided at the organ.

BRECON.—The members of the Philharmonic Society gave their second Evening Concert of the fifth season on Tuesday, the 12th ult., in the Town Hall, before a large and appreciative audience. The first part consisted of Farmer's Oratorio *Christ and His Soldiers*, with full band and chorus, which was well rendered. The second part was miscellaneous, the part-songs "You stole my love" and "Song of the Vikings" being especially successful. The accompaniments were effectively played on the pianoforte by Miss L. M. Buck, and on the organ by Mr. R. T. Heins. The Conductor was Mr. W. Stepney Rawson.

BRENTFORD.—An Evening Concert in aid of the Choir and Organ Fund of New Brentford Church took place at the Town Hall on the 7th ult. The artists were Mdlle. Bertha Brousil, violin; Miss L. Bellaby, viola; and M. J. Adolphe Brousil, violoncello; Miss Marie Newson, Miss Bertha Ball, and Mr. Charles Sparks, vocalists; solo pianist and Conductor, Mr. Harry E. Warner. The programme comprised Mendelssohn's Quartet in F minor, Mozart's Quartet in G minor, Haydn's Trio in D, Hummel's Trio in G, with several instrumental solos and songs, all of which were well rendered and highly successful.

BRIGG.—Mr. Cray's Choral Society gave a very successful Concert in the Corn Exchange, on Tuesday, the 19th ult., when Rossini's *Stabat Mater* and Schubert's *Song of Miriam* were performed, by a band and chorus numbering nearly 120. The soloists were Miss Lavinia Rowbottom, Miss Isabel Chatterton, Mr. E. Dunkerton, and Mr. E. Jackson, all of whose efforts were thoroughly appreciated by the audience. Miss Rowbottom's "Inflammatus" and Miss Chatterton's "Fac ut portem" were well sung and redemanded. The choruses were rendered with vigour and precision. The band was led by Mr. Winter, of the Hull Harmonic Society's band. The solos in the *Song of Miriam* were taken by Miss Rowbottom, and the work was creditably performed throughout. Miss Chatterton and Mr. Dunkerton were much applauded for their rendering of Barnett's humorous duet, "The Singing Lesson," and Mr. Jackson's bass solos were well received. The accompanist was Miss Bertie Mitchell, and Mr. C. W. Cray conducted.

BURY ST. EDMUNDS.—The first Concert for the season was given by the Choral Society at the Athenæum on the 12th ult., Handel's *Acis and Galatea* and Bennett's *May Queen* being the works selected for performance. The soloists were Miss Catherine Penna, Mr. H. Hagyard, and Mr. H. J. Brockbank, all of whom were highly successful. The choruses were admirably rendered, and showed marked improvement for so young a Society, this being its second season only. Mr. T. B. Richardson was an efficient Conductor. The band and chorus numbered 130 performers.

COVENTRY.—An excellent performance of Gade's Cantata *Psyche* was given by the members of the Musical Society, in the Corn Exchange, on Monday, November 27. The solos were well rendered by Miss Eleanor Farnol and Mr. Thurley Beale. Mr. F. Ward led the band, and Mr. Arthur Trickett conducted The second part of the programme was miscellaneous, and included the Overture to *Egmont* and Mendelssohn's Capriccio Brillante, the pianoforte solo being well played by Mr. A. Trickett.

DARLASTON.—A grand performance of *The Messiah* was given on Tuesday, the 19th ult., in the Primitive Methodist Chapel, under the conductorship of Mr. John Bates, by an efficient band and chorus, led by Mr. Joseph Hingley. Mr. T. Cotterell presided at the Organ, and the trumpet obbligato to "The trumpet shall sound" was played by Mr. J. Howl. The principal vocalists were Miss Miriam Miner, Miss A. Walton, Mr. B. Riley, and Mr. Bingley Shaw. There was a large and appreciative audience.

DUNDEE.—Another Concert was given in the Kinnaird Hall on the 14th ult. by the Dundee Ladies' Orchestra, when the programme was sufficiently well rendered to encourage the hope that a band entirely composed of ladies may eventually become a recognised institution. The vocalists were Mrs. Haden and Miss Fyffe, both of whom were thoroughly successful.

EASTBOURNE.—A successful Concert was given on November 29 by Mr. Walter Fitzgerald, B.A., music-master at the College. The principal artists were Miss Rose Barnby, R.A.M., Miss Covell, Mr. Seymour Kelly (Chichester Cathedral), and Herr Cramer (solo violin).

EDINBURGH.—The first of this season's Organ Recitals was given by Sir Herbert Oakeley in the Classroom on November 30, before a large audience. The programme included Luther's Choral, "Great God, what do I see and hear?" Handel's Air and Chorus, "O Thou that tellest," a Prelude and Fugue by Rink, a Gavotte by Bach, the Finale to Mendelssohn's Scotch Symphony, &c., all of which were excellently rendered, and highly appreciated.

EXETER.—Mr. Sims Reeves gave the first of his farewell series of Concerts in this part of the country in the Victoria Hall on the 11th ult., which was a great success. The old favourite songs "Goodbye, Sweetheart" and the "Bay of Biscay" were received with the utmost enthusiasm. The other artists were Mr. Herbert Reeves, Mr. Barrington Foote, Miss Clements, Miss Spenser Jones (vocalists), Mr. Nicholson (flautist), and Signor Bisaccia (pianist).

FARNHAM.—The third Concert of the Choral Society was given in the Corn Exchange on the 12th ult. The first part consisted of a selection of sacred music, including the Anthem "O Jerusalem," for which was awarded the prize of five guineas and a silver medal at the Welsh National Eisteddfod held at Ruthin, 1868, the composer being Mr. J. Conway Brown, the Conductor of the Society. The instrumental portions of the programme were well rendered by the band. Romberg's *Lay of the Bell* formed the second part of the Concert, which was much appreciated by a large audience.

GLOUCESTER.—The Choral Society's Concert on the 12th ult. at the Shire Hall was in every respect a decided success. Dr. Stainer's Sacred Cantata *The Daughter of Jairus*—composed for the closing service of the Worcester Festival, 1878—was the work chosen for performance, the solo vocalists being Miss Amy Aylward, Mr. W. Marshall, and Mr. Abraham Thomas. The organ accompaniments, including the important Introduction, were excellently played by Mr. A. H. Brewer (formerly of Gloucester, and now Deputy Organist of Christ Church, Oxford), who also created a marked effect by his performance of a composition by M. Lemmens. In the miscellaneous selection several part-songs were admirably rendered, as well as vocal solos by the principal singers. Mr. C. L. Williams, Mus. Bac., Organist of the Cathedral, conducted for the first time here, and promises to be a worthy successor to Mr. C. H. Lloyd.

GREENOCK.—The Tonic Sol-fa Harmonic Society gave a very successful Concert on Monday, the 11th ult., in the Temperance Institute, which was crowded in every part. The programme was miscellaneous. The soloists, who acquitted themselves in a highly satisfactory manner, were Miss Agnes Hudson, Mr. Hamilton Corbett, and Signor Oscar Vancini, solo pianist. Mr. James B. M'Callum was accompanist and Mr. John M'Callum Conductor.

HEREFORD.—The first Subscription Concert of the Choral Society's forty-fourth season took place on Tuesday, November 28, at the Shire Hall, when Smart's Cantata *The Bride of Dunkerron* was performed with full band and chorus numbering nearly 150 performers. The soloists were Miss Catherine Penna, Mr. C. W. Fredericks (who sang in place of Mr. H. Guy, absent from indisposition), and Mr. Bantock Pierpoint. The choir, trained by the Conductor, Mr. Langdon Colborne, sang with remarkable precision and effect.

HEYWOOD.—A highly successful rendering of Root's Cantata *Under the Palms* was given in the Congregational Church on November 28 by the members of the Choir, assisted by Miss Boardman, Mrs. Holden, Messrs. Gow, E. Schofield, and J. Boardman. The choir was well under the control of the indefatigable choirmaster, Mr. Knight, who conducted with his usual ability. Good service was also rendered by members of the Bethel Orchestral and local Volunteer bands, ably led by Mr. W. D. Hill. The Organist of the Church, Mr. W. H. Jewell, accompanied throughout.

HONITON.—The members of the Choral Society held their Annual Concert at the Dolphin Assembly Room on Friday evening, the 8th ult. The first part of the programme consisted of Handel's *Ode for St. Cecilia's Day*, and the second was miscellaneous. The solo vocalists were Miss May Bell, R.A.M., and Mr. Edward Dalzell. Miss B. McLees presided at the pianoforte, and Mr. E. J. Griffiths conducted. Flute solos were contributed by Mr. B. P. Willis.

HULL.—Mr. W. C. Cheesman gave a Concert in the Protestant Hall on Wednesday evening, Nov. 29, which was highly successful. The principal vocalists were Miss Farbstein, who was well received in all her songs, and Mr. Moxon. The band was led by Mr. E. Winter, and Mrs. Watson and Mr. Spurr presided at the pianoforte.

HURSTPIERPOINT.—The Choral Society, recently formed under the conductorship of Mr. H. C. Young, B.A., Cantab., Organist of the Parish Church, gave its opening Concert on the 4th ult. The first part of the programme was miscellaneous, and included a pianoforte duet, songs, cornet solos and a four-part song, "Hearts and Flowers," composed by the Conductor. The second part consisted of Rogers's Cantata *Bluebeard*, which was highly appreciated. Miss Laura White accompanied on the piano, and the solos were sung by members of the Society. The choruses were well sustained throughout. The proceeds of the Concert will be given towards the cost of a new stop recently added to the organ.

LEEDS.—The Town Hall Organ Recitals were resumed on Saturday evening, the 16th ult., by the Borough Organist, Dr. Spark. The first part of the programme consisted of solos from *The Messiah*, well sung by Miss Annie Woods, Miss E. Kennedy, Mr. C. Bush, and Mr. S. Northrop, Dr. Spark playing the accompaniments, the Overture, and the Pastoral Symphony. The second part comprised a popular selection.

LIVERPOOL.—On Thursday, the 7th ult., Mr. S. Claude Ridley gave a Recital on the new organ recently erected in St. Jude's, Hardwick Street. The programme was selected from the works of Bach, Handel, Smart, Wesley, Merkel and Wély, in which the styles of the various composers were judiciously contrasted. The Recital was highly appreciated by a large audience.——The sixth Concert of the present season of the Philharmonic Society was given on the 19th ult., when Handel's Oratorio *Judas Maccabæus* was performed. The principal vocalists were Madame Albani, Madame Billini Porter, Miss Damian, Mr. Maas and Mr. Ludwig. Mr. Best presided at the organ, and Mr. Max Bruch conducted.

MADELEY.—On Tuesday evening, the 18th ult., the Choral Society gave its Annual Concert to a large audience. The work performed was *Elijah*, the principals being Miss Catherine Penna, Miss Emily Dones, Mr. Fredericks, and Mr. Llewellyn Howell. The choruses were well given. Mr. T. Watkiss was leader of the band, and Mr. Smart, of Newport, conducted as usual.

NEWCASTLE-UPON-TYNE.—The Popular Concerts held in the Town Hall under the auspices of the Corporation still continue to draw large audiences. A very successful Concert was given on the 2nd ult., the vocalists being Miss Ellen Lamb, Miss Amy Ronayne and Mr. Bingley Shaw, with organ solos by Mr. Rea, which were much applauded.——The second of the series of orchestral Concerts announced by Messrs. Alderson and Brentnall took place in the Town Hall, on the 6th ult., before a large audience. The programme included Raff's *Leonora* Symphony and the Overtures *Anacreon* (Cherubini) and *Guillaume Tell* (Rossini), all of which were finely played by Mr. Charles Hallé's band. A feature in the selection was the excellent

rendering of Weber's "Concertstück," by Mr. Hallé. The vocalist was Miss Orridge, who was highly successful in all her songs.

NORWICH.—A special Advent service was held in the Cathedral on Tuesday evening, the 12th ult. The larger portion of the service consisted of Spohr's Oratorio *The Last Judgment*, preceded and followed by an address by the Very Rev. the Dean of Norwich. The solo-singing of the choristers Dix, Bales, and Pooley, and the lay-clerks, Messrs. Brookes, Thouless, Brockbank, and Smith, was of an exceptional order. Mr. F. C. Atkinson presided at the organ with much skill and judgment.

PARAMATTA.—The Glee Club, under the conductorship of Mr. Joseph Massey, gave a Concert at the new Masonic Hall in George Street on October 17, when Sterndale Bennett's Cantata *The May Queen* was extremely well rendered. The second part was miscellaneous, and included several part-songs, and a solo by a lady whose voice was much admired. The Concert was in every respect highly successful.

PLYMOUTH.—A Chamber Concert was given by Mr. Pardew at the Assembly Rooms, Royal Hotel, on the 9th ult. Besides quartets by Mozart and Haydn, the programme included a Quartet for pianoforte, violin, viola, and violoncello by Mr. Ebenezer Prout, and a cavatina for the violin composed expressly for Mr. Pardew by Mr. F. N. Löhr, which was excellently rendered and warmly applauded. The executants were Mr. J. Pardew (pianoforte), Messrs. Pardew and Rice (violins), Mr. Gardner (viola), and Mr. J. Pomeroy (violoncello). Vocal solos were contributed with much success by Miss May Bell.

ROMFORD.—The members of the Choral Society, under the able direction of their Conductor, Mr. Henry Regaldi, gave a Concert at the Corn Exchange on the 14th ult. The first part included a selection of solos and several choruses from *The Messiah*, all of which were well rendered by members of the Society. The second part was miscellaneous. Mrs. Rotton was a skilful accompanist.

RUGBY.—On Thursday evening, the 14th ult., the Philharmonic Society gave a Concert at the Town Hall, when Handel's Oratorio *The Messiah* was performed with much success by a band and chorus numbering about 120. The soloists were Miss Emily Paget (who undertook the soprano music at a few hours' notice, in consequence of Miss Clutterbuck's sudden indisposition), Mrs. Steel, Messrs. G. Banks and J. Smith, who acquitted themselves admirably. The band, under Herr Pettersson's leadership, was thoroughly efficient, and Mr. E. Edwards proved an able Conductor. Miss Emily Lawrence presided at the Estey organ.

SABDEN.—Mr. T. Sharples gave his fourth annual Ballad Concert in the British School, on Saturday, November 25, before a large audience. The artists were Madame Laura Smart, Mr. Michael Ingham, Mr. H. Rickard, Mr. R. Moorhouse (vocalists), Mr. G. Crompton (solo violin) and Mr. W. Lord (solo pianist and accompanist). An excellent programme was well rendered.

SHEFFIELD.—A Concert was given by the members of the Hanover Choral Society on Monday, November 27, in Hanover Chapel. The principal items in the programme were Spohr's Cantata *God, Thou art great* and Mozart's Motett "Splendente te Deus." The solo vocalists were Miss Beata Francis, Mrs. Davidson, Mr. Grimshaw, and Mr. Harkness. Mr. J. Kirk presided at the organ, and Mr. T. Morton conducted.

SOUTHSEA.—An Evening Concert was given by Mdlle. Alice Roselli at Portland Hall on the 14th ult., which was numerously attended. The vocalists were Madame Enriquez, Mdlle. Roselli, Mr. W. H. Cummings, and Mr. Santley; solo pianist, Miss Kathleen O'Reilly; accompanist, Signor Napoleone Carozzi. The solos of the *bénéficiaire* were highly successful, and all the well-known singers fully sustained their high reputation, several encores being demanded. The pianoforte-playing of Miss O'Reilly was also a feature in the programme.

STONEHOUSE.—The annual Court Leet Concert took place at the St. George's Hall on the 11th ult., when a miscellaneous programme was well rendered. The solo vocalists were Miss May Bell, Miss Hicks, and Mr. W. Hearder. The violin solos by Mr. Rice and the flute solos by Mr. H. S. Thomas were successful items in the programme. Mr. J. Pardew was solo pianist and accompanist.

SYDNEY.—The second Subscription Concert of the Western Suburbs Musical Society was given on Tuesday, October 31, in the School of Arts. The programme included a Quartet by Mendelssohn, well played by Miss Deane, Messrs. F. Z. and J. Z. Herrmann, and C. Deane; and a Quintet by Mozart, in which the Messrs. Herrmann and Deane were joined by Messrs. Cooper and Long. Mr. A. Massey accompanied, and Mr. M'Lean conducted.

TREDEGAR.—An Evening Concert was given in the Temperance Hall on Thursday, the 7th ult., which was highly successful. The artists engaged were Miss M. J. Williams, R.A.M., Miss Jenny Lewis, Miss Margery Lewis, Eos Morlais, Mr. William Jones, and Mr. C. C. Caird, accompanist. The most successful vocalists were Miss M. J. Williams and Eos Morlais, both of whom were well received, Miss Williams in her song of "The Little Match Girl" (Molloy) being greeted with the warmest applause.

UXBRIDGE.—On the 15th ult. the Choral Society gave its first Concert this season, when *Cinderella*, by Hofmann, was excellently rendered. The vocalists engaged were Miss Fusselle, Miss Marchant and Mr. Forington, all of whom were highly successful. The choir also sang the difficult music with much effect, the sopranos and basses especially being very firm in attacking the leads. As no orchestra was obtainable, the accompaniments were played by Miss Stephenson (piano) and Mr. J. Walsh (harmonium), and the Conductor (Mr. T. Pettit, A.R.A.M.) must have felt much gratified with the success of his Society. In the second part Miss Stephenson played a composition by Mendelssohn with much success, and songs were contributed by Miss Fusselle, Miss Marchant and Mr. Forington.

WALTON-ON-THE-HILL.—A Ballad Concert was given, under the direction of Mr. J. E. Fimister, Organist and Choirmaster of the Parish Church, at the National Schoolrooms, on Monday, the 4th ult., to a large and attentive audience. Mrs. Wood met with a good reception, her singing being highly appreciated, and Mr. Willoughby Greenhill also won warm applause for his songs. A feature of the evening was the rendering of Thalberg's "Home, sweet home," by Mr. W. A. Ellis, M.C.O., Organist of St. Ann's, Lambeth. Miss Gray, Miss Faulkner, Miss Graham, Mr. Wright and Mr. Cooke also assisted. Miss Todhunter and Mr. Fimister accompanied. The performance was very successful.

WIMBLEDON.—The Musical Society gave an excellent performance of Handel's *Messiah* on the 14th ult., in the Drill Hall, before a large audience. The soloists were Miss Maynard, Miss Lennon, Mr. Dalzell, and Mr. Winn, all of whom acquitted themselves admirably. Mr. Bosworth played the trumpet obbligato in "The trumpet shall sound" exceedingly well. The orchestra was led by Mr. Carrodus. The choruses were sung by the choir of 150 voices with much precision and effect. Mr. Sumner conducted with skill and judgment.

WORCESTER.—The second of the series of three Concerts announced by Mr. Spark took place at the Public Hall on November 30. The principal vocalists were Madame Lemmens-Sherrington, Madame Enriquez, Mr. D'Arcy Ferris (who replaced Mr. Vernon Rigby, absent from indisposition), and Mr. Burgon; solo pianoforte, Mr. F. Cliffe; solo violoncello, M. Albert. The programme was carefully selected and well rendered.——Barnett's *Ancient Mariner* was given on the 12th ult. by the Worcestershire Musical Union, under the conductorship of the Rev. E. V. Hall. The performance was a good one throughout, the band being excellent and the soloists—Mrs. Evans, Miss Wakefield, Mr. Dyson, and the Hon. S. G. Lyttelton—thoroughly efficient. In the second part a portion of Mozart's Symphony in C was well played by the band, as was also a new composition by the Rev. E. V. Hall, "Gavotte des Fées," which was enthusiastically redemanded. At the next Concert Gade's *Psyche* is to be performed.

ORGAN APPOINTMENTS.—Mr. William Sewell, to Christ Church, Clapham.—Mr. John W. Ellis to St. Thomas's Wesleyan Church, Coatbridge.—Mr. J. E. Naylor, Organist and Choirmaster to the Mission Chapel, Paddington Street, W.—Mr. John Charleston, A.Mus., T.C.L., Organist and Choirmaster to the United Presbyterian Church, Moffat, N.B.—Mr. C. J. Lillywhite, to St. James's, Bermondsey.

CHOIR APPOINTMENTS.—Mr. A Lawrence Fryer, Assistant Vicar-Choral to St. Paul's Cathedral.—Mr. John S. Bidmead (Alto), to the Cathedral, Newcastle-on-Tyne.

DEATHS.

On November 28, at 37, Bull Street, Birmingham, CHARLES THOMAS SCOTCHER, aged 40.

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"'Jason' is a composition characterised by vivid imagination, grace, and power, and it marks a further advance upon the road on which Mr. Mackenzie has already made such satisfactory progress. The Cantata left a great impression upon the audience, and the composer was heartily greeted at the conclusion from all parts of the hall."

ATHENÆUM.

"We regret that our space will not allow us to analyse 'Jason' in detail. Mr. Mackenzie's style, though not free from signs of the influence of Schumann and Wagner, shows considerable individuality; of direct reminiscences there are very few. Among the best portions of his new work are the vigorous and spirited opening chorus, broken by a charming tenor solo; the chorus 'See, the All-father approves from above'; the following intermezzo for orchestra, entitled 'On the Waters,' a lovely instrumental picture of which any living composer might be proud; Medea's *scena;* the duet between herself and Jason; the chorus of armed men; and the whole *finale.*"

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Whatever the achievements of one generation are, they only serve to widen the field in which the next works. Most people will be surprised to find, when they count the recent compositions in this form which they know even by name, how small the number is. The cause of this is, no doubt, the fact that it does not pay publishers to produce them. They are costly to bring out, and they have to compete with non-copyright works, which can, of course, be published without the expense of purchasing a manuscript. The result of this is, that our composers have been compelled, often reluctantly, to turn their attention to something in which their talents would be more recognised.

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Price 3d.

FEBRUARY 1, 1883

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COLLEGE OF ORGANISTS.—On TUESDAY, February 6, at 8, E. PROUT, Esq., B.A., will read a Paper on "The Combination of Orchestra and Organ, especially in Church Music." On TUESDAYS, February 20, 27, March 6 and 13, at 8 each evening, Professor G. A. MACFARREN, Mus. Doc., will give a course of Four Lectures with musical illustrations on Bach's "Twenty-four Preludes and Fugues in all keys," the work issued 18 years after the "Equal Tempered Clavier." Members and friends admitted by cards of membership. The above meetings will be held at the Holborn Town Hall, Gray's Inn Road.

E. H. TURPIN, Hon. Sec.

95, Great Russell Street, Bloomsbury.

CECILIAN MUSICAL SOCIETY.—The SECOND CONCERT of the Season will take place at the New Town Hall, Hackney, on THURSDAY, March 1, 1883, at 8 o'clock. The programme will include A. C. Mackenzie's Cantata "The Bride," Schubert's chorus "Night in the Forest," the "Conjuration Scene" from Meyerbeer's "Les Huguenots." Conductor, Signor A. de Baráthy. Tickets to be obtained of Messrs. Agate and Pritchard, 68, Gracechurch Street, E.C., and Church Street, Stoke Newington, N., and of the Hon. Sec., Mr. D. M. Gane, St. James' Lodge, Clapton.

ROYAL VICTORIA CHOIR, Royal Victoria Coffee Hall, Waterloo Road, S.E.—GRAND SACRED CONCERT on ASH-WEDNESDAY, February 7. Gems from the Oratorios and Selections from the "Messiah." The Committee have decided to form a Band in connection with the Choir. Rehearsals on Wednesdays at 8 o'clock. Gentlemen Amateurs wishing to join are requested to communicate with W. Sexton, Conductor, at the Hall. Voices are also required.

ROYAL VICTORIA COFFEE HALL, Waterloo Road, S.E.—A sum of Twenty Pounds will be offered for a CHORAL COMPETITION. Fifteen Pounds for the first Prize, and Five Pounds for the second. Each Society to send a contingent of bonâ fide enrolled and subscribing members, numbering not more than fifty voices. A date for the Competition will be fixed on receipt of applications from not less than four Societies, which should be made to the Manager, Mr. Poel, at once. Entrance fee, One Pound. Musicians of acknowledged repute will be chosen as Judges.

ST. JAMES'S HALL.—Madame FRANCES'S ANNUAL BALLAD CONCERT, THURSDAY, February 22. Artists: Miss Mary Horton, Miss Rosa Kissel, Miss S. Ford-Drake, Mrs. S. Phillis Atkinson, and Madame Frances; Mr. Hilton Carter, Mr. G. Gordon Hodsall, and Mr. John Broome. Conductor, Mr. Lovett King. Tickets, 5s., 2s., 1s., at St. James's Hall and usual agents, or of Madame Frances, Thurloe Villa, Prah Road, Finsbury Park, N.

MR. FREDC. PENNA will give an EVENING CONCERT at the Steinway Hall, THURSDAY, February 22. He will read portions of his Lecture on "The Art of Singing," and give Dramatic Recitations from Shakspeare. Stalls, 5s. each. 12, Bulstrode Street, Cavendish Square.

WIMBLEDON MUSICAL SOCIETY.—Tenth Concert. February 21 ("Hymn of Praise"), Madame Romanelli and Mr. Charles Fredericks; Chorus of 100, Orchestra of 60. Conductor, Mr. Sumner. March 8, Rossini's "Stabat Mater," Miss Alice Parry, Miss Emily Dones, Mr. Charles Fredericks, and Mr. Orlando Christian. April, "Elijah."

EAST FINCHLEY CHORAL SOCIETY.—BENNETT'S "MAY QUEEN" will be given in the Lecture Hall (five minutes walk from East End Station, G.N.R.) on TUESDAY, February 6. Reserved and numbered seats 2s. 6d., admission 1s. Apply to the Hon. Sec., B. C. Wainwright, "Elmhurst," East Finchley.

CHRIST CHURCH, NEWGATE STREET, E.C., (with St. Leonard's, Foster Lane). An ORGAN RECITAL will be given, at the above Church, on MONDAY, February 12, at 7.30 p.m. by Dr. CHARLES JOSEPH FROST. Admission free.

SATURDAY POPULAR ORGAN RECITALS at the Bow and Bromley Institute, over North London Railway Station, Bow, E. Every Saturday at 8 o'clock. Admission 3d., chairs 6d.

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CHORAL SCHOLARSHIP (TENOR VOICE), King's College, Cambridge.—There will be a competition for the above Scholarship, of the value of £90 a year for three years, on March 15, 1883. Candidates must be not more than twenty-five years of age. Besides proficiency in music, a knowledge of elementary classics and mathematics will be required. Testimonials as to character and musical ability should be sent on or before March 3, to the Senior Dean, King's College, Cambridge, from whom further information may be obtained.

TENOR.—There is a VACANCY in a City Church for a TENOR (Voluntary) who is capable of taking solos. Services fully choral. One practice weekly. Apply to the Organist, St. Botolph, Aldgate, E.C.

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MRS. CHARLES CLARK (Soprano).
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MRS. CHARLES EDWARDS (Soprano)
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For Oratorios, Concerts, &c. Engaged: New Cross, February 5; Norwood, February 7; Brighton, February 14; Blackheath, February 23. Address, 60, High Holborn, or 12, Claude Villas, Grove Vale, E. Dulwich.

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MISS JOSEPHINE PULHAM, R.A.M. Middlesboro', January 31st; Sunderland, February 3rd; Wallsend, 5th; Blyth, 6th; Newcastle, 10th, 12th, &c. 12, Park Street, Greenwich, S.E.

TO CHORAL SOCIETIES, &c.—Madame FRANCIS WILLIS (pupil of Mr. Sidney Naylor) accepts ENGAGEMENTS for Oratorios, Concerts, &c., on moderate terms, which may be had on application to Madame Willis, 111, Lancaster Road, Notting Hill, W.

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MR. W. H. BRERETON (Bass, Crystal Palace Saturday, Albert Hall, and Promenade Concerts,) has REMOVED to 82, Gower Street, W.C. Engaged: January 22, St. John's Wood; 23, Clapham; 25, Bloomsbury; 26, Pimlico; 30, Twickenham; February 1, Gloucester; 3, Foresters' Hall; 14, Newcastle-on-Tyne; March 1, London Institute (Mr. W. A. Barrett's lecture on Balfe); 26 and December 4, Bedford. Other dates pending. For engagements address as above.

MR. FRANK H. CELLI (late Carl Rosa Opera, Royal Italian Opera, &c.) is prepared to accept ENGAGEMENTS for Concerts, Oratorio, &c. Address, care of Messrs. Novello, Ewer and Co., 1, Berners Street, W.

MR. E. JACKSON (Bass) will sing: Lincoln, January 27; Newark ("Seasons"), 31; Nottingham, February 5; Louth ("Messiah"), 6; Leeds, 19; Loughborough, March 8. Address, Cathedral, Lincoln.

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

FEBRUARY 1, 1883.

MUSIC IN ITS RELATION TO OTHER ARTS.

If we open any work or hear any lecture which professes to deal with the subject of art generally, we cannot but be struck by the absence of all critical allusion to music. Painting, sculpture, architecture are dealt with separately and comparatively. But music, from some cause or other, seems to be put aside as if it were an art *sui generis*, having nothing in common with the other arts, and the allusions to it are of the most general kind.

Yet the artistic principles on which music is based are the same as those which govern every other art. Indeed it is admitted that architecture and music are in one respect very near akin. They are both constructive arts, in no way dependent on any resemblance to the objects which we see around us in nature; as is, to some extent, the case in painting and sculpture.

The late Mr. Edward Barry, in his inaugural lecture delivered on his appointment to the Professorship of Architecture at the Royal Academy, said:—

"It must always be remembered that architecture, like music, is a conventional art, while painting and sculpture are imitative arts. Nature must ever be in a greater or less degree the teacher and judge of the latter; while architecture [and, he might have added, music] can be referred to no rules but its own and to that subtle sense of beauty and fitness which is implanted in the human breast."

The very fact that music appeals to the mind in a manner totally distinct from that of every other art makes this estrangement between music and the sister arts the more to be regretted. Archbishop Whateley pointed out that the force of the similes used in the Parables lies in the total dissimilarity of the two subjects in every point but the one where the resemblance is drawn. In the same way the total dissimilarity in detail and mode of expression between music and painting or sculpture enhances the value of the resemblance in the underlying artistic feeling. The unremitting concentration of thought on one subject must narrow the mind, and the object of the present paper is to counteract this error, by showing that either musician or painter may learn much in his own art and expand his mind by the study of another art which operates through a different medium.

A knowledge of music, more or less intimate, may be assumed in the readers of The Musical Times. It will therefore be convenient to take certain canons of those arts which appeal to the mind through the eye, as painting, sculpture, and architecture, and which may, for convenience, be termed ocular arts, and see how far the same canons are applicable to music, the aural art. In doing this we shall quote freely from Mr. Ruskin's third letter on the Elements of Drawing, for three reasons—first, the field of investigation is so large that certain data must be assumed as proved; secondly, the letter in question is generally known; and, thirdly, Mr. Ruskin's position justifies the assumption that what he says of the arts generally in that letter is proved, and that it is therefore only necessary to show that the main laws which he lays down and illustrates from the ocular arts can be equally well illustrated from music.

1. PRINCIPALITY.

Mr. Ruskin in this letter says:—

"Composition means, literally and simply, putting several things together, so as to make *one* thing out of them, the nature and goodness of which they have all a share in producing. . . . In all cases an intended unity must be the result of composition. . . . It is the essence of composition that everything should be in a determined place, perform an intended part, and act, in that part, advantageously for everything that is connected with it."

Further on, in the same letter, this principle is particularised by Mr. Ruskin under the head of the "Law of Principality." Mr. Ruskin says:—

"The great object of composition being always to secure unity—that is, to make out of many things one whole—the first mode in which this can be effected is by determining that one feature shall be more important than all the rest, and that the others shall group with it in subordinate positions. . . . Thus, also, good pictures have always one light larger or brighter than the other lights, or one figure more prominent than the other figures, or one mass of colour dominant over all the other masses."

The important canon of art thus laid down is really divisible into two laws, which in Mr. Ruskin's own words are:—

"First, that one feature shall be more important than all the rest; and

"Secondly, that the others shall group with it in subordinate positions."

Mr. Ruskin gives illustrations of the operation of this rule in music by showing that in a short musical phrase there is generally one note which dominates the whole passage. This however, right in itself, is not enough. The prominence of this one note in the phrase is similar to the prominence of some one feature in the principal figure of a picture. But just as there is one principal figure in a group of figures, so there is one principal phrase in a group of musical phrases. And there is this further point of resemblance—that in each case, the principal figure or the principal phrase can be isolated, but the subordinate figures and subordinate phrases cannot be isolated without destroying the homogeneous character of the composition.

If we look at Raphael's Madonna di San Sisto, to select a familiar example, or at almost any picture of the same or an earlier period, while composition in painting was simple, we see at once, not only which is the principal figure, but also, that this figure is complete in itself, and could stand alone as a picture without any one of the accessory figures. And in the same pictures we shall see that none of the accessory figures can be isolated; they only exist by their relation to the principal figure. Take, for example, the figures of the Pope and St. Barbara and the two angels in the Madonna di San Sisto. These angel faces have often been isolated—and with what result? We may daily see them in print-shops gazing up vacantly at nothing. In further illustration of this principle a few pictures in the National Gallery may be cited—Nos. 671, 227, 249, 586, 568, 700, 18, 625, 179, 804.

If we take a fugue as the highest type of musical composition based on one subject, we find it obedient to the same law of principality—or, to apply to it Mr. Ruskin's own words, the subject is the one feature "more important than all the rest;" the counter-subject and the various episodes "group with the subject in subordinate positions." Moreover, the subject of a fugue is a short musical phrase complete in itself which can be isolated, but this is not the case with the subordinate parts of the fugue, which only exist by their relation to the subject.

In music of a later date, just as in paintings of a later date, the composition is more complex, and the isolation of the principal features is not so easy. But this increases the analogy between the two arts.

In sculpture and in architecture the same pre-eminence of one feature and subordination of all others will of course be found, and is too obvious to need elaboration here.

2. SYMMETRY.

The second great canon of art is in terms almost the exact opposite of the first—namely, that where two figures or two masses of colour or of form or two musical phrases co-exist they must balance each other. This is the law commonly known as symmetry, which meets us at every step. We arrange the ornaments of our rooms on this principle, and even our candlesticks are made in pairs.

In the religious paintings of the fifteenth century we are accustomed to a crucified Christ or an enthroned Madonna with surrounding saints. The number of saints on each side of the central figure is almost always equal and happens more often than not to be two; witness the pictures in the National Gallery, the numbers of which have been given above. If we conceal the saints on one side the symmetry of the picture is lost.

In modern paintings the same principle of symmetry is observed; but it is not obtruded on the spectator with the same vigour, but delicately concealed. "Ars est celare artem."

The two western towers of a Gothic cathedral and the two columns of a Greek peristyle are obedient to the same law; just as the spire and the pediment are obedient to the law of principality. Both laws are exemplified in the Ionic screen at Hyde Park Corner, and also in the Marble Arch. Sculpture demands the same balance.

Those who have visited the church of St. John at Copenhagen will remember that force is shown in the figure of each of the apostles, force balancing force, as the figures are symmetrically arranged. But, in the Christ, Thorwaldsen has expressed the repose and rest offered in the words "Come unto Me," written above the figure, by the symmetry, the duality, of the form itself. If, perhaps, he did not realize the full value of those words, he has yet given full expression to their meaning. A small copy of the Christ, in wood, has been placed on the pulpit of St. Peter's, in Vere Street. A glance at this copy will explain our meaning, and we refer to it because there is another feature in the same church to which we shall refer hereafter. As Mr. Ruskin said, in one of his Oxford lectures:—

"The two main principles of good sculpture are—first, that its masters think, before all other matters, of the right placing of the masses; secondly, that they give life by flexure of surface, not by quantity of detail."

The manner in which the law of symmetry is observed in music could not be better described than in these words of Mr. Ruskin. The point is the right placing of the masses.

In the sonata form, with its two subjects and their attendant episodes of approximately equal dimensions, it will be seen that the underlying principle is symmetry, obtained by the right placing of the masses. And as the movement proceeds life and interest are imparted to it, not by burdening the score with fresh matter and multiplicity of detail, but by bending about the subjects which have already been enunciated in such a manner as to exhibit them in different aspects, or, as Mr. Ruskin says of sculpture, by "flexure of surface."

Musicians who know Albertinelli's "Meeting of Mary and Elizabeth," either in the original or by a copy, cannot but be struck by the resemblance in composition to sonata form. Mary is the first subject, Elizabeth the second, of almost, but not quite, equal importance, because the shadow of Mary's face thrown on that of Elizabeth maintains the superiority of the Virgin. The grouping of the architectural accessories, about the figures, is similar to the grouping of the episodes about the two subjects of a sonata.

While dealing with the canon of symmetry it will perhaps not be a waste of space to quote, from Mr. Ruskin's "Modern Painters," a passage which describes the class of pictures that most closely resemble the pure sonata form.

Mr. Ruskin ("Modern Painters," vol. ii., page 71) speaks of symmetry as "essential to the perfect operation of the more earnest and solemn qualities of the beautiful," especially in religious art, which he describes in the following words:—

"Equal ranks of saints are placed on each side of the picture; if there be a kneeling figure on one side, there is a corresponding one on the other; the attendant angels beneath and above are arranged in like order; and the balance is preserved even in actions necessitating variety of grouping, as always by Giotto; and by Ghirlandajo in the introduction of his chorus, like side figures; and by Tintoret, most eminently in his noblest work, the 'Crucifixion,' where not only the grouping, but the arrangement of light, is absolutely symmetrical. Where there is no symmetry, the effects of passion and violence are increased, and many very sublime pictures derive their sublimity from the want of it; but they lose proportionally in the diviner quality of beauty."

Wagner's pictures have something of this kind of sublimity.

And here, in passing, we should take note of a matter in the history of music as compared with the history of painting. The two-subject form in music is later in date than the one-subject form. In one-subject movements symmetry exists, but the law of principality predominates; in two-subject movements principality is decreased in importance and symmetry is paramount. The same tendency has been exhibited in painting and in other arts. As refinement increases, the force of independent unity melts into the delicacy of symmetric duality.

Both these laws, that of principality and that of symmetry, come to us from nature; and the development in art, from the first into the second, seems also in accordance with a law of nature—principality is the prevailing principle in the vegetable kingdom: look at a tree. Symmetry, however, predominates in the later creation of the animal kingdom. And in man we see the perfect combination of both laws.

3. REPETITION.

Much has been said of the repose which painters have obtained in pictures by the repetition of details. If repetition is a canon of any art, it most assuredly is so of music. The very idea of composition seems to involve repetition, and the word composition has been specially applied to music. The musical composition is heard, so to speak, *seriatim*, and is not, like a picture, laid bare for inspection; so that the hearer has no power of referring back to refresh his memory as to that which has not been sufficiently impressed upon him in the first instance. It is therefore necessary that the subjects should be distinctly enunciated at the outset, and should afterwards be so referred to in whole or in part as never to be quite absent from the mind. We look for the same sort of repetition of leading features in the several façades of

a building. An edifice which was Classical on one side, Gothic on another, Italian on a third, and Queen Anne on a fourth, would not be a more incongruous jumble of inconsistencies than a musical composition which went meandering from subject to fresh subject as if it had no definite aim or end. But, while repetition is thus essential to music, it may be used so as to effect one of two objects—either to give force or to give repose, and whether by force or repose to augment the unity of the composition. Now these are the words of Mr. Ruskin on the law of repetition :—

"Another important means of expressing unity is to mark some kind of sympathy among the different objects; and perhaps the pleasantest, because most surprising, kind of sympathy is when one group imitates or repeats another."

He then cites instances from Prout, Vandyke, and Turner.

While on the subject of repetition, reference may be made to certain passages in the first volume of Mr. Ruskin's "Modern Painters." Mr. Ruskin, speaking of the clouds which occupy the upper region of sky, states that their chief characters are, first, symmetry; secondly, sharpness of edge; thirdly, multitude; fourthly, purity of colour; lastly, variety. It would perhaps be thought fanciful to say that these are the characters of good repetition in music; but let us confine ourselves to what Mr. Ruskin says under the first and last heads. Under the head of symmetry, he says :—

"These clouds are nearly always arranged in some definite and evident order, commonly in long ranks reaching sometimes from the zenith to the horizon."

This is a repetition of the same feature; and then, under the head of variety, he says :—

"Variety is never so conspicuous as when it is united with symmetry. . . . If through a range of barred clouds crossing half the heavens, all governed by the same forces and falling into one general form, there be yet a marked and evident dissimilarity between each member of the great mass—one more finely drawn, the next more delicately moulded, the next more gracefully bent, each broken into differently modelled and variously membered groups—the variety is doubly striking because contrasted with the perfect symmetry of which it forms a part."

Could the varied treatment with which the musician seeks to add fresh interest of form or harmony to the successive repetitions of an oft-recurring theme be described in terms more beautiful than those quoted above?

4. CONTRAST.

The general canon of art which may be conveniently dealt with next is contrast, as being the opposite of repetition, just as symmetry is the opposite of principality.

Here again it is evident that contrast is almost more essential to music than to any other art. The slow *tempo* is contrasted with the fast; conjunct movement with disjunct; *forte* with *piano*. But beyond these, there is of course the most obvious opportunity for contrast of every kind in a movement which is based on two subjects. One will be bold in character and loud in tone, the other soft and sweet. The notes in one case may be stately minims and crotchets, while the other sparkles in contrast with brilliant passages, like gleams of sunshine on water that is still and black with the approaching storm.

Persons far less endowed with artistic genius than Mozart or Beethoven could not fail to seize such opportunities for contrast as are thus afforded. Genius, on the contrary, displays itself in the very avoidance of these too vulgarly obvious effects. Genius delights in the production of a second subject which, while by sufficient contrast with the first it has the attraction of novelty, has yet sufficient similarity to the first subject to preserve intact the unity of thought. Again, the great charm of modulation—and modulation is the special gem of music—lies in the contrast between two keys being modified by gradual, instead of abrupt, transition.

Thus it will be seen that in the hands of the great masters, whose works we take as models, violent and sudden contrast has been refined into delicate and gradual change, both in the forms of subjects, in quantity and quality of tone, and in progression of keys.

Now this is what Mr. Ruskin says of contrast in painting :—

"Great painters do not commonly or very visibly admit violent contrast. They introduce it by stealth, and with intermediate links of tender change; allowing, indeed, the opposition to tell on the mind as a surprise, but not as a shock."

But it must be borne in mind that the refining of contrast into change has, like gradation, of which we shall speak hereafter, been a matter of growth in music as well as in painting. Early compositions and early paintings have more abrupt contrast than those of a later date.

An historical comparison of music with painting would be out of place; but, as reference has been made to the growth of the two arts, it may be said that there are many points of resemblance between pre-Mozartian music and pre-Raphaelite painting—not pre-Raphaelit*ism*—and between post-Mozartian music and post-Raphaelite painting. And the most remarkable resemblance is in the nature of the change in each case, and in the genius of the two men who most influenced it. Thus Bach and Giotto might stand side by side, each in advance of his age; Haydn, whose life encircled that of his short-lived pupil Mozart, with Perugino, whose life encircled that of his short-lived pupil Raphael; and the two pupils might stand side by side, and Beethoven by some great colourist like Titian or Paul Veronese.

(*To be continued.*)

"ELIJAH"

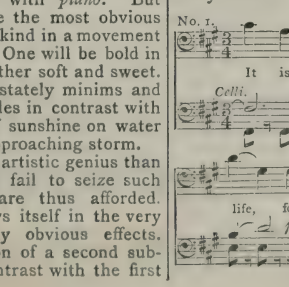
A COMPARISON OF THE ORIGINAL AND REVISED SCORES.

By Joseph Bennett.

(*Continued from page 10.*)

PART II.

No. 26—Aria, "It is enough." The alterations made by Mendelssohn in this air were neither numerous nor important compared with those effected in the numbers immediately preceding. Some of them call for notice. The four bars of Adagio connecting the recitative with the song in the revised score are an addition; but, on the other hand, the theme for violoncelli enters in the MS. on the third instead of, as now, on the second bar. Moreover, the celli solo is differently treated on the entry of the voice. It stands thus in the original :—



Another variation is found in the passage leading to the cadence in C sharp minor. Here the MS. has:—

No. 2.

I am not bet - ter than my fa - thers.

Celli.

A more important change quickly follows, and, indeed, all that remains of the Adagio after the passage "Now let me die, for my days are but vanity," possesses nothing, as we now find it, in common with the older version. The movement originally ended as follows:—

No. 3.

Now let me die for my days are but

Strings *sf*

van-i-ty, I de - sire . . to live no long - er,

p *poco a poco*

for my days are but van - i - ty, but

cres. accel. cres.

van - i - ty, my days are but van - i - ty.

p cres.

In the Molto allegro vivace, "I have been very jealous," changes begin on the words "broken Thy covenants, thrown down Thine altars and slain all Thy prophets with the sword." The text just quoted appears in the MS. after the manner subjoined:—

No. 4.

bro - ken Thy cov - e - nants, bro - ken Thy

Strings. *ff Tutti.* *p*

cov - e - nants, thrown down Thine al - tars,

Wind sustain.

sf *p*

thrown down Thine al - tars and slain all Thy

cres. *sf* *p*

pro - phets slain them with the sword.

cres. *ff*

The lead up to the passage in D, "I, even I, only remain," also presents a variation, Mendelssohn's after-thought being to extend it somewhat. Here is its first form:—

No. 5.

For the

ff

Lord God of Hosts, and I, e-ven I,

p

The remaining emendations are too slight to require notice, because involving little more than points of detail.

In the resumed Adagio we find but one change, which occurs in the last three bars. The MS. presents these as below:—

Clar. & Flute in 8ves.

Voice.

life. . .

It will be observed that the phrase here given to flute and clarinet is allotted in the printed score to the violoncelli.

No. 27—Recitative, "See now he sleepeth." The first form of this number is subjoined:—

No. 7. TENOR SOLO.

Under a ju - ni-per tree he sleep-eth, Pro-tect-ed by

an - gels of the Lord who en-camp a - round

all them that fear Him.

p

No. 28—Terzetto, "Lift thine eyes." There is no Terzetto in the original score, but, instead thereof, a duet for soprano and contralto, with orchestral accompaniment. The copy in the MS. is annotated thus:—

"This is a copy of the Recit. and Duo as composed by Mendelssohn, and adapted by him with me in London for their performance in the 'Elijah' at Birmingham; the Duo was the originator of the present published Trio for voices only; copied 1852. W. Bartholomew. Copied and scored from the orchestra parts, the original score being *lost* (or said to be). The chorus 31, 'He, watching over Israel,' seems also to have been *lost*."

Mr. Bartholomew evidently had an opinion of his own as to the fate of the original sheets, but his copy fills the gap sufficiently well for the purpose now in view. The Duet, scored for flutes, clarinets, two horns, and strings, is a composition of so much interest that we append it entire with the accompaniment condensed:—

No. 8. *Andante con moto.* SOPRANO.

Lift thine eyes, lift thine

pp Strings & Wind.

Celli.

eyes to the moun - tains Whence

Clars.

Viola.

com-eth thy help, . . . whence com - eth thy

Bassi.

help, for it com-eth from the Lord, for it

Celli & Corno.

p

com-eth from the Lord, the Ma - - ker of heaven and

Bassi.

dim.

earth, the Ma - - ker of heaven and earth,

cres.

dim.

pp

CONTRALTO.

Lift thine eyes, . . lift thine eyes to the

Flute, 8ves.

pp

moun - tains, whence com-eth thy help, . .

Wind. *Strings.*

. . . whence com - eth thy help, For it

com-eth from the Lord, for it com-eth from the

Lord, the Ma - - ker of heaven and earth, the Ma -

cres.

cres. SOPRANO.

- - ker of hea - ven and earth; He hath

p

said, thy foot shall not be mov - ed, shall not be

p

Celli.

mov - ed, He hath said thy foot shall not be mov - ed,

p *cres.*

shall not be mov-ed. For thy shepherd will not

p *pp* *Wind sustain.*

slum - ber, *cres.*

For Thy shep-herd will not slum - ber,

cres.

f *fz*

thy shep- herd will . . . . not

fz *dim.*

slum- ber. Lift thine eyes, lift thine eyes to the

p

moun - tains, whence com - eth thy

Wind.

Strings.

cres.

help, . . . whence com - eth thy

cres.

help, for it com - eth from the

the Ma - - - ker

Lord, the Ma - ker of hea - ven and

p *p*

earth, for it com - eth from the Lord, . . the

the Ma - ker

Ma - ker . . . of heaven and of

cres. *p*

p

earth, For it com - eth from the Lord, from the

Clars.

p

Celli.

Lord, . . . for it

Lord thy help . . com - - eth

Clars.

cres.

from the Lord.

Strings. p Wind sustain.

Corni. p

fz *Wind only, dim.*

No. 29—Chorus, "He, watching over Israel." As stated in Mr. Bartholomew's note, the MS. does not contain this number.

No. 30—Recit., "Arise, Elijah." Here we have another example of the resolute spirit in which Mendelssohn improved his oratorio, and another proof of his deep dissatisfaction with the music so acclaimed at Birmingham. A glance at the extract given below shows that the composer originally fell back upon the Allegro vivace of "It is enough," making *Elijah* repeat the complainings therein expressed. It appears, also, that the *Angel's* recitative was first given in a very abbreviated form to the soprano voice—

Angel.

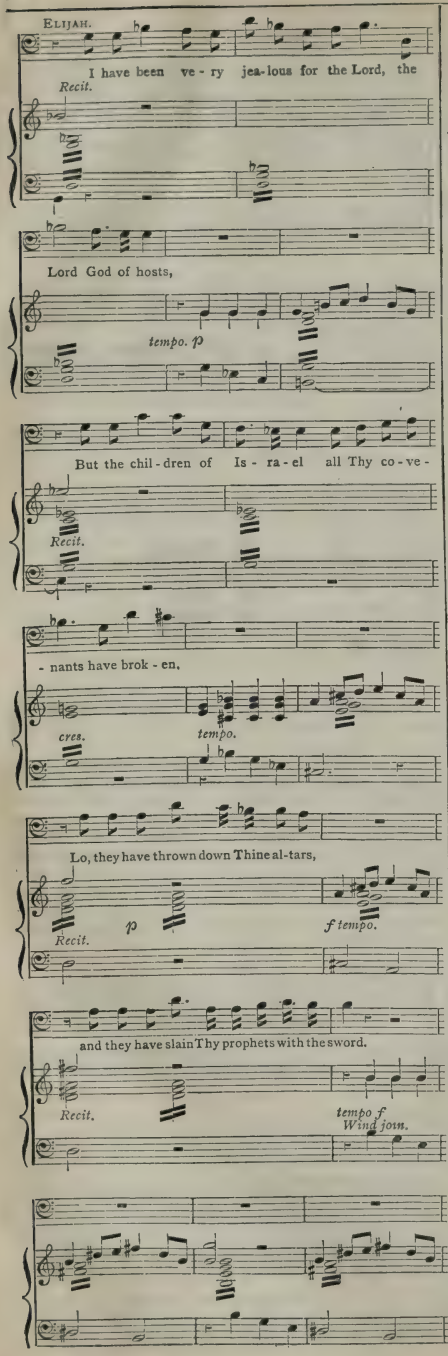
A - rise, E - li - jah, for thou hast a long

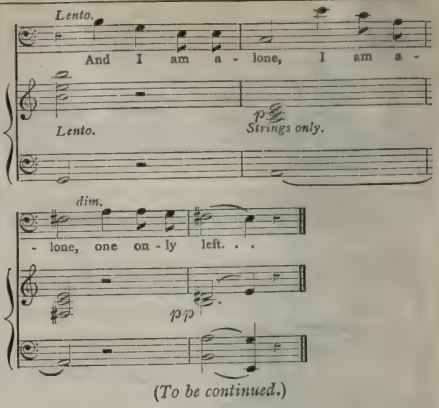
Strings.

jour-ney be-fore thee.

pp Allegro molto vivace.

Strings.





(*To be continued.*)

THE GREAT COMPOSERS

By Joseph Bennett.

No. XII.—ROSSINI (*continued from page* 13).

We have already seen that, when in London, Rossini signed an engagement with the French Ambassador, by which he bound himself to act as director of the Théâtre Italien for the term of eighteen months, at an annual salary of 20,000 francs. According to Fétis, it was further stipulated that he should compose not only for that house, but also for the Académie Royale, and that he escaped the second part of his task because the Minister of Fine Arts made a concession to his idleness. We do not hesitate to reject this statement in so far as it indicates a cause. Our readers will do the same. They have followed the master from his boyhood, and detected no sign of laziness, but rather proofs of prodigious industry. That Rossini was a systematic worker cannot be said. He had his own way of doing things, and it was more than a little spasmodic; nevertheless, the long roll of achievements during his Italian career should redeem that period from such a charge as Fétis brings. The era of indolence and self-indulgence had not dawned when he first settled down in the French capital.

Rossini must have been fully conscious that a struggle awaited him in Paris, where, for years past, national prejudice, jealous rivals, such as Paer, musico-literary lights in a small way, like Berton, and those who are constitutionally opposed to what is new or strange, had been in arms against him. Into the history of Rossinianism before Rossini's advent we do not propose to enter. The story has only an every-day significance, and is, in all other respects, as dead as the records of Gluck *versus* Piccinni, or the quarrels of the Saxon Heptarchy. Those who are curious about such matters may turn to the pages of M. Azevedo, or to those of Mr. Sutherland Edwards, where they will find the struggles and intrigues cleverly summarised. Rossini, we may well believe, anticipated a Parisian career with small alarm. He had as much confidence in his own talents as Napoleon placed in his invincible Old Guard; he knew the art of managing men, and was perfectly well aware that no circumstances conceivable could resist his power of adaptability. Wagner makes this the foundation of a clause in his contemptuous indictment of the Italian composer. "Who was, with so much power, so perfectly obliging as Rossini? If he heard that the public of a particular

city was fond of having runs executed by the fair singers, while the public of another town preferred a languishing style, he gave his fair singers of the first place only runs and those of the second only languishing strains. If he found that people *here* liked the big drum in the orchestra, he commenced his overture to a rustic opera with the big drum. If he was informed that the audience there was passionately fond of crescendos in *ensemble* movements, he put his opera in the form of a continually recurring crescendo." This is, of course, a gross exaggeration, but it contains some truth, and certainly indicates the tactics adopted by Rossini in view of a Parisian success.

Hard things have been said concerning the master's work as an opera director. The place, if we may believe Fétis, did not suit his idleness. "Never did a dramatic administration show itself less active or less skilful than his. The theatre was prospering when he took it in hand; but two years were all that he needed to bring it within two fingers' length of ruin, since most of the leading artists left and the repertory became used up without his taking the trouble to replace the one and renew the other." Here we have a very definite charge; while no less positive is the statement of Mr. Edwards, supported by M. Azevedo, that Rossini "raised the Théâtre Italien of Paris to the position of the first Italian opera in Europe." Let us see how the author last-named rebuts the charge of Fétis:—

"To have brought to Paris Esther Mombelli, Mdlle. Schiasetti, Donzelli, and Rubini, is nothing, we see, since M. Fétis affirms it. To have produced 'Le Crociato' of Meyerbeer is nothing either. 'Il Viaggio a Reims,' under the direction of Rossini, was interpreted by Madame Pasta, Mdlles. Esther Mombelli, Schiasetti,' Cinti and Amigo, Donzelli, Zuchelli, Levasseur, Pellegrini, and Graziani. Do we often see such a number of celebrated artists in one company? Surely not. Nevertheless, behold that which constitutes the idleness and carelessness of Rossini, who also knew how to attach our Hérold to the Italian theatre in the quality of *chef du chant*."

By way of supplement to the foregoing, Mr. Edwards observes, referring to a time after the master had quitted office:—

"Rossini, too, caused Malibran to be re-engaged (she had appeared at Paris some years previously, before the full development of her talent, in 'Torwaldo e Dorliska'), and introduced to the French public Sontag and Pisaroni, who appeared together in 'Tancredi,' Galli, Lablache, and Tamburini. It was Rossini, too, who discovered and brought out Giulia Grisi."

These were striking achievements, for anything approaching to which Paris would now be very thankful. Nevertheless, Rossini's engagement, when the eighteen months had run out, was not renewed. The master, in fact, was decently shelved—that is to say, he received an appointment as Inspector of Singing in France, with a salary of 20,000 francs—salary being the only substantial feature in an arrangement which provided an inspector for a practically non-existent art.

Reviewing all the facts of the case, and after reference to the chronicles of the time, the conclusion that Rossini was unfitted for his post will take no denial. Fêted and caressed in luxurious Paris, the master, erstwhile active and laborious, rapidly degenerated into a lover of pleasure. It is clear that he so neglected his duties as to make removal a necessity. Contemporary journalism cried out on all sides against his do-nothing policy, and it may be interesting to quote some of this evidence. A writer, whose initials—M. J.—are those of Mély-Janin, published a mock funeral oration, in which he said*:—

"Oh! how much to be admired is the philosophy of that ancient who wrote a book upon the advantages of adversity! It was when Plutus was unpropitious that the genius of this great composer shone forth with *éclat*. . . . It was at that happy time when the *impresario*, measuring out glory to him with liberality, and doling out gold to him frugally, shut him up in his room, and only allowed him to eat in proportion to work done. He afterwards, in England, reaped a plentiful crop of guineas, and enjoyed many a hearty laugh at the fashionables. But did they not, in that strange country, bring an action against him, and summon him by a tipstaff to compose the opera for which he had made a bargain? As if laws were made for genius! . . . It was when reposing on the bosom of luxury that he perceived the first attacks of his disease. The following were the chief symptoms: the sufferer acquired a corpulency almost supernatural; ate with an appetite seldom equalled; absorbed much, but produced little; to which was added a mortal antipathy to new music. . . . Of all his engagements he kept but one; this was to demand and pocket his money with the most scrupulous exactitude. . . . Was it not a truly brilliant stratagem to keep the 'Crociato' of Meyerbeer nine months in rehearsal, and then so happily to raise up insurmountable obstacles to its performance; afterwards to bring the composer to Paris to get up his own work, and then concert measures so well that the piece was quite ready for representation the very evening before the singers were obliged to depart? Now, some evil-disposed spirit may tell us that musical genius is not always compatible with a talent for directing."

The complaints made in the foregoing extract were repeated by a correspondent of the *Harmonicon*† writing from Paris:—

"It is to be hoped that it ('Le Siège de Corinth') will have the effect of restoring Rossini to that place in the public estimation, which he appears, in some degree at least, to have forfeited. If we may credit common report, the following is the manner in which he passes his days, a mode of existence that would appear to be anything but favourable to the muses and their inspirations. He seldom rises, it is said, till twelve or one, when, in order to recruit his powers, he attacks a most substantial breakfast. After this he stretches himself at ease upon his sofa and prolongs his siesta deep into the afternoon, till the wished-for hour of dinner. If not inclined to sleep he indulges in a series of reveries, either serious or playful, as the impulse of the moment may suggest; but it is said that they sometimes assume a very grave cast, in the form of meditations upon the frail nature of all human glory. Dinner is an important affair; indeed it forms the great business of the day. No ideas foreign to the moment are allowed to intrude, nor any distracting conversation that might interrupt so serious an occupation, which is prolonged till late in the evening. After this it is easy to imagine that he feels the want of repose, in order to consummate the great work of digestion. . . Once only in the month does the director of the *Buffi* drag himself away from the blandishments of domestic ease, in order to take his lounge and examine the contents of the theatrical coffer. After this extraordinary effort, he returns with renewed zest to his beloved quiet. Such is the regular life which our musical philosopher is said to lead, and such the noble employments in which he spends his time."

* Vide *Harmonicon*, vol. iv., p. 26. † Ibid., vol. v., p. 191.

The same correspondent gives us, also, a glimpse of the condition into which Rossini's management had fallen, and the profound irritation of the public:—

"The opera was the old affair of 'L'Italiani in Algeri,' and on the rising of the curtain in the second act hisses were heard to proceed from every part of the theatre. . . . Wearied at length with the indifference, not to say impudence, with which they were treated, the public felt determined no longer to endure in silence, but to express aloud its indignation at this scandalous forgetfulness of what was due to it in right. . . . In vain did some half-dozen *claqueurs*, on the part of Signor Rossini, endeavour to silence the opposition. The attempt had no other effect than to redouble the hisses, and to produce a loud demand for Signor Rossini himself at the bar of the house to answer the alleged causes of complaint. There is not a town in Italy, however small, that would tolerate a company like the one which now disgraces the Italian Opera, nor is there an *impresario* who would dare show his face with impunity in the midst of such a state of total disorganisation."

These words were written amid rumours that Rossini had resolved not to touch a farthing of his salary until the repertory of the house had been increased by a dozen or so of new pieces. Then came a report that he had made up his mind to abdicate, leaving Paer to resume his old post, which he did, exclaiming, "What! is it in this state of desolation, after so many false manœuvres, and when the general has abandoned his army in a state of rout, that the command is given to me?"

Making due allowance for exaggeration in the extracts just given, there remains enough of solid fact, taken with the known and undisputed traits in Rossini's character to prove that at the helm of the Italian theatre he was the proverbial "square peg in the round hole." During his eighteen months' rule he produced "La Donna del Lago" (September 7, 1824); "Il Viaggio a Reims," an occasional piece, in one act, for the coronation of Charles the Tenth (June 19, 1825); "Semiramide" (December 8, 1825); "Zelmira" (March 14, 1826); and Meyerbeer's "Crociato," which appeared shortly before "Zelmira." Of these "Il Viaggio" attracted no more than momentary attention. It served a temporary purpose, and Rossini, after his manner, used some of the music in "Le Comte Ory," at the Académie Royale.

The master's appointment as Inspector of Singing, or, as one authority states, "Intendant-General of the music of all France," amused Paris greatly, and well it might. M. Azevedo says: "Gaiety still reigned with us in 1826, and the mirthful did not lose so good an opportunity of exercising their vocation. The satirical journals of the day are full of pleasantries, more or less refined, provoked by this marvellous inspection of singing; but no one laughed more loudly or joked more humorously than Rossini himself. Sometimes his friends surprised him on the boulevards, or in the streets, listening, with all possible attention, to vagabond singers, or to half-drunken amateurs, who woke the echoes with their bacchanalian strains. When they inquired his object, he answered that he was discharging the functions of Inspector of Singing, and rejoiced to find something, in default of better, to report on." Of course, the appointment was a farce, recognised as such by those most concerned; but it kept Rossini in Paris, and put him in a position to serve the Grand-Opéra without hindrance. His first work for the great French stage was "Le Siège de Corinth," produced October 29, 1826, while, as yet, the master held power at the Italian house. This opera is an adaptation of "Maometto," but contains several important numbers specially written. Amongst them are the famous overture, the finale to the second act, and the "Benediction of the Banners," in which we have a remarkable example of Rossini's adaptability, and witness his first decided step towards the crowning glory of "Guillaume Tell." It is naturally a subject of wonder that Rossini should have furbished up an old work for his *début* at the Opéra; but his faithful apologist, Azevedo, has a reason for this which may or may not deserve consideration. He says:—

"It appeared to him (Rossini) that a writer of French operas should have a profound knowledge of French pronunciation and prosody. What he had learned of our idiom in his youth, from the lessons of Santerre, and from the Academy students at Rome enabled him to sustain a conversation. But, in order to find in the heart of words the true accent which alone can give eloquent expression, it was necessary to gain an intimacy with those words by long usage, and so much he had not been able to do. Hence he would not make his bow with a work entirely new. Believe it or not, he felt himself as yet incapable of composing one worthy of him, and thus he presented himself before the French public with adaptations and amplifications of Italian operas, which left the greater portion of responsibility in prosody to the translator."

"Le Siège de Corinth" was exceedingly well received. An eye-witness writes: "For a long time after the fall of the curtain, the pit was clamorous in its demands for the appearance of Signor Rossini, but the composer had the good sense not to submit to so stupid a ceremony. . . . After the close of the opera, a number of the musicians of the theatre repaired to the residence of Signor Rossini, where they executed different pieces from the new score of the maestro. M. Nourit sangsome couplets composed extempore in honour of the Orpheus of Pesaro. This little fête, *all' improvviso*, was terminated by a supper party, which was attended by some of the most distinguished composers of the day." The happy result largely arose from concessions made to the taste of an audience influenced by other traditions than those of Italian lyric drama. At first nothing seemed more improbable than the success of our ornate ultramontane melodist on a stage familiar with the stately declamation of classical art. When, however, he appeared with a tragedy in which recitative, broad and dignified, had prominence, and the melodies of which were carefully shorn of roulades and elaborations intended to please Italians, the public were at once charmed and flattered. "Le Siége de Corinth" was the first opera sold by Rossini to a publisher. His Italian works had passed into the hands of managers, and, having served their turn in representation, became anybody's property. When, therefore, M. Troupenas offered to purchase the French opera, Rossini experienced a new sensation — as pleasant as 6,000 francs could make it.

"Moïse" followed the adaptation of "Maometto," itself being a resurrection, in more glorious form, of the Italian "Mosè in Egitto." This work was brought out on March 26, 1827, and achieved a frank success, disarming the hostility even of those who would have rejoiced at an opportunity to strike. The time of preparing this opera was one of much grief to the composer, who learned from Dr. Conti, the medical attendant of his mother, that that much-loved parent suffered from mortal illness. Rossini at once resolved to leave Paris and all its concerns, in order to watch by the sick bed. This, however, Dr. Conti forbade, saying, "I formally prohibit it; your presence would kill your mother, who has an aneurism.

Seeing you, she would die at once." Rossini yielded and went on with his rehearsals, but he was greatly afflicted, and when the woman whom he loved best in all the world died, as soon after she did, the stroke was terrible. Of the music in "Moïse," and the general plan of the work, as determined by MM. de Jouy and Balocchi, the librettists, there is less need to speak because both have become familiar in England consequent upon production in oratorio form. The opera undoubtedly ranks next after "Guillaume Tell," as an exemplification of those higher qualities belonging to Rossini's genius which were not developed till the latest stage of his active career. It may be added that all Carafa's contributions to the original "Mosè" were left out of the French version, and that in consideration of the success gained the composer was made a Knight of the Legion of Honour, the decree bearing date October 14, 1827.

Rossini next turned his attention to opera of a lighter kind, and accepted from Scribe a libretto founded upon the vaudeville "Le Comte Ory," which itself sprang from an old French song. Again the master fell back upon music already written, and incorporated into his new score a good deal of "Il Viaggio a Reims." The numbers so employed were handed over to Scribe and Poirson as matter for the first act, two months being consumed in fitting French words to them. On the other hand, Rossini composed the music of the second act in fifteen days. His old facility had not left him. He was still able to pour forth "profuse strains of unpremeditated art." The new opera was first performed August 20, 1828, and met with a flattering reception. Then, says Azevedo, "Rossini saw that the moment had come to write the great work which all the world impatiently expected from his genius. By his adaptations and amplifications of 'Maometto' and 'Mosè' he had prepared the *personnel* of the Opéra and the French public as he desired they should be prepared, and, having studied to the bottom our taste and our idiom, he was himself ready."

The book of "Guillaume Tell" was entrusted to M. Jouy, who presented Rossini, we are told, with a poem containing 700 verses, written without reference to the composer or the exigencies of his art. Herr Richard Wagner might have approved this, as demonstrating the supremacy of the man, poetry, over the woman, music; but our master took another view, and M. Bis was called into help in making the book more workable. M. Bis soon found himself in an unpleasant position. The composer on the one side, and the academic M. Jouy on the other, harrassed him past endurance. However, he wrote the whole of the second act as it stands now; and when M. Jouy had made other verses a little more lyrical, Rossini, not hard to please in such matters, professed himself satisfied. Yet how feeble, with all its patching, is the amended libretto! The authors saw this clearly enough, only they attributed it to Rossini's interference and their consequent departure from the original. So much did they take the affair to heart that a vindication appeared in print, saying: "We might have offered a more regular work to the reader; it would have been only necessary to publish it as it was first conceived; but then we should have had to restore several scenes which have been suppressed, to put in their original places others the order of which has been inverted, and to cut out some passages which owe their existence to the requirements of the music alone. Thus the printed piece would have been quite different from the piece performed; and as the spectators desire, above all, to find in the libretto what the instrumentation does not permit them to hear, the words, for the first time, perhaps, have been sent to press in exact conformity with those of the score. If, on the one hand, the natural result of this step is to offer a larger field to criticism, on the other, the public will, no doubt, be grateful to us for a slight sacrifice of self-love made in the interest of its pleasures. We also, it must be confessed, wished to pay an indirect homage to our illustrious associate. It would have been repugnant to our feelings to strike out even the defective verses, which the musical rhythm—sometimes fixed upon beforehand—obliged us to arrange as they are. There are some chords, too, so powerful, that they seem to consecrate the words to which they lend their magic. In the midst of this immense and completely new creation, which makes Rossini a French composer, 'Guillaume Tell' seems to be the work of one alone—of Rossini."

We may be sure that this artful endeavour to cast all the responsibility for and all the blame of possible failure upon Rossini troubled him very little. He knew what he had done, and why he did it, and might easily have retorted that only the sublimity of the music kept the world from perceiving and laughing at the quality of the verse. On this occasion the master did not hurry through his work in the intervals of receiving friends or going into society. He had resolved upon a *chef d'œuvre* which should establish him among the giants of French opera. Time and quiet were essential. So he hastened from the gay city to the country house of M. Aguado, at Petit-Bourg, and there remained for six months, in which period he finished his task, the orchestration excepted. On returning to Paris, the score was quickly completed, and the greatest lyric drama of its time awaited public judgment.

(*To be continued.*)

AN ACT OF AMERICAN JUSTICE.

It must be well known to our readers that there is no agreement between Great Britain and the United States with a view to secure to the citizens of either country a right of property as regards the other in literary and artistic productions. If A publish a book in England, B can publish it in America without giving the author a farthing. Similarly, if C produce a cantata in New York, D in London may, if he think it worth while, get hold of a copy and issue his own edition utterly heedless of the composer. The glaring injustice of this must be obvious even to an oblique moral vision; but the responsibility of its continuance does not rest with the mother country. England would arrange for a copyright treaty to-morrow if America were willing, but America is not willing, and "there's the rub." She thinks she has more to gain than lose by the present state of things. The balance of exchange—if so respectable a word may be ventured upon here—is all in her favour, and rather than give it up this great and sensitive nation is content to stand before the world in an attitude of confessed literary and artistic inferiority. Against a state of things so humiliating many of her worthy citizens protest by refusing to avail themselves of opportunities for doing that which the law, or want of law, allows, and not a few English authors have grateful assurance of the fact. On the other hand, a keen trading community always contains a large percentage of men who cannot afford to take conscience into business. These, seeing a questionable path carefully left open to them, fail not to walk in it, arriving ultimately at the conclusion that the meanest of mean tricks is permissible as against a foreigner whom the law refuses to protect.

Meanness, we think, can hardly go farther, or sink deeper than in the case we are about to present. A, let us say, composes an oratorio, which he assigns for a satisfactory consideration to B, who incurs great expense in printing and publishing it, looking for a fair return in the usual course of trade. Oratorio is popular in America, as here, and the music of A is greatly esteemed there, but B knows full well that he cannot reckon upon the sale of the work across the Atlantic. He may produce it cheaply, but his rivals will be almost as quickly in the market as himself and either undersell him, or turn against him resources which are on the spot, or do both. A, therefore, seeks to profit by disposing of the right of performance, which right, though not secured to him by American law, he fondly thinks his own because he holds the unpublished full score. Herein, however, he reckons without his host, or, rather, without the host of his enemies. These arrange with some convenient musician, who makes a full score out of what he sees in the pianoforte accompaniment, and straightway the foreign publisher is driven from his only coign of 'vantage. Observe how this "flat burglary" acts. In the first place, it damages the composer, who is misrepresented by the scoring of an inferior hand. Imagine the figure made by a Wagner, a Gounod, or any like master of the orchestra, when a musical mechanic of the class who would alone undertake such disreputable work substitutes for a complete and perfect thing a miserable simulacrum! But not only the composer is insulted and degraded. The composition suffers no less. It is put before the public maimed or distorted; it is not what it pretends to be, but a mockery, a delusion and a snare. Public taste also endures injury by such adulteration of its food, and so mischief is wrought all round in a manner and to a degree so obvious that we ought to apologise to the reader for pointing it out. As regards the publisher—and the composer also, in his business relations—the wrong suffered is of a very material and serious kind, against which every man who loves justice and fair play will earnestly protest. When conduct of this kind goes unchecked, honest business is restrained, and, indirectly, the artist: consequently his art is discouraged.

We are happy to state that the unscrupulous have just received a heavy blow and sore discouragement, administered in a quarter where, perhaps, they least expected it—their own courts of justice. It goes without saying that they seized upon Gounod's "Redemption" as soon as it appeared. The prize promised well, and with amazing celerity the pianoforte score was reprinted by them and thrown on the market, one edition even imitating exactly the appearance of the English book, and stating that it was "Novello's Edition." This, Messrs. Novello and Co. succeeded in checking, and when performances were announced with a concocted orchestral score, the law was again appealed to, and the question fairly and squarely asked of it whether no redress could be given. We gather from a recent telegram that the United States Circuit Court, sitting in Boston, granted an *ex parte* injunction in due course, and, after argument, made it permanent. Right has thus triumphed over wrong, and justice has been well served by its ministers. We need not point out the significance of the decision, nor, assuming that it stands against appeal, and is of force throughout the Union, are we called upon to indicate the bearing it will have upon the whole situation of great musical works in America. The action of the Court is a nail driven into the coffin of the vicious system now obtaining, and tend to show that, after all, "honesty is the best policy."

J. F. LESUEUR.

A remarkable proof of the wide-spread inherent feeling for art in France is shown in the impotency of the most extraordinary political events to affect the popular and artistic expression of that feeling, so that even when that country has been suffering from the desolating throes of revolution, a prey to anarchy, or menaced by foreign foes, this insuppressible devotion to the arts has actually acquired fresh force in artists and people alike. The spirit of patriotism becomes fertile in producing memorable work in art as well as in animating with one all-controlling will the aspirations of the people. Instances have been rare in France of artists and authors living outside the vortex of social convulsion producing great work in apparent unconsciousness of the incongruity existent between their self-centred calm and the national turmoil. This is strikingly illustrated in the history of music just prior to and contemporaneous with the first Revolution and the rise of Napoleon. Gossec and Méhul, Cherubini and Lesueur—the two former from political conviction perhaps—interpreted in their works the spirit of the age, and their creations sprang into life partly from their vivid sympathy with the great events they were witnessing, and thus, in a limited sense, their utterances became the voice of the people. The revolutionary spirit affected all arts, but most notably were the stage and music made subservient to the teaching of the new cult, the supremacy of the people and the pre-eminence of the Republican idea. The classics were laid under contribution by poets and artists, the heroes of Greek and Roman poetry and history were evoked from the shadowy past, and their deeds treated with unvarying reverence and in sublime good faith. The rage for the classical became something more than a fashion. It supplied the nation with an ideal. Brutus, the father of his country, Cincinnatus, Lucretia and other noble matrons were objects of veneration. The passion for the severe and simple in art was manifested in a high degree in music, which displayed during this period an ambitious grandeur of aim, an innovating spirit, and an austerity of treatment thoroughly in harmony with the national spirit.

Of all the composers of this fecund period, not even excepting Cherubini, there is none who more emphatically reflected the new-born spirit of liberty and reverence for the republics of antiquity than Jean François Lesueur. The year of the Revolution, 1793, witnessed the production of his first important dramatic work "La Caverne," founded upon one of the most popular episodes in "Gil Blas." The time was eminently propitious. A few years previously the National Assembly had decreed the liberation of the theatres, a legislative act that must have greatly stimulated dramatic production. Lesueur had, however, already done much in the way of innovation, and particularly had brought upon himself much obloquy from the illiberal on account of his introduction of an orchestra in Notre Dame at the time he was *maître de chapelle* of the metropolitan cathedral. The ultra-orthodox and many officials objected to the employment of actors as singers in the sacred building; a controversy ensued in which Lesueur was well-supported by the press and by men of literary fame, such as Marmontel. The enemy triumphed, however, and Lesueur resigned his post, but not before the celebration of his first great work, the *Messe de Noël*, an oratorio in which he has illustrated his theories of dramatic music, both in the score itself and in an elaborate treatise appended to it. In his analytic commentary

on this composition are found the first distinct utterances of those theories that afterwards so profoundly influenced some of his pupils and attracted much attention to his works among German composers. Lesueur here shows himself to be an inflexible upholder of the unities and the proprieties of the drama in music, and many of his theories are nearly identical with those which his contemporary Grétry advanced with even more ardour in his "Mémoires"—theories that anticipated some of the more notable and better-known views of Wagner as set forth in his "Oper und Drama."

It is curious to note that whereas in the long series of his compositions the development of Lesueur's theories of music is well-marked and their modern spirit progressively apparent, his literary style is that of the eighteenth century. It abounds in declamatory passages of rather florid rhetoric, that strike the reader of to-day as attenuated and extravagant. There is a great deal in his writing, about Nature, and the Spirit of Humanity and Sensibility, and apostrophes are addressed to these abstractions in a high-flown diction strangely out of place in polemical literature. On the other hand the author of "Les Bardes" cannot but be considered one of the most interesting, as he was the most prominent, figure in the musical history of his country during the first Consulate. Under a severe and cold exterior he possessed an ardent nature that exhausted its passion in the pursuit of his theories and the realisation of his dreams. Like most men of remarkable individuality he had his objects of idolatry, and was a firm believer in Ossian and a strong partisan of Napoleon. Even when his fame was beginning to wane before the growing power and popularity of other composers, he still exercised immense influence over his pupils, and Berlioz was proud to subscribe himself "pupil of Lesueur." Much in his literary writings is now of mere archaic interest, but his unfinished "Histoire de la Musique," which M. Boisselot is expected shortly to present to the musical world, should be awaited with interest, particularly now the compositions of Berlioz are being so frequently interpreted.

Among the distinguished men who have been pupils of Lesueur in the conservatoire, Berlioz most thoroughly represents the master, and has most courageously and consistently carried into practice his theories. In his latest publication, "Les Révolutionnaires de la Musique," M. Fouque has shown with singular success the remarkable analogy existing between pupil and master; but, without detracting from the force and ingenuity of M. Fouque's parallel, it is not unlikely that this analogy would have been far less capable of demonstration had Berlioz placed himself under Lesueur twenty years later than he did, when he would have felt the full force of the great reactionary movement against classicism that then set in. Certain idiosyncrasies they doubtless had in common; and they shared certain fervid idolatries and well-marked aversions, such as a passion for Gluck and Napoleon, and a dislike to fugues. These, being the fruit of temperament, were ineradicable; but had Berlioz studied under Lesueur at a later period it is doubtful if his earlier compositions would have betrayed much more of his master's influence than do those of M. Gounod, M. Ambroise Thomas, or other of Lesueur's pupils. Still, speculation apart, M. Fouque's critical essay is a valuable contribution to the literature of music. The early devotion of Berlioz to Lesueur has something pathetic in it when it is considered how similarly placed in the history of their art they were at the time of their death. Although each attracted to himself a fervent following of devotees, yet at the end the sense of detachment from their contemporaries and of isolation from public sympathy was common to both: with this difference—that an impetus has since been given to the movement in favour of Berlioz, whereas the composer of the Revolution has become with amateurs little better than a name. And who shall revive his operas? It were almost as vain to do so as to have expected a favourable reception of Racine's works during the triumph of the romanticism of the days of Hugo and Alfred de Musset, when the tide had turned and the old art dogmas were being swept away. Berlioz, too, had this advantage over his old master—apart from the greater technical importance of his work—that he prophesied of the coming change, and in his passion for Shakespeare and his discovery of Beethoven's symphonies possessed in anticipation the romantic afflatus of the men of 1830. Lesueur, unchanging, kept his calm unswerving path to the end: one revolutionary movement being enough for one life.

SOME time ago we called attention to an instrument used in an orchestral composition the sound of which was intended to represent the rattling of the bones of skeletons; but, as works requiring such sensational aid have not multiplied, we have heard nothing more of this addition to our orchestral resources. In this case, of course, the necessities of the composer created this novel mechanical contrivance; but, if we may believe the truth of the following, it would seem that novel mechanical contrivances must eventually create a composer: "Round a circus in the Champs Elysées are supported a variety of instruments, including bells, flutes, cymbals, drums, oboes, &c., connected by wires with a keyboard in the middle of the circus. There is also, in the space below the circus, a machine similarly connected, which gives a sound as it were of earthquakes. An orchestral piece is performed on four trumpets in the centre—one of the performers, by pressing now and again an electric keyboard, bringing into action the distant instruments as required—now a drum beat, now a play of bells, imitation of bird-song, &c. He is also enabled in the same way to produce far-off detonations, and ignite blue lights." Here, then, is a wonderful accession to our instrumental force, allowing us, indeed, to combine music with noise so perfectly that the most exacting critic will scarcely be able to decide where one ends and the other begins. Of course no existing work will be available for the perfect development of this extraordinary orchestra; but no doubt the demand will create a plentiful supply. The "Earthquake at Lisbon" at once occurs to us as an excellent subject for the purpose, the "drum beat," the "play of bells," "imitation of bird-song," and the "sound as it were of earthquakes" being important accessories in such a composition. If the player, too, were to "ignite blue lights" at the end, it would only be in accordance with the habit of the late Mr. Richardson, who, in his theatrical performances at the fairs, always heightened his dramatic effects by these means.

WHEN we announced that the drum, which had been for some years abolished in the French regimental bands, had been restored, we imagined that the importance of military music in the army had been duly considered and placed upon a firmer footing than ever. We now find, however, that M. Talandier, a Deputy, has submitted an influentially-signed Bill to the Chamber of Deputies with the view of reorganising the regimental bands, the existence of which he declares is threatened. In the preamble he states that in 1867 Marshal Niel suppressed the

bands in the cavalry; and, with regard to those in the infantry, M. Félix Germain, in a work called the "Dictionnaire du Budget," expresses a widely prevalent opinion when he says that the millions of francs expended annually upon musicians and instruments are simply a waste of money. In order to add to the utility of the bandsmen, therefore, M. Talandier proposes that in every regiment there should be a separate company trained to perform a double service—in time of peace playing in the band and attending ambulance drill, and in time of war acting as auxiliaries to the hospital corps. It appears certainly strange that, presuming the matter to receive careful attention from qualified persons, military bands in France should warrant the assertion that the money annually expended upon them is wasted. Efficient auxiliaries to the hospital corps can no doubt be procured much more readily than good musicians; and most Frenchmen would, we imagine, prefer that the two departments should be separated, so that both may be properly filled; but if the formation of a band should eventually depend upon the selection of performers who must also undertake ambulance duties, we sincerely hope that many will be found ready and willing to uphold military music in France, even saddled with such unusual conditions.

Our readers know that we have on several occasions referred to the subject of what is termed "colour music," and expressed our conviction of the absurdity of applying such a theory to practical use in the manufacture of an instrument. But although utterly disbelieving that a certain sound immediately suggests a certain colour, or that one key is expressive of brown, another of yellow, another of red, &c., we cannot but feel that keys differ from each other—especially on an instrument tuned according to the system of equal temperament—in another respect besides that of pitch. In a recent review upon a "Transposition Piano," therefore, we were surprised to find the following decisive opinion upon the matter: "In conclusion, it may be remarked that this mechanical transposition does not affect the chords. The belief in a diversity of acoustic tints—in which even Beethoven shared—has been proved to be fallacious, and the complete identity of the chords in any well-tuned instrument is now accepted on all sides as a fact proved beyond doubt." As Helmholtz may fairly be presumed to represent one of the "sides" in the controversy, we can scarcely understand this assertion, for he distinctly says: "There is a decidedly different character in different keys on pianofortes and bowed instruments." Space would not allow us to enter into his reasons for entertaining this conviction, but considering that one so eminent in the theory of the art agrees with one so eminent in the practice of it, we cannot see how the contrary opinion can be said to be "now accepted on all sides." The "Transposition Piano" is very useful for vocalists who wish to shift the pitch of their songs, but they must respect the feelings of those listeners who believe that by this process the character of the composition becomes altered.

By a paragraph in a contemporary, translated from the Leipzig *Signale*, we are informed of a strange legacy left by a gentleman lately deceased in Paris. It appears that he has bequeathed money requisite for the foundation of a stall in the Opéra. From the interest of this capital, which is to be deposited in the Bank of France, a corner seat in the third row of the *fauteuils d'orchestre* is to be subscribed for annually, and the use of it secured for life to one of the most intimate friends of the testator. At the death of the first occupant of this seat the gift devolves upon the Paris Conservatoire of Music, and can be awarded yearly only to a pupil of the institution who has gained a first prize. Here, then, is an entirely novel method of aiding in the education of young musical students, and, indeed, so excellent is the idea that there can be no reason why benevolent art-lovers should not during their lifetime imitate this example by founding a "stall-gift" in some recognised musical institute. We have no doubt that the pupils of the Paris Conservatoire are anxiously awaiting the time when the legacy to which we have called attention shall have become open to competition; and, as it is said that "the present owner of the stall is an old and totally deaf gentleman," we can scarcely envy his position, especially when we consider that, even against his will, he is legally compelled to act the part of the "dog in the manger."

ROYAL ALBERT HALL CHORAL SOCIETY.

This Society gave a performance of Haydn's "Creation," under Mr. Barnby's direction, on the 17th ult. A large audience assembled, and had reason to be well pleased, every justice being done both to the solos and concerted pieces of the work. The principal vocalists were Madame Marie Roze, Mr. Maas, and Mr. Santley, all of whom exerted themselves with their usual success, Mr. Santley being especially excellent in the music of the last part. The choruses were superbly rendered, and much credit is due to Mr. Barnby for his decisive and intelligent conducting.

MONDAY AND SATURDAY POPULAR CONCERTS.

Upon the resumption (on the 8th ult.) of the present twenty-fifth series of these Concerts, Madame Norman-Néruda reappeared as the leading violinist; Herr Pachmann, the gifted Russian artist, again, for the last time this season, presiding at the pianoforte. We have already had occasion to speak in terms of high praise of Herr Pachmann's eminent qualifications as an interpreter of Chopin, and there can be no doubt that, as such, he has initiated himself at a bound into the special favour of the Popular audience, who on the evening under notice again marked their appreciation of his performance in the most enthusiastic manner. The solo pieces selected by the artist were the Polonaise in F sharp minor (Op. 44), and the Studies Nos. 6, 8, and 9 from Op. 25, by the Polish composer just named, to which, in response to a vociferous encore, he added the Ballade in A flat, also by Chopin, fully sustaining throughout his pre-eminence in the special direction indicated. The pianist was also associated with Madame Norman-Néruda in the interpretation of Beethoven's Sonata in G major (Op. 30, No. 3) for pianoforte and violin. Spohr's String Quartet in A major (Op. 93), with which the Concert opened, was brilliantly led by the lady violinist, to whom the work in question—written as it is with a preponderating regard for the leading instrument—presented an opportunity for the special display of her well-known exceptional powers, rendered all the more conspicuous by the discreet support of her coadjutors, MM. Ries, Holländer, and Piatti. The programme likewise included a masterly interpretation, on the part of the last-named artist, of the violoncello Sonata in A major by Boccherini. Two airs from Pergolesi's much-neglected "Stabat Mater," and Arne's "By the simplicity of Venus' doves," were well rendered by Miss Orridge, who deserves credit for an interesting selection. Madame Sophie Menter was the pianist on the following Saturday afternoon (the 13th ult.), Herr Straus being the solo violinist, as also the leader in Mendelssohn's String Quartet in A minor (Op. 13), in the capital rendering of which he was most efficiently supported by MM. Ries, Holländer, and Piatti. Herr Straus has long since passed muster, both here and elsewhere, as a virtuoso of his instrument, and a sterling artist, and again testified to the fact on this occasion, his

solo performance, the Saltarella (Op. 55), by Molique, eliciting well-merited enthusiastic applause. Madame Menter gave an effective, albeit somewhat obtrusively "individual," reading of the "Scènes Mignonnes" (superscribed by the composer "Carnaval"), by Schumann; the lady being also associated with MM. Straus and Piatti in Beethoven's Pianoforte Trio in C minor (Op. 1, No. 3), with which the Concert concluded. Mr. Santley was the vocalist, and sang in his best manner Handel's air "Nasce al bosco" and Gounod's song "Le nom de Marie."

Mozart's String Quartet in E major (No. 8), a work full of transparent beauty and melodious grace, was the opening number on the succeeding Monday (the 15th ult.), and received a *con amore* interpretation at the hands of Madame Norman-Néruda, MM. Ries, Holländer, and Piatti. The lady violinist gave a fine rendering of Corelli's Sonata in D major for violin with pianoforte accompaniment, another instrumental solo being contributed by Madame Sophie Menter, who was again the pianist, consisting of a brilliant and highly characteristic interpretation of Chopin's Polonaise in A flat, which resulted in the usual encore, and the addition of another piece by the same composer. Schumann's Pianoforte Quartet in E flat (Op. 47), in the performance of which Mesdames Menter and Norman-Néruda, MM. Holländer and Piatti participated, was another number in a programme which, though presenting no novelty, was one of typical excellence, and worthy of the high standard upheld by this institution. Mr. Henderson was the vocalist. On the following Saturday (the 20th ult.) the programme included Mendelssohn's Quartet in E flat (Op. 44, No. 3); Bach's Sonata in A major, No. 2, for pianoforte and violin; Beethoven's Serenade Trio for violin, viola and violoncello; and the same composer's three Impromptus (Op. 142) for pianoforte alone. The executants were Madame Norman-Néruda, MM. Ries, Straus, and Piatti; Mr. Charles Hallé being the pianist and Mr. E. Lloyd the vocalist.

The evening Concert of the 22nd ult. was rendered specially interesting by the first production of a new work by Johannes Brahms—viz., a Pianoforte Trio in C (Op. 87)—which, together with a string Quintet in F (Op. 88), were written during last summer, both works having been recently performed for the first time, with the co-operation of the composer, at a Concert of the Museum Society of Frankfort. In the Trio now under notice, the well-known characteristics of the leading modern representative of the classical school in Germany—viz., a somewhat hazy idealism, an occasional profundity of thought, combined with an infinity of contrapuntal device and general mastery of technical detail, leading, however, not unfrequently to over-elaboration—are all to be met with. There is, moreover, a melodious charm about some of its movements, notably the second, which cannot be said to distinguish the composer's chamber works generally, and which renders the present new addition to their number all the more acceptable. The Trio consists of an Allegro in C, an Andante con moto in A minor, a Scherzo, and a final Allegro giocoso. We shall return to the work upon a second hearing, which, judging from the highly favourable reception it met with, cannot be long deferred. It may suffice to mention Mr. Charles Hallé, Madame Norman-Néruda, and Signor Piatti as the executants on the present occasion, to indicate that the Trio was done full justice to. The pianist just named gave as his solo performance Beethoven's Sonata in F sharp (Op. 78), and, in conjunction with the lady violinist, the Sonata for pianoforte and violin (Op. 98) by the same master. The Concert also included Haydn's String Quartet in B flat (Op. 64, No. 5), in the performance of which Madame Néruda, MM. Ries, Straus, and Piatti took part. Miss Thudichum gave proofs of much talent and some good training in an air by Handel, and a song by Robert Franz in both of which she was much applauded. Mr. Zerbini officiated as accompanist on all occasions.

BOROUGH OF HACKNEY CHORAL ASSOCIATION.

The second Concert of the season was given at the Town Hall, Shoreditch, on the 22nd ult., the programme consisting of Cherubini's Mass in D minor, and Mozart's music to "King Thamos," the last-named work being given for the first time in England. The selection of Cherubini's Mass for performance before an East-end audience, showed either that Mr. Prout, the energetic conductor of the Society, had thorough confidence in the intelligence of his hearers, or that he was resolved under any circumstances to place good music before them and abide the result. Judging from the reception of the composition throughout, however, we have no reason to believe that he could have made a better choice; for each movement was received with those spontaneous marks of approbation which left no doubt of the appreciative powers of the auditors. The choruses were finely rendered, all the points being attacked with precision and vigour, the sopranos, especially, sustaining the high notes, not only with due confidence, but with a certainty of intonation which fully justified such confidence; the balance of tone in the choir, too, being admirably preserved. The solo vocalists were Miss Eleanor Farnol, Madame Clara West, Miss Orridge, Messrs. Bernard Lane, A. J. Neale, and Lucas Williams, all of whom were thoroughly efficient. The performance of the music to "King Thamos" was highly interesting; for although the three choruses in the work are known, as adapted to sacred words (with some modifications), their power of illustrating the events of the drama to which they were originally written was revealed, at least in this country, for the first time. Although all the choruses are not only excellent as musical compositions, but remarkable for sympathy with the text, certainly that which opens the work, "Before thy light, Sun-God," and that which closes it—preceded by a solo for the High Priest—may be cited as the gems; and now that they have been heard in their true form, we hope that choral societies will avail themselves of the treasure placed before them. The instrumental movements which illustrate the action of the drama are unequal in merit, but those which come immediately after the second and the fourth acts delighted all hearers, especially as, in the copy recently published by Messrs. Novello, the meaning of each portion of the music is placed over it. Both the vocal and instrumental movements were admirably rendered, the solo singers being the same as those in the Mass. The orchestral accompaniments were thoroughly satisfactory, and the success of the concert was ensured by the admirable conducting of Mr. Prout.

ST. PAUL'S CATHEDRAL.

A decade has now elapsed since—one of the many reforms effected by the present members of the Cathedral body—the Dedication Festival has been adequately observed and celebrated in St. Paul's Cathedral. Those who remember the Cathedral services prior to 1873, both on St. Paul's Day and other days alike, will best estimate the influence which good music, properly interpreted, is capable of asserting over an immense mass of people—such, for instance, as that which thronged the Cathedral from end to end at the afternoon service on Thursday the 25th ult.

Mendelssohn's "St. Paul," the selection from which forms the actual feature of the Festival, needs no critical remark here, and the portions of the oratorio chosen were the same as in previous years; of the rendering they received we may remark that little was left to be desired. The chorus was excellent in all ways, and although the treble solo portions were perhaps scarcely up to the standard of some former occasions, the tenor and bass recitatives and solos, entrusted to Messrs. Kenningham, De Lacy, and Winn, were fully equal to any of their predecessors. Mr. C. V. Stanford's Magnificat and Nunc dimittis, composed for the Sons of the Clergy Festival of 1880, were repeated, and confirmed the good opinion expressed in many quarters at the time of their production; and the whole Festival reflected the highest credit on Dr. Stainer, its conductor and, we may perhaps add, its organiser.

But it is not by this afternoon Festival only that the day is now marked—a midday celebration of the Holy Eucharist is now an important feature; and Weber's Mass in E flat, adapted to the English words—in many cases a mere translation—showed how effectively the music written for the Latin Church may be used by the Anglican

MUSIC IN BIRMINGHAM.

(From our own Correspondent.)

There has been rather more animation here in musical matters during the past month than is customary during the holiday season, and, apart from the conventional Christmas performances of sacred music, several secular Concerts of exceptional interest have been given. "The Messiah" apparently is losing something of its old attraction for our local public, and in place of two or three overflowing Town Hall audiences, as in former years, the single performance of the work given by the Festival Choral Society in Christmas week drew but a mediocre attendance. The principals on this occasion were Miss Clara Samuell, Miss Helen D'Alton, Mr. Vernon Rigby, and Mr. John Bridson, with Mr. Robinson as solo trumpet, Mr. Stimpson as organist, and Mr. Stockley conductor. The band and chorus, numbering over 350 performers, were of course familiar with this work, and the general results were all that could be desired.

The Birmingham Philharmonic Union, under Dr. Swinnerton Heap's direction, gave a very interesting Concert on the following evening, when Hiller's "Song of Victory," Macfarren's "May Day," Villiers Stanford's Orchestral Serenade in G major, three movements from Beethoven's Second Symphony, Max Bruch's "Loreley" Overture, and the Overtures to "Athalie" and "William Tell" constituted the chief features of the programme. The "Song of Victory," which was heard here for the first time on this occasion, impressed the audience very favourably by its broad, dignified, melodious character and musicianly structure—the third, fourth and fifth numbers being especially applauded. Macfarren's "May Day," produced at the Bradford Festival of 1856, exhibited the chorus at its best, though a somewhat larger body of voices was needed to do full justice to the more clamorous numbers. The band was a fairly good one, but Mr. Stanford's Serenade would have fared better after another rehearsal. The "Loreley" Overture, which delighted every one by its picturesque and melodious qualities, was better played than the Overture to "Athalie." Miss Anna Williams was heard to great advantage in the "Song of Victory" and "Let the bright seraphim," and Signor Foli won much applause by his singing of songs by Mozart, Wallace and Gatty.

On the afternoon of the 6th ult. the musical section of the Midland Institute gave an orchestral Concert, of which the principal features were the Overtures to "Alfonso and Estrella" (Schubert), and "Tannhäuser" (Wagner), Haydn's second "Salomon" Symphony, Spohr's dramatic Concerto for violin, Sterndale Bennett's Fantaisie-Overture "Paradise and the Peri," and an excerpt from Sullivan's "Tempest" music. The Schubert Overture, composed in 1823, was given here on this occasion for the first time, and met with a cordial reception, in virtue of its melodious and romantic qualities. The Haydn Symphony in D, the first produced under the composer's direction after his arrival here in 1791, would have been all the better for another rehearsal. Sterndale Bennett's graphic Overture was capitally played, and the Dance of Nymphs and Reapers from the "Tempest" music produced a great effect. In Spohr's eighth Concerto Mr. F. Ward displayed rare technical ability and breadth of style. Mr. Stockley's conducting throughout was judicious.

Mr. Stockley's third orchestral Concert, on the 18th ult., was in some respects the finest of the series, though less conspicuous than its predecessors for novelty. Mendelssohn's "Italian" Symphony and "Athalie" Overture, Beethoven's grand "Leonora" Overture, No. 3, Schubert's Overture to "Alfonso and Estrella," and Massenet's "Scènes Pittoresques" were the chief orchestral features, and of these two had been heard under less favourable conditions, it is true, only a week or two previously at the Midland Institute. The performance generally was spirited and effective, though occasionally wanting in refinement. The Symphony apparently had been well rehearsed and went smoothly nearly throughout, and, considering its difficulty, the "Leonora" Overture was most creditably played. Parts of the "Athalie" Overture and the Massenet Suite were a little coarse in the execution of the wind passages, but on the whole the playing of the band, which now musters eighty performers, left little to be desired, and revealed much that entitled both performers and conductor to warm commendation.

At the fourth Popular Chamber Concert of Mr. Stratton, on the 29th ult., Svendsen's String Octet in A major and Onslow's String Quintet (Op. 17) were the leading features of the concerted music. Dr. Heap played Mendelssohn's "Variations Sérieuses" and Chopin's Ballade in G minor, besides joining Mr. F. Ward in Rubinstein's Pianoforte and Violin Sonata (Op. 19).

MUSIC IN BRISTOL.

(From our own Correspondent.)

A remarkably good performance of Spohr's "Last Judgment" was given in the Cathedral on December 21, being the last of the three annual Advent Services. Soloists, choir (numbering 250), and orchestra were entirely local, and the Oratorio went without a hitch from beginning to end. The great "Destroyed is Babylon" chorus, with its weird concluding symphony, was perhaps the most noteworthy feature, but the work, as a whole, has never been better done in the provinces. Beethoven's C minor Symphony was played as a voluntary during the offertory, the effect of the slow movement being grievously marred by the jingling of coin, poured from the offertory bags into the brass basin after a fashion peculiar to Bristol Cathedral. Mr. Riseley conducted, and Mr. Hill was at the organ. The audience would doubtless have been larger but for the objectionable system of admittance, which was by "Books of Words," sold at different prices for different parts of the cathedral. If it is necessary to turn churches into concert-rooms, with reserved and unreserved seats, it were better to be at least honest about it, and not to sell tickets under the flimsy disguise of "Books of Words."

On New Year's Eve, Haydn's Sixteenth Mass was given, with full choir and orchestra, at St. Mary's (Roman Catholic) Chapel, for the first time in Bristol.

The 11th ult. was the annual "Ladies'" night of the Madrigal Society, and there was the usual gathering of visitors from all parts of the West and even further. The performance, however, for the last year or two has not been so entirely satisfactory as of old, owing to the want of strength in the trebles, who are occasionally quite overpowered by the men's voices, which are exceptionally rich and full. The choir is excellent in attack, and has plenty of fire and vigour, but a more definite *pp*. now and then would enhance the effect of the massive *ff*. Another exception we take to these Concerts is the enormous number of "encores" demanded and given, without any apparent regard to the merit or otherwise of the performance. Certainly the madrigal least well sung on the 11th ult. was Pearsall's "In dulci jubilo," yet this was vociferously redemanded and given in its entirety. Taking it all round, we do not suffer so much as many other places from the "encore nuisance," thanks to the Conductor of the Monday Populars, who does not permit repetition at any of his Concerts; but there is a certain section in every audience which clamours for "encores," and if it is found advisable occasionally to accede to them, it surely would be sufficient to repeat merely a portion of the composition in question, instead of giving the whole again, as at the Madrigal Concerts. The programme on this occasion was as follows, Mr. Reay being called for at the conclusion of his part-song, which was amongst those encored: "I saw lovely Phillis" (Pearsall), "I follow" (Morley), "Up, up, ye dames" (Macfarren), "Lady, when I behold" (Wilbye), "Thine am I, dearest" (Monteverde), "Sweete Floweres" (Walmisley), "The Nightingale" (Weelkes), "The Shepherd's Farewell" (Smart), "No din of rolling drum" (Striggio), "My bonny lass" (Morley), "Come, let's join" (Reay), "Let me, careless" (Pearsall), "Flow, oh, my tears" (Benet), "Lullaby" (Leslie), "The Shepherd's Pipes" (Marengio), "Victors' Return" (Mendelssohn), "The Waits" (Saville). Mr. D. W. Rootham conducted.

Madame Sophie Menter gave a Pianoforte Recital at the Victoria Rooms on the 22nd ult., and received so warm a reception that she will, we hear, shortly revisit Bristol.

The People's Concert Society gave a second performance (by request) of Sullivan's "Martyr of Antioch" also on

O have mercy upon me.

FULL ANTHEM FOR LENT.

Psalm li. Composed by HENRY LESLIE.

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Andante ma con moto.

ORGAN. ♪ = 116.

p

SOPRANO. *sempre p*

O have mer-cy up-on me, O Lord, af-ter Thy great good - - ness, ac-cord-ing to the mul-ti-tude of Thy mer - - - -

ALTO. *sempre p*

O have mer-cy up-on me, O Lord, af-ter Thy great good - - ness, ac-cord-ing to the mul-ti-tude of Thy mer - cies . .

TENOR. *sempre p*

O have mer-cy up-on me, O Lord, af-ter Thy great good - - ness, ac-cord-ing to the mul-ti-tude of Thy mer - - - -

BASS. *sempre p*

O have mer-cy up-on me, O Lord, af-ter Thy great good - ness, ac-cord-ing to the mul-ti-tude of Thy mer - cies

- cies do . . a - way, . . do a - way . . mine of - fen - ces.

do . . . a - way . . mine of - fen - - - ces. . .

- cies do . . a - way, . . do a - way . . mine of - fen - ces.

do . . . a - way . . . mine of - fen - - - ces. . .

ppp

Have mer - cy,

ppp

Have mer - cy,

ppp

Have mer - cy,

ppp

Have mer - cy,

p

have mer - cy. I ac-know-ledge my

p

have mer - cy. I ac-know-ledge my faults, .

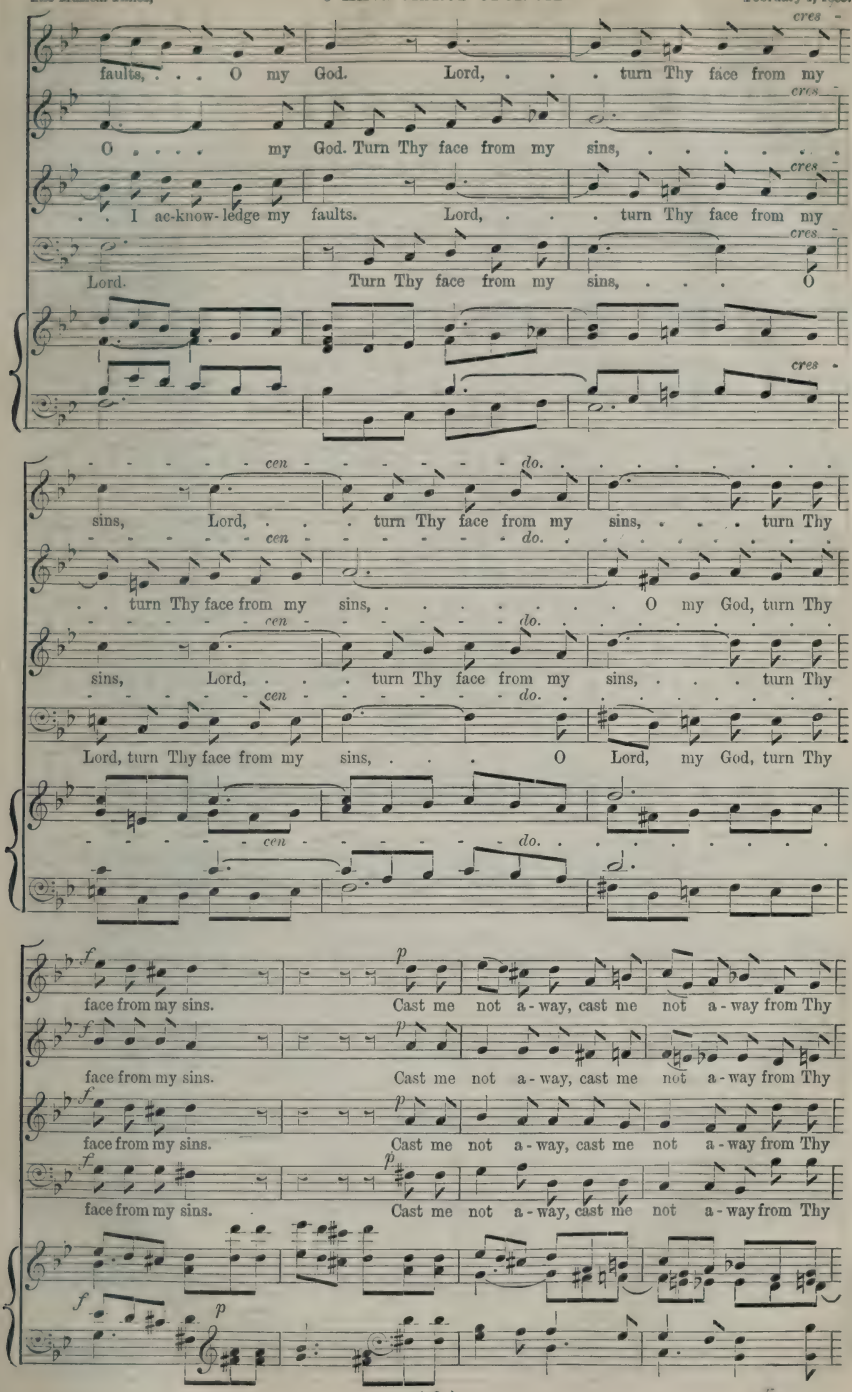
p

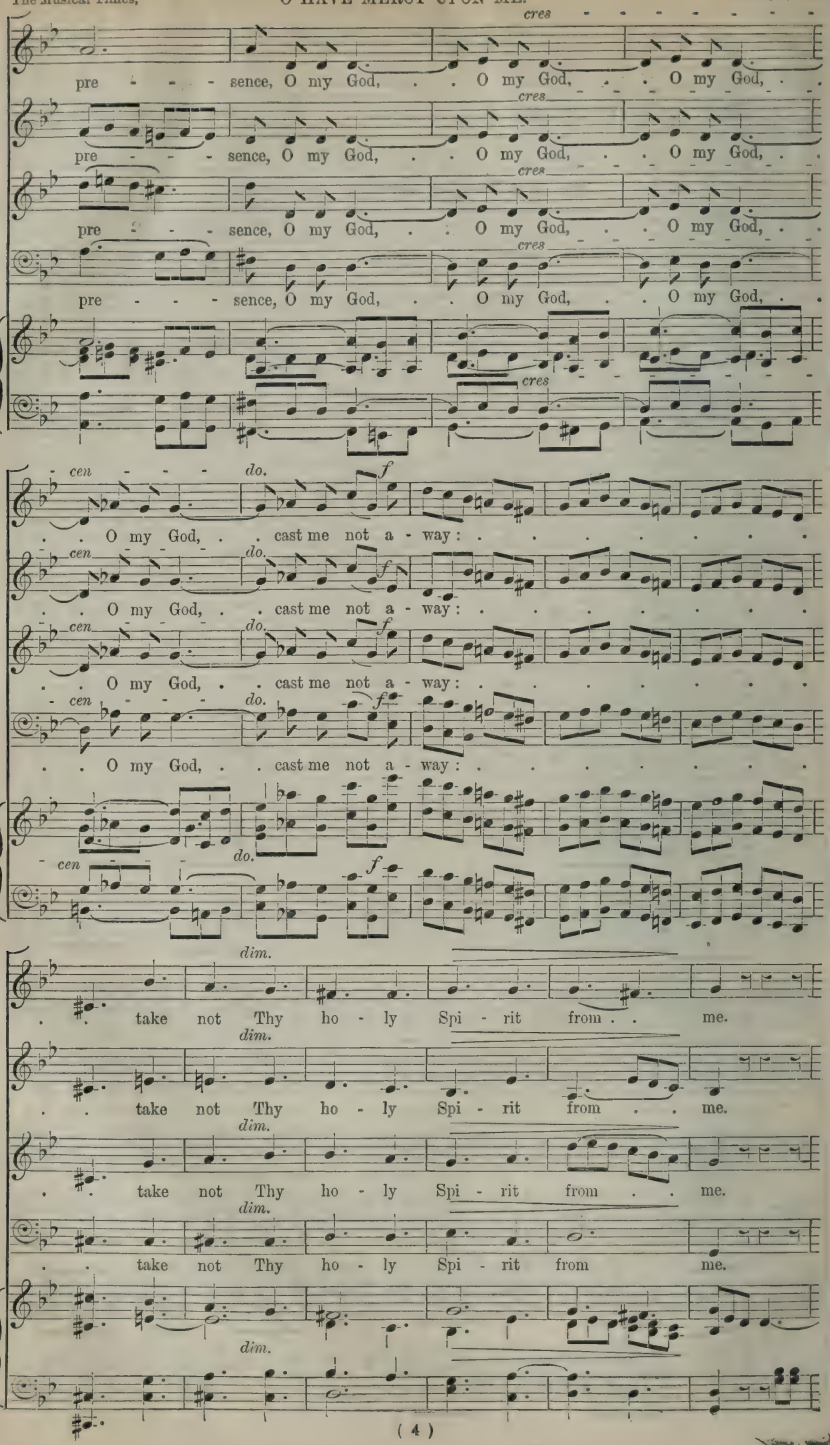
have mer - cy. Lord, . .

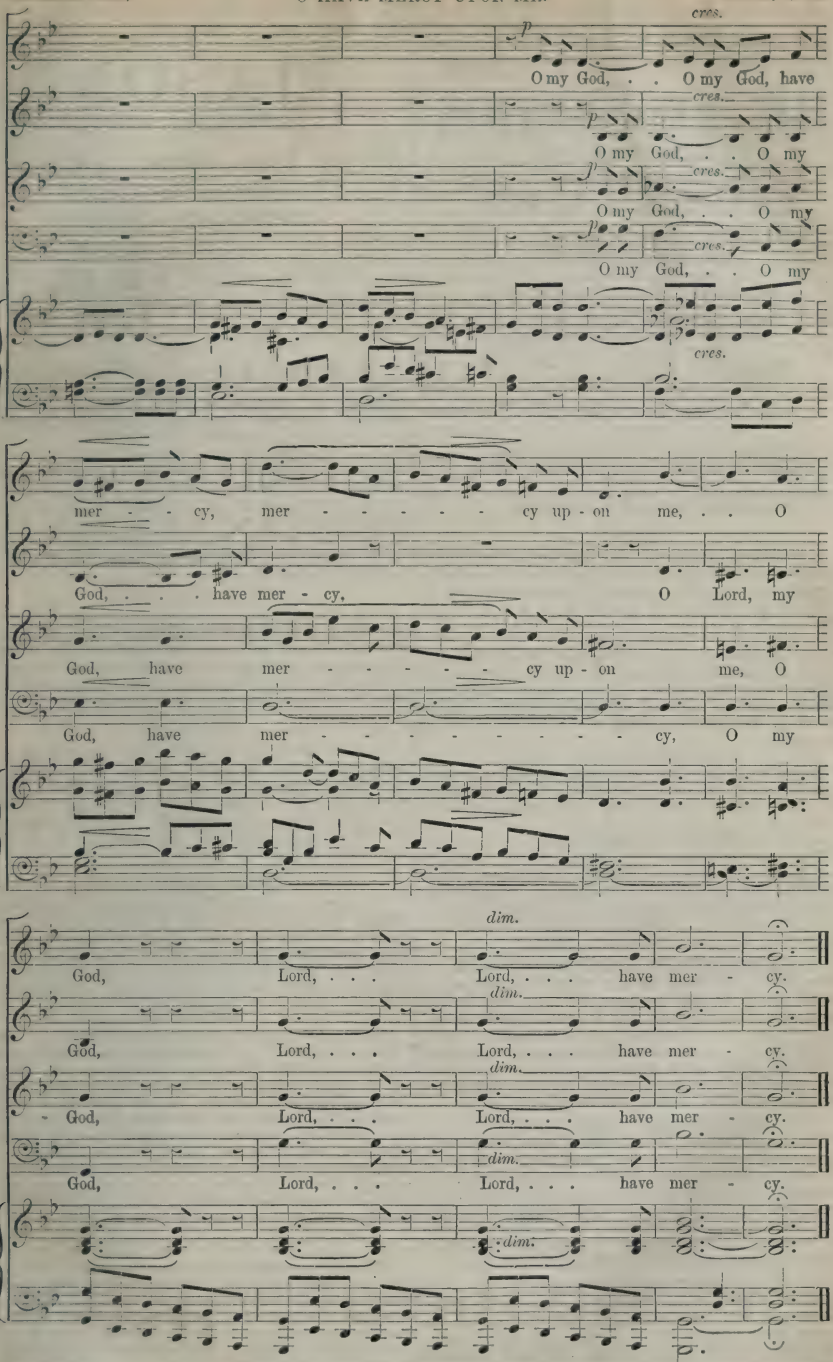
p

have mer - cy. I ac-know-ledge my faults, . . O

p


cres.
faults, . . . O my God. Lord, . . . turn Thy face from my
O . . . . my God. Turn Thy face from my sins, ...
. . I ac-know-ledge my faults. Lord, . . . turn Thy face from my
Lord. Turn Thy face from my sins, . . . O
cen do.
sins, Lord, . . . turn Thy face from my sins, . . . turn Thy
. . turn Thy face from my sins, ... O my God, turn Thy
sins, Lord, . . . turn Thy face from my sins, . . . turn Thy
Lord, turn Thy face from my sins, . . . O Lord, my God, turn Thy
f p
face from my sins. Cast me not a-way, cast me not a-way from Thy


cres
pre - - - sence, O my God, . . O my God, . . O my God, . .
pre - - - sence, O my God, . . O my God, . . O my God, . .
pre - - - sence, O my God, . . O my God, . . O my God, . .
pre - - - sence, O my God, . . O my God, . . O my God, . .
cen - - - do.
f
. . O my God, . . cast me not a - way: . . . . . .
. . O my God, . . cast me not a - way: . . . . . .
. . O my God, . . cast me not a - way: . . . . . .
. . O my God, . . cast me not a - way: . . . . . .
dim.
. . take not Thy ho - ly Spi - rit from . . me.
. . take not Thy ho - ly Spi - rit from . . me.
. . take not Thy ho - ly Spi - rit from . . me.
. . take not Thy ho - ly Spi - rit from me.



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Dedicated to Her Majesty the Queen.

THE REDEMPTION

A SACRED TRILOGY

WRITTEN AND COMPOSED BY

CHARLES GOUNOD

THE PIANOFORTE ACCOMPANIMENT ARRANGED BY

BERTHOLD TOURS

THE ENGLISH VERSION BY

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TIMES.

"There is every reason to think that the almost unprecedented power of attracting the public which this remarkable work has proved to possess in the provinces and in London is not likely to be exhausted for a long time to come."

TELEGRAPH.

"The business of this [the Brighton] Festival came to an end on Saturday afternoon with a performance of M. Gounod's 'Redemption.' There was an overflowing audience, gathered from all the country round, and influenced by the utmost curiosity as to the latest-born of oratorios."

ATHENÆUM.

"Gounod's 'Redemption' [at Bristol] naturally attracted a crowded audience, every seat in the large hall being filled. The work unquestionably improves on acquaintance."

GLASGOW HERALD.

"The first performance in London of M. Gounod's sacred masterwork was given to-night at the Royal Albert Hall in the presence of such an audience as is rarely seen even in that magnificent building. . . . Although the numbers could not be accurately told to-night, it is estimated that upwards of 11,000 persons were present."

WOLVERHAMPTON EVENING EXPRESS.

"On Monday evening the first of the Wolverhampton Festival Choral Society's concerts for the current season was given at the Agricultural Hall, Gounod's 'Redemption' being rendered with a band and chorus numbering nearly 300 performers. . . . It is creditable to the musical taste and appreciation of our town that never was a concert here better attended than that at which the life-work of the greatest living composer was performed."

BIRMINGHAM DAILY POST.

"The second concert of the current series, which took place in the Town Hall last night, brought together one of the largest audiences ever assembled there, not merely at the concerts of this society, but at any musical entertainment. The occasion was the first performance here since the Festival of the great work which is destined to make that Festival memorable, and the production of which certainly marks an epoch in the history of musical art."

NEW YORK HERALD.

"The work has been so thoroughly described in these columns that it is only necessary now to say that the promises held forth as to its popular and artistic merits were fully realised last evening, and that Gounod's 'Redemption' was accepted as a complete and absolute success."

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JASON

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For Solo Voices, Chorus, and Orchestra,

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THE MUSIC COMPOSED BY

A. C. MACKENZIE.

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TIMES.

"Mr. Mackenzie is in every sense a modern composer. There is in his music no trace of the slavish imitation of Mendelssohn which, for years after the death of that great composer, impeded the progress of any national or independent growth of musical art among us. . . . How the composer has accomplished his task of illustrating the action I cannot for the present explain at such length as the music deserves. I may, however, say in summary fashion that Mr. Mackenzie's 'Jason' contains more clever writing and more genuine inspiration than are to be found in any English Cantata produced during recent years, with the sole exception, perhaps, of Mr. Cowen's 'St. Ursula.'"

DAILY TELEGRAPH.

"An orchestral intermezzo, 'On the waters,' represents the voyage from Hellas to Colchis. This is a charming number, orthodox as to form, and poetic in spirit as though the composer of 'Calm Sea and Prosperous Voyage' had written it. Indeed, Mendelssohn could not have been far from Mr. Mackenzie when he conceived this fresh and breezy music."

STANDARD.

"The Cantata of 'Jason' is not only his most pretentious, but also his most successful work. Its bright, melodious numbers will, in all probability, soon become popular. 'Jason' is described as a dramatic Cantata for solo voices, chorus, and orchestra. It is exceedingly clever in construction, and the orchestration is peculiarly picturesque in places."

DAILY CHRONICLE.

"'Jason' is a composition characterised by vivid imagination, grace, and power, and it marks a further advance upon the road on which Mr. Mackenzie has already made such satisfactory progress. The Cantata left a great impression upon the audience, and the composer was heartily greeted at the conclusion from all parts of the hall."

ATHENÆUM.

"We regret that our space will not allow us to analyse 'Jason' in detail. Mr. Mackenzie's style, though not free from signs of the influence of Schumann and Wagner, shows considerable individuality; of direct reminiscences there are very few. Among the best portions of his new work are the vigorous and spirited opening chorus, broken by a charming tenor solo; the chorus 'See, the All-father approves from above'; the following intermezzo for orchestra, entitled 'On the Waters,' a lovely instrumental picture of which any living composer might be proud; Medea's *scena;* the duet between herself and Jason; the chorus of armed men; and the whole *finale.*"

WEEKLY DISPATCH.

"It may be premature to express so decided an opinion, but I am inclined to think 'Jason' is the finest Cantata ever penned by an English composer. It is not only scholarly in a high sense, but is written with a freedom of resource and a command over the various forms of expression not often equalled. The choruses are splendid, the melodies generally striking and unconventional, and the orchestration is exceedingly rich and varied."

LONDON: NOVELLO, EWER AND CO.

the 22nd ult. The principals were the same as on the former occasion, including Miss J. Jones, Madame Bailey, Mr. Harper Kearton, and Mr. Montague Worlock. Mr. Whittaker conducted.

The Bristol Musical Association gave its twelfth Concert on the 27th ult., the programme containing only a miscellaneous selection.

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

WE were unable to notice in the last number of THE MUSICAL TIMES the performances of Spohr's "Last Judgment" at the Leeds Parish Church, and of part of Bach's "Christmas Oratorio," at St. Martin's, Potternewton, near Leeds; both of these occurred late in December. In the former case Dr. Creser's excellent choir acquitted itself well; in the latter the want of a conductor was shown by some unsteady singing on the part of the chorus.

On the 9th ult. an interesting Chamber Concert was provided in the Huddersfield Town Hall as one of a course of "Highfield Lectures," the principals being Mr. Carrodus (violin), M. Van Biene (violoncello), Mr. Walter Parratt (piano), and Mrs. Hutchinson (vocalist); Beethoven's Trio in G major, and Mendelssohn's in D minor were given, and the latter received a genuine *con amore* rendering. Mr. Parratt's playing of Mendelssohn's Prelude and Fugue in E minor was something to be remembered, and the same may be said of Mr. Carrodus's execution of Vieuxtemps' "Rêverie." M. Van Biene received an encore for his performance of selections by Mendelssohn and Popper, and Mrs. Hutchinson, though not entirely successful in all her songs, created a very favourable impression in Bach's "My heart ever faithful."

The 10th ult. saw another performance of Berlioz' "Faust," this time in the Leeds Town Hall, where it had not been presented before, Mr. Hallé having only given it at Huddersfield and Bradford. On this occasion Mr. R. S. Burton was the conductor, and the principals were Miss Davies, Mr. Lloyd, and Mr. King, of whose singing it is surely superfluous to speak, such is their reputation in connection with this remarkable work. The band, as is only too often the case in Leeds, was a mixed one, and naturally showed more to advantage in the vigorous numbers, although others, and particularly the "Ballet of Sylphs," were played with no little taste. Mr. Carrodus was the principal. The chorus—taken from the Bradford Festival Choral Society—was on the whole successful in coping with the difficult music, but did not always attack the leads with decision. Mr. Thornton Wood gave an energetic and spirited rendering of Brander's song.

Mr. Charles Hallé gave his second Orchestral Concert at Huddersfield, in the Town Hall, on the 15th ult. Cherubini's "Anacreon" Overture, which is somewhat of a novelty to a Yorkshire audience, opened the first part of the programme, and Wagner's "Tannhäuser" Overture, which was splendidly played, was the first item in the second part. Raff's "Leonora" Symphony was the most important composition performed, and few could take any exception to the performance. No less successful were the united efforts of Mr. Charles Hallé and his orchestra in Mendelssohn's "Sérenade and Allegro giojoso." A "Nocturne" and a "Ballade" of Chopin were played by Mr. Hallé as his solo, and, of course, pleased the audience; it is, however, to be regretted that Mr. Hallé confines himself so much to one class of compositions. Miss Lemmens made her first appearance in Yorkshire, and her style of singing, with which but little fault can be found, elicited loud expressions of approval.

On the 17th ult., the second Concert of the Leeds Philharmonic Society was given, the programme consisting of vocal solos, part-songs, and instrumental music. The vocal portion of the concert was chiefly remarkable for the fine singing of Mr. Frederick King, who, amongst other songs, gave Sullivan's "Thou'rt passing hence" with remarkable effect. Mrs. Alfred Broughton's rendering of Liszt's "Know'st thou the land?" was also of considerable merit. The chorus distinguished itself in Eaton Faning's "Liberty," a veritably "dramatic" composition, and in two German "Volkslieder"—"In Silent Night" (harmonised by Brahms), and "The Enchanted Nightingale" (harmonised by Otto Goldschmidt). Herr Holländer (violin), Mr. Gibson (viola), M. Libotton (cello), and Mr. Alfred Broughton (piano), were associated in two Quartets—Beethoven's in E flat, and Schumann's in E flat—and in the latter a high standard of excellence was reached. Herr Holländer's solo—Wieniawski's "Airs Russes" was encored, and M. Libotton's execution of Popper's "Preludium and Tarantella" was vociferously applauded. Mr. James Broughton conducted with his wonted ability.

The Fourth Bradford Subscription Concert on the 19th ult., was memorable for a performance of Beethoven's "Sinfonia Eroica," by Mr. Charles Hallé's orchestra. This stupendous work was played brilliantly, and listened to with the closest attention; Mendelssohn's "Hebrides" Overture, and Wagner's Overture to "Rienzi," were also loudly applauded by the audience. Mr. Charles Hallé again played a "Nocturne" and "Ballade" of Chopin, the same as at Huddersfield on the 15th, and in response to an encore, gave two Waltzes by the same composer. Miss Lemmens sang so well that she was recalled after each appearance; Handel's air—"From mighty Kings" (Judas Maccabæus)—was decidedly the most successful of her three selections.

The preliminary work of the approaching Leeds Musical Festival has commenced in earnest. Mr. Arthur Sullivan has again been appointed conductor, and Mr. James Broughton will as before act as chorus-master; the work of testing voices has already begun, under Mr. Broughton's superintendence. Though not yet finally settled, the Festival will probably be held on October 10, 11, 12, and 13.

GOUNOD'S "REDEMPTION" IN AMERICA.

THE success of Gounod's Oratorio "The Redemption" both in New York and Toronto seems to have fully equalled that in England; and as it proceeds on its travels there can be little doubt that the estimate of the composition written by M. Gounod upon his *opus vitæ meæ* score, will be fully endorsed by the musical nations of the world. The production of the work for the first time in America, on December 6, at Steinway Hall, New York, which was crowded by a thoroughly appreciative and critical audience, appears to have created an extraordinary impression. The *New York Tribune* in the course of an excellent and exhaustive notice says:—

> Any work which presents the Man of Sorrows with tender reverence, especially in the supreme moments of His Passion, and after that shows Him received into glory, so that compassion is touched and sympathy is gratified, has an enormous advantage to begin with. M. Gounod's work has the further advantage of a text which in design is distinctly a work of genius. These advantages go far, but in art it is not enough to conceive a noble subject nobly; and in his text and in his explication of it M. Gounod has himself supplied the lines by which the adequacy of his musical expression must be measured. Applying them, the work will not appear "entirely great." But it is fine, in a high sense, full of ingenuity and resource, kept pure and free from trick and small device—as we have already said, sincere, serious, significant. We may be grateful for so much, remembering how rarely a masterpiece is wrought.

After minutely describing the characteristics of the work the notice concludes with the following:—

> But the glory of the performance was the chorus, which, played upon like the orchestra, and responsive like it, must surely have been, in balance, in sustained quality of tone, in purity of intonation, in readiness and vigour of attack, and in extraordinary clearness and completeness of phrasing, a surprise to everybody. The performance was very warmly received, and, as we have before said, we consider it certain that the work will be more and more admired at every hearing.

The *Evening Telegram* says:—

> So much has been written of this composition on both sides of the Atlantic, that one hesitates to add another word, or to express another view to the thousands that have been given to the public by thoughtful musicians and able critics. These have set their hands upon the score and pronounced it grand, artistic, scientific, and entitled to immortality. The libretto is so simple, straightforward, and reverential, that it must endure so long as faith in Christianity shall abide. Therefore it may seem unnecessary and almost impossible to advance another opinion on the subject. Still it is right to swell the chorus of praise. The "Redemption" is a grand composition, full of marvellous features well calculated to surprise and charm the cultivated musician.

The *New York World* speaks thus of the work:—

> It is, taken all in all, the composer's greatest production. There is much in the score equal in tender grace to the loveliest passages of "Faust," with scenes carried out in grander proportions than any in the composer's previous compositions.

The following is from the *New York Evening Post*:—

He calls it a "Sacred Trilogy," but there is no reason why it should not be called an Oratorio, considering how great are the differences between the various kinds of stage plays classed together as "Operas." From the older Oratorios "The Redemption" differs chiefly by the omission of arias and the transference of the melody from the vocal parts to the orchestra, which in Gounod's hands often becomes a vivid mass of rich or delicate colours.

The *Independent* says:—

The Trilogy has undoubtedly created an enduring place for itself already in New York, as well as in the city's vicinity, and we congratulate Mr. Thomas and the Chorus Society on their possession and interpretation of its score.

The *Journal of Commerce* says:—

An extremely critical audience at the first performance of Gounod's work in America attested his hardly-won triumph. "The Redemption" is original and full of solemn and plaintive airs, recitatives, choruses and concerted pieces worthy of the theme. It bears no resemblance to "The Messiah," with which comparisons are inevitably made by the thoughtful hearer. Gounod is unlike Handel, or Haydn, or Beethoven. He has added an entirely new style to the varieties of Oratorio by "The Redemption," as to those of Opera by "Faust."

Of the performance in Toronto the local papers have written at great length. The *Globe* says:—

The production of so great a work for the first time in Canada, by a combined chorus and orchestra larger than has ever before been brought together in Toronto, is an event of no ordinary interest. The venture on the part of the Philharmonic Society was a bold one, but, thanks to the energy of the officers, the zeal of the active members, and the liberality of the public, it has resulted in a most unqualified success.

Then follows a full description of the work, and the notice thus concludes:—

The President, Mr. Nordheimer, took the platform at the close of the second part and briefly addressed the audience. In his remarks he stated that only three cities had yet had the honour of a "Redemption" performance—viz., Birmingham, under the composer's direction, New York, under that of Theodore Thomas, and Toronto under the popular conductor Mr. Torrington.

Of the Finale to the second division of the work the *Toronto Mail* writes:—

Then occurs the grandest effort of the composition, "The Ascension Scene." The Finale is wrought out by the employment of two choirs—celestial and terrestrial—the triumphant fanfare of the trumpets from above, and the combination of the whole choral and orchestral forces supported by the power of the organ in the development of a gigantic chorus, "Unfold, ye portals everlasting." The orchestra closes this most exciting number by the *fortissimo* delivery of the Redemption motive, which is then heard for the last time. It might be mentioned here that so unmistakable was the effect of this Finale that it had to be repeated last night to satisfy the enthusiastic calls of the audience.

Of the effect of the recitatives the *Toronto World* says:—

This is greatly due to its dramatic concentration and to the richness of colouring in the orchestral accompaniments, which distract very largely the attention of the audience from the movement of the story. The choruses mainly, however, are marvels of close choral writing, with rich melodic and harmonic effects, while the orchestration is masterly in the extreme. The established canons of musical composition are often set aside, and the most startling chords and discords show themselves as figures in a phrase which at its completion justifies the composer's boldness. The purely orchestral movements are characterised by a strength, dignity and gorgeousness of phrase and colour that is met with only in the works of Liszt and Wagner among the composers of the present day, and which will undoubtedly herald a new era in the treatment of religious subjects.

The *Hamilton Times* says:—

The success which has attended the representation of the work elsewhere naturally led to high anticipations in Toronto, which, it is not too much to say, were fully realised.

And in a letter from a correspondent, addressed to the editor of *Music and Drama* (New York), we read:—

The chorus and orchestra—the former over 400, the latter seventy—were more than satisfactory, and the audience became wild in their determination to have the chorus "Unfold, ye portals everlasting" over again. I must say I never saw people on the platform and off it so much stirred by any other Oratorio, and, speaking for myself, I cannot express to you the deep impression it has made upon me. "Redemption," in my opinion, will always hold its own and accomplish a mission that will result in good to all, but it should never be given in any but a devotional spirit, as it is essentially sacred.

GOUNOD'S "REDEMPTION" IN SCOTLAND.

During the past week Gounod's "Redemption" has been performed in the three principal towns in Scotland—at Edinburgh by the Edinburgh Choral Union, on the 22nd ult., under the conductorship of Mr. Adam Hamilton; at Glasgow by the Glasgow Choral Union, on Tuesday, the 23rd ult., under the conductorship of Mr. August Manns; and at Dundee by the Dundee Choral Union, on Wednesday, the 24th ult., under the conductorship of Mr. Henry Nagel. Mrs. Hutchinson, Miss Hilda Wilson, and Mr. Joseph Maas sang the principal soprano, contralto, and tenor parts at all the Concerts, and the bass parts were undertaken by Mr. Santley at Edinburgh and Glasgow, and at Dundee by Mr. Henry Blower. The orchestra on each occasion was that of the Glasgow Choral and Orchestral Concerts, comprising seventy performers, under the leadership of M. Victor Buziau. The production of this interesting work in these towns has been looked forward to with much interest, and the performances, which took place before crowded audiences, were entirely successful.

OBITUARY.

The death is announced, on the 24th ult., of Frederick Ferdinand Adolf von Flotow, who was born, April 27, 1812, at Rentendorf, in Mecklenburg. Destined for the service of the State, his passion for music declared itself so strongly when he had attained his sixteenth year, that the family abandoned their original purpose, and permitted him to follow the bent of his inclination. Flotow studied composition with Reicha in Paris, and made his *début* there with an opera—"Pierre et Catherine." Several other works, now forgotten, quickly followed, and brought him little fame. A greater mark was made by "Le Naufrage de la Méduse," which had a considerable run in France and Germany. Continuing his labours with varying fortune, Flotow at length composed a one act ballet, "Lady Henriette," which he subsequently expanded into his most famous work, "Martha" (1843). In 1844 appeared "Stradella," which was followed by several other operas, including "L'Ombre," produced a few years ago in London. Flotow was certainly not a great composer, but his name will be perpetuated by "Martha," wherein his best qualities as a pleasing melodist are gratefully recognised.

The South London Choral Association's fourth Concert of the season was given at the Institute of Music, Camberwell, on Tuesday evening, the 23rd ult., the programme consisting of selections from Haydn's "Creation" and Mendelssohn's "Elijah." The familiar choruses in both works were interpreted with a degree of precision worthy of the highest eulogium, and Mr. Leonard Venables may be well congratulated upon the possession of one of the first choral bodies in the metropolis. The fine chorus in the last-named work, "Thanks be to God," elicited enthusiastic applause, to which the Conductor, contrary to his usual commendable practice, had at length to comply by a repetition of the number. Miss Annie Matthews gained decided praise for her singing of the soprano solos, and Miss Hellis for the contralto air "O rest in the Lord." Mr. Franklin Clive acquitted himself in a very satisfactory manner in the principal bass parts in both works. The accompaniments were creditably executed by the Society's orchestral band, under the leadership of Mr. T. E. Gatehouse. The subject of the previous Concert, given on December the 21st, was the annual Christmas performance of "The Messiah," which attracted the usual crowded audience.

The Musical Review, a weekly journal, the first number of which appeared on the 6th ult., is a welcome addition to those periodicals the object of which is to educate the people to the appreciation of the highest works in art, rather than to reflect the taste which exists. A feature in the *Review* is the publication of short poems by writers of eminence; and amongst the contents of the three numbers before us may be cited some excellent letters on "Music in Italy," by the celebrated critic, Filippo Filippi; reviews of Liszt's Pianoforte Works, by E. Dannreuther, with illustrations in music type: a notice of the Musical Instruments in Rossetti's Pictures, by A. J. Hipkins; a series of papers on "Music in Theatres," and several letters from correspondents, including one from Mr. George Grove on "Words and Music." Besides the editorial articles, we have "Occasional Notes" on the topics of the day, with reviews on new music, and criticisms upon musical performances, both at home and abroad. The journal is excellently printed, and evidently carefully edited.

The prospectus of the Philharmonic Society for the coming season announces six Concerts at St. James's Hall, the first of which will take place on the 15th inst. A motett, by Cherubini (never before heard in public), the MS. of which has been placed at the disposal of the Society by Her Majesty the Queen, and the "Pastoral Symphony," and "March of the Three Holy Kings" ("Christus"), by Liszt, are the positive novelties promised from foreign composers; and contemporary native talent will be represented by a symphony written expressly for the Society by Mr. A. C. Mackenzie, and a Prize Orchestral Overture, to be competed for by British composers. Schumann's "Hermann und Dorothea" Overture, Wagner's Introduction to "Parsifal," Berlioz' Overture "Les Francs Juges," the tenor air from "Lelio," and a selection from his "Faust" (including the "Ballet des Sylphes," and the "Grand Hungarian March") will also be interesting additions to the repertory of the Society; and the programmes will also include selections from the works of Beethoven, Bach, Mendelssohn, Weber, Mozart, Cherubini, Spohr, Raff, Sterndale Bennett, Wagner, and Berlioz. Sir Julius Benedict, it must also be said, has promised to write a vocal scena for one of the concerts. Amongst the artists already engaged, or with whom engagements are pending, are Mesdames Christine Nilsson, Albani, Rose Hersee, and Patey; Messrs. Edward Lloyd, Joseph Maas, Frederick King, and Santley; Madame Sophie Menter, Madame Essipoff, and Madame Schumann, and Senor Sarasate, his first appearance in England since 1879. Mr. W. G. Cusins retains the post of conductor.

A Festival of Village Choirs, in connection with the Oswesty School of Music, under the presidency of Mr. Henry Leslie, will be held on Saturday morning and evening, April 21. The following competitions are announced: 1. By the Village Choirs, for the Banner of Honour, and the Ladies' Banner, a Second Prize; 2. For Members of Village Choirs under 15 years of age, Prizes of £3 and £1 10s.; 3. For Members of Town Choirs under 15 years of age, Prizes of £3 and £1 10s.; 4. Sight Singing and Knowledge of Elementary Music, Members of Village Choirs under 15 years of age, Prizes of £2, £1, and 10s.; 5. Sight Singing and Knowledge of Elementary Music, Members of Town Choirs under 15 years of age, Prizes of £2, £1, and 10s.; 6. Village Schools under Government Inspection in Parishes affiliated to the School of Music, Prize of £4; half to be given to the Musical Instructor of the School, and the other half equally divided amongst the competitors; 7. Schools under Government Inspection, in Towns of the United Kingdom, Prize of £4, under the same conditions as No. 6; 8. The Town Banner, Open to Town Choirs of the United Kingdom, to be held for one year by the winning choir, with an Illuminated Certificate, and a silver medal to the Conductor. In the evening a Concert will be given. The Annual Competitive Examination, for pupils of the schools, including the members of the affiliated Choirs, under 17 years of age, will take place early in April, for which occasion thirty-six Prizes are offered.

The Lindrick House Private Choral Class gave a Concert on the 16th ult., at the Athenæum, Camden Road, in aid of the Organ Fund for the church of St. John the Evangelist, Brownswood Park. The first part consisted of Mr. J. F. Barnett's "Ancient Mariner;" solos by Miss Nelly McEwen, Miss Grace Woodward, Mr. Charles J. Murton, and Mr. William James, supported by the choir, and conducted by Mr. Ernest H. Wadmore, who has trained this class from its commencement. Miss Florence Smart presided at the pianoforte, and Mr. Norman Carr at the harmonium. The Cantata was excellently rendered throughout and met with great applause from a crowded audience, the soloists especially having several times to bow their acknowledgments. The composer was present, and at the conclusion expressed his approval, and complimented Mr. Wadmore on his careful training of the choir. The second part consisted of songs rendered by Mr. Van Duren, Miss Grace Woodward, Mr. A. W. Mackenzie, Miss Nelly McEwen, and Mr. Charles J. Murton, all of whom were much applauded, and several encored. In conclusion, Romberg's "Toy Symphony," was performed with much success.

Four Subscription Concerts by Mr. Henry Leslie's Choir, under the conductorship of Mr. Alberto Randegger, will be given during the coming season, commencing on the 22nd inst. Two motetts for a double choir—the first, "In Thee, O Lord," by Sir W. Sterndale Bennett, and the second, "Thou wilt content them," by Gounod—will be performed for the first time by this choir, as will also "O Salutaris Hostia," by F. Westlake, and part-songs by Henry Leslie, A. Gaul, A. Caldicott, Ciro Pinsuti, Josiah Booth, and J. G. Callcott. The following artists are already engaged: Miss Mary Davies, Miss Robertson, Miss Santley, Madame Patey, Miss Marian Burton, Miss Fanny Robertson, Mr. E. Lloyd, Mr. J. Robertson, and Mr. Santley. The répertoire of the choir comprises over 300 works by composers of various periods and nationalities, many of which were written expressly for this association. It is announced that any profit resulting from concerts will be invested and accumulated with a view to establishing a musical scholarship for a vocalist in the name of the choir, and that donations towards this object will be gladly received by the Hon. Sec., Mr. E. A. Willis, 39, Great Marlborough Street. The names of Mr. J. G. Callcott as pianist, and Mr. John C. Ward as organist are a sufficient guarantee that the duties of these offices will be performed with their usual efficiency.

The Sacred Harmonic Society, now placed under the conductorship of Mr. Charles Hallé, announces four Concerts, at St. James's Hall, at the first of which, on the 23rd inst., M. Gounod's new Oratorio "The Redemption" will be performed; at the second, on April 6, Mendelssohn's "Elijah;" at the third, on April 27, Schubert's Mass in E flat, and Mendelssohn's "Hymn of Praise;" and at the fourth, on May 11, Handel's "Messiah." The following vocalists are already engaged: Miss Anna Williams, Miss Mary Davies, Miss Annie Marriott, Miss Catherine Penna, Miss Edith Santley, Mrs. Suter, Miss Hilda Wilson, Miss M. Hancock, and Madame Patey; Mr. E. Lloyd, Mr. Vernon Rigby, Mr. W. H. Cummings, Mr. Henry Guy, Mr. Bridson, Mr. Hilton, Mr. Chaplin Henry, Mr. Burgon, and Mr. Santley. The fact that about *four-fifths* of the old society's choir have joined the ranks of this society will be a sufficient guarantee that the efficiency of these performances, which earned so high a reputation for the time-honoured parent association, will be fully preserved. The Organist is Mr. Fountain Meen.

With the sanction and approval of Sir Frederick A. Gore Ouseley, Bart., and of Professor G. A. Macfarren, Mr. Ridley Prentice is preparing a work which aims at imparting to pianoforte students a knowledge of musical form. It is entitled "The Musician, a Guide for Pianoforte Students: Helps towards the better understanding and enjoyment of beautiful music;" and its plan of combining the study of musical form with the ordinary pianoforte practice, is, we believe, entirely original. To this end analyses are given of a large number of well known pieces. The First Grade, now on the eve of publication by Messrs Swan, Sonnenschein & Co., of Paternoster Row, accompanies the student through a course of study calculated to last from one to two years, the works analysed being extremely easy, and suited for beginners. Five other grades are to follow, of which the second, now complete in MS., is in the printer's hands.

The third Report of the Birmingham Musical Association shows that the financial condition of the Society is highly satisfactory, although it is stated that, as the expenses at the Town Hall, in consequence of the recent alterations, must be heavier than before, and as it may not be possible in future for the Corporation to continue the free tenancy of the office in the Council House, the Committee cannot guarantee that the present surplus will be maintained. Twenty-seven Concerts have been given during the past season, at which many standard choral works have been performed. An amateur band and chorus has been formed, which will render substantial and efficient aid in the Saturday Evening Concerts of the Association; and as this important new development will, of course, involve some expense, the Committee confidently rely upon a corresponding increase in the subscription list.

The Belle Sauvage Glee Union gave its third monthly Concert this season at Anderton's Hotel, on the 10th ult., Mr. J. Hamer in the chair. Amongst the part-songs were "By Celia's Arbour," "At Andernach, in Rhineland," "The Happiest Land," and "Comrades in Arms." Mr. G. W. Turner, Mr. W. Martin, Mr. Montgomery, and Mr. S. W. Beckley were very successful in their solos, and Mr. J. Dalgety Henderson elicited well-deserved encores for his artistic rendering of a Serenade by Schubert and "Annie Laurie." Mr. G. F. Bruce played a Saltarelle by Scotson Clark, and accompanied efficiently throughout. The Glee Union also gave a Concert on the 15th ult., with the assistance of Miss Minnie Kirton and Mrs. A. J. Kestin, for the St. Barnabas Literary Society, Holloway. The other soloists were Mr. Flegg, Mr. Syckelmoore, and Mr. S. W. Beckley. Mr. Bruce presided at the pianoforte.

The marriage of Dr. John F. Bridge, Organist of Westminster Abbey, and Miss Helen Mary Flora Amphlett, eldest daughter of Mr. Edward Amphlett, of Queen's Gate Terrace, was solemnised on the 3rd ult. in Henry VII.'s Chapel, Westminster Abbey. The ceremony was performed by the Dean of Westminster, assisted by the Ven. William Lea, M.A., Archdeacon of Worcester (cousin of the bride), and the Rev. S. Flood Jones, M.A., Precentor. The marriage hymn "Father of Life, confessing, Thy majesty and power" (music by James Turle, words by the Rev. S. Flood Jones) was sung by the choir before the exhortation. For the choral portion of the service Mr. Baillie Hamilton's "Vocalion" was used. As the bridal party retired from the Abbey Dr. Stainer played Mendelssohn's "Wedding March."

On Friday, the 12th ult., the first Concert by Mr. F. M. Wenborn's vocal and instrumental classes (established in October last) took place in the Islington Chapel Lecture Hall. A selection from the best composers was given by a band and chorus of 120 performers. The solos were chiefly rendered by members of the classes, and gave much satisfaction to the crowded audience. The singing of Madame Lillian Barrett, Miss McDanell, Mr. De Blaque, and Mr. Pitt was greatly applauded, as was also the playing of Miss Dell, Mr. Bond, and Mr. Wenborn, jun. (pianoforte, clarinet, and harp). The choruses were given with much power and precision, and highly appreciated. Mr. F. M. Wenborn, instructor of the classes, conducted, and the Rev. Robert Berry presided.

On Christmas Eve, and again on New Year's Eve, a selection of Carols, and also Gounod's "Nazareth," were sung, after evensong, at St. Anne's Church, Hoxton, the solo verses being taken by Mr. E. Puttock, the precentor, and all being excellently rendered. On Christmas Day, at noon, there was a full choral celebration of the Holy Communion, Merbecke's Kyrie and Sanctus being used. The processional hymns were "Come, ye faithful, raise the anthem," and the "Nunc Dimittis," the latter being sung to a single minor chant at the close of the service. The musical arrangements were under the direction of Mr. G. Dixon, the choirmaster, who presided at the organ.

The North-East London Choral Society gave its first Concert of the season at the Morley Hall, Hackney, on December 20. The first part consisted of Mendelssohn's "Hear my prayer," and a new MS. cantata, "The healing of the Canaanite's daughter," by John E. West, which was highly successful. The second part was miscellaneous, consisting of songs, duets, part-songs, &c., including Barnby's "Silent Night," and John E. West's "The Streams." The solo vocalists were Madame Clara West, Miss Lottie West, Miss Emilie Lloyd, R.A.M., Mr. C. J. Murton, and Mr. C. Prickett; pianist, Mr. W. West; organist, Mr. L. B. Prout.

The 131st monthly Concert of the Grosvenor Choral Society was given at the Grosvenor Hall on the 19th ult., at which Sir Julius Benedict's "Undine" was performed, the solos being rendered by Miss Josephine Pulham, Miss A. Ronayne, Mr. T. P. Frame and Mr. Henry Baker, Miss Florence Hartley acting as accompanist. A miscellaneous selection followed, consisting of vocal solos, part-songs, and madrigals, and a duet for violin and pianoforte by Mr. C. P. and Miss M. A. Barrow. Mr. G. R. Egerton conducted.

The Tufnell Park Choral Society gave the first Concert of its eleventh season, on December 19, at the St. George's Church Room, Carleton Road. The works performed were Gade's "Psyche," Mendelssohn's 42nd Psalm, and Gounod's Carol "Bethlehem." The soloists were Miss Margaret Hoare, Mrs. Grylls, Mr. F. Cox, Mr. F. Partridge, Mr. Grylls, and Mr. Lewis Thomas. Miss Margaret Hoare was especially successful in the somewhat trying music allotted to "Psyche" in Gade's Cantata. The singing of the choir showed no falling off from the standard of excellence attained last season. Mr. F. L. Thomas played the pianoforte accompaniments, and Mr. W. H. Thomas conducted.

A new monthly musical periodical called the *Lute* promises well, if we may judge from the first number, which was published on the 15th ult. An imaginary conversation in Elysium, in which Haydn, Mozart, Beethoven, Mendelssohn, and Schumann, take part, written by Joseph Bennett, opens the number; and we have also "Reminiscences of Music and Musicians Abroad," by William Beatty-Kingston, an article on the prospects of opera, by H. Sutherland Edwards, and notices of concerts in London and the provinces. A four-part song, by Alfred J. Caldicott, is included in the number.

The ninth Annual Report of the "Metropolitan Liedertafel," Melbourne, shows that the standard of the Society has been thoroughly maintained, the concerts having been well attended, and the subscription list being full, supplemented, as usual, with a large number of candidates awaiting admission. The financial position of the Association is also highly satisfactory; and although some complaints are made of the non-attendance of members, there is every reason to believe that public interest in the Society is increasing as its sphere of usefulness becomes widened.

The Erith Choral Society gave a performance of Spohr's "Last Judgment" and Mendelssohn's "Lobgesang," at the Public Hall, on Friday, the 12th ult., under the direction of Mr. Richard Lemaire. The principal vocalists were Madame Worrell, Mr. Harper Kearton and Mr. Kempton. The orchestra was composed of members of the Royal Artillery Band; leader, Mr. Mansfield. Messrs. Sidney Naylor and G. E. Blunden were the accompanists. The performance was highly successful and the audience large.

Mrs. Beesley (Miss Mattie Spinney) gave a Pupils' Pianoforte Recital at Clapham, on December 28, which was highly successful. The whole of the pieces (chiefly classical) were rendered with much expression and delicacy, several encores being awarded to the young students. The performance was conducted by Mrs. Beesley's brother, the Rev. T. Herbert Spinney, B.A., Oxon., F.C.O., Assist. Chaplain and Organist of Exeter College, Oxford, who also played two solos with much success.

A Service of Praise was sung at Christ Church, Bermondsey, after evensong on Christmas Eve. The selection given comprised Pastoral Symphony "There were shepherds," "Glory to God," and "He shall feed His flock" ("Messiah"), Solo "Sleep my beloved" (Bach), "Praise the Lord" (Elvey), and Mozart's "Gloria" (12th Mass), with a selection of carols. Mr. T. Blake presided at the organ in a very efficient manner, and Mr. Stretton Swann was an able conductor.

Miss Agnes Zimmermann continues to meet with a most favourable reception upon her present prolonged concert-tour in Germany. At Frankfurt-on-the-Maine, where the gifted pianist took part in a recent Concert of the "Museum," her success in a Sonata by Beethoven, and pieces by Jadassohn, Rubinstein, and Mendelssohn, was again complete, the local press referring to her technical attainments and general artistic qualities in terms of the warmest praise.

We understand that Her Majesty the Queen has acceded to the request of the Committee to become the Patron of the Leeds Triennial Musical Festival, to be held on the 10th, 11th, 12th, and 13th of October next.

AT the Royal Victoria Coffee Hall, the programme for the present month includes Ballad Concerts given by Mesdames Evans-Warwick, and Frances Brooke, Messrs. George Lear and Mr. P. S. Van Noorden. On Tuesday, the 6th inst., there will be a Grand Miscellaneous Concert and Recital, arranged by Capt. Acklom, under the patronage of General Lord Wolseley; and on the 13th inst. a Concert will be given by Scandinavian Artists, also under distinguished patronage.

THE Battersea Musical Association, under the able direction of Mr. E. Rayner, gave its first Concert this season, at the Town Hall, Wandsworth, on the 12th ult., before a large audience. The vocalists were Miss Witmee, Miss Gertrude Thelenberge, Mr. François E. Choveaux, and Mr. Charles Lockwood; and pianoforte solos were played by Mr. F. E. Choveaux and his pupil, Miss Minnie Pyne. The Concert was in every respect highly successful.

THE members of the Ebury Glee Union gave their fourth subscription Smoking Concert on Saturday, the 13th ult., at the Restaurant, Westminster Chambers. The programme contained a good selection of glees and part-songs, which were exceptionally well rendered, several being redemanded. The soloists were Mr. F. W. Deacon, Mr. A. Roach and Mr. A. J. Ormiston, all of whom were highly successful. A well-executed pianoforte solo was contributed by Mr. George Winny, the accompanist to the Union.

WE read the following in the *Standard* of the 1st ult.: "A correspondent, telegraphing from Tunis, states that John Howard Payne, the author of 'Home, sweet home,' was formerly American Consul at Tunis. He died on the 1st of April, 1852, and was buried there in the Protestant cemetery. His remains were recently exhumed at the request of the United States Government, in the presence of the British authorities, and they will be immediately shipped to America."

THE performance of "Elijah" which took place at the Rink Concert Hall, Blackheath, on the 4th ult., was a great success. The choruses were well sung by Mr. Geaussent's choir. Great praise is due to the soloists, Mesdames Thudichum, Jeanie Rosse, Tomalin, and Helen Stark, Messrs. C. W. Fredericks and R. E. Miles; the rendering of the part of the Prophet by the last-named vocalist being especially satisfactory. Mr. Geaussent conducted with his usual ability.

THE St. Mark's, (North Audley Street) Choral Society gave its first Concert on Tuesday, the 23rd ult., at George Street, Grosvenor Square. Mendelssohn's 42nd Psalm and a miscellaneous selection were efficiently rendered, and much appreciated by a large audience. Mrs. John Bryant, Miss Hubbard, and Mr. James Hassett were the soloists. Mr. Thomas Mountain conducted, and Mr. W. Bolton presided at the piano.

THE Free Temperance Entertainments inaugurated by Mr. Thomas Harriot at the Vestry Hall, Chelsea, deserve a word of recognition. We understand that at each concert thousands are unable to gain admission; and as the programmes are uniformly good, every encouragement should be given to an undertaking which we shall be glad to see imitated in other suburbs of the metropolis. The entertainments take place every Saturday evening.

NOTWITHSTANDING the pecuniary losses which have attended the last few seasons of the Denmark Hill Concerts, Mr. Arthur Chappell has determined to give another series at the Institute of Music, Camberwell, commencing on the 22nd inst. We believe that were the existence of these Concerts better known locally, the support would be more commensurate with the eminently excellent character of the programmes.

AN Organ Recital was given at St. John's Church, Waterloo Road, by Mr. Edwin Evans, F.C.O., on Thursday, the 11th ult. The programme included a Prelude and Fugue (in C) by Bach, a Suite by the performer, and the slow movement and finale from Mendelssohn's Violin Concerto: two vocal pieces were contributed by Miss May Moon. These Recitals will in future be given on the first Tuesday and the third Thursday in each month.

THE popular Organ Recitals at Bow were resumed on Saturday, the 27th ult., with a repetition of Dr. Stainer's "Daughter of Jairus" by the choir of the Institute, under the direction of Mr. W. G. McNaught; soloists, Miss Marianne Fenna, Messrs. Kenningham and McGuckin; organ, Mr. William Hodge, of St. Anne's, Soho. For the present month the committee have secured the services of Mr. W. T. Best and M. Alex. Guilmant.

THE Kyrle Choir gave "The Messiah" on Thursday, the 11th ult., in St. Clement's Church, Notting Hill, and "Samson" in Little Portland Street Chapel, W., on Wednesday, the 24th ult. Mr. Malcolm Lawson directed both performances, and Mr. W. Tate and Mr. E. H. Turpin respectively presided at the organ.

BARNETT'S "Building of the Ship" was performed by the Dartford Choral Society, under the direction of Mr. Richard Lemaire, on the 24th ult. The soloists were Miss Florence Norman, Miss Horton, Mr. Hanson and Mr. Frederick Bevan; accompanist, Mr. H. J. Stark, Mus. Bac., Oxon.

THE Annual Concert of the Metropolitan Benefit Societies' Ayslum, Ball's Pond Road, took place on Wednesday evening the 10th ult., before a large audience. Mrs. Charles Edwards and Madame Nellie Cope rendered valuable assistance, songs and recitations being also contributed by Messrs. T. Smith, H. Linton, and W. Watson.

A FINE three-manual organ, in handsome oak case, designed by J. L. Pearson, Esq., R.A., for Calne Parish Church, is now being constructed by Eustace Ingram, Organ Builder, of Burnard Place, Eden Grove, Holloway, who invites inspection at his factory during the last two weeks of the present month.

ON Friday the 5th ult., a Concert was given in the large Iron Hall, Bruce Grove, Tottenham. The vocalists were the Misses Waller, Mr. Fisher, Mr. Mantle, Mr. George Coventry, and Mr. Denham. Mr. Turier played two violin solos, and Miss Friedel presided at the piano. There was a large and appreciative audience.

GOUNOD'S Oratorio, "The Redemption," will be given at Westminster Abbey, on March 13, at 7 p.m., with complete band and chorus. The offertory will be for the benefit of the Westminster Hospital, the authorities of which will, we believe, make all arrangements as to tickets of admission, &c.

AN Organ Recital was given in the Congregational Church, East Finchley, on the 22nd ult., by Dr. C. J. Frost, when an excellent programme was well rendered. The vocal illustrations were sung by Miss Annie Williams and Mr. J. D. Macey, the Organist of the Church, accompanied.

THE silver medal offered by the Academical Board of Trinity College, London, for the best student in the class for musical acoustics has been awarded, on the recommendation of the lecturer, Dr. W. H. Stone, M.A., M.B., to Joseph Curtis.

ON Sunday the 7th ult., Mr. W. H. Jude opened a new Organ at Christ Church, Kensington, and gave a Recital after the service, before a crowded congregation. The instrument was built by Messrs. Foster and Andrews, of Hull.

UNDER the will of the late Richard Ellison, Esq., of Sudbrooke Holme, Lincolnshire, a legacy of £500 has been left to the Choir Benevolent Fund Society, which is established for the benefit of the widows and orphans of lay-clerks in cathedrals and collegiate churches.

A TELEGRAM received at the moment of our going to press informs us that Gounod's "Redemption" was performed at Rotterdam on the 26th ult., under the conductorship of F. Gernsheim, with complete success. The audience was large, and the work was warmly received.

WE are informed that Mr. F. Kingsbury has been appointed to a professorship of singing at the Blackheath Conservatoire of Music.

WE understand that Mr. Warwick Jordan, acting under medical advice, has left London for America, and will return in about six weeks.

Gounod's Oratorio "The Redemption" will be performed at St. Thomas's, Portman Square, at three special Choral Services to be held on the 14th and 28th inst., and March 14, under the direction of Mr. Edmund Rogers, Organist of the church.

A subscription of £5,000 has been given by Mr. Andrew Carnegie, of New York, a native of Dunfermline, N.B., in aid of the fund being raised for the Royal College of Music. The gift has been acknowledged by the Prince of Wales.

We are glad to hear that arrangements have been made by the Crystal Palace Company to hold the Handel Festival at the Palace on Friday, June 15; Monday, June 18; Wednesday, June 20; and Friday, June 22.

The members of the Highbury Philharmonic Society presented Dr. Bridge, on the 15th ult., with a handsome centrepiece, bearing an inscription testifying their appreciation of his efforts as Conductor of the Society.

The Organ at the Royal Aquarium, Westminster, on which Mr. Albert Lowe gives daily Recitals, is now blown by two of Lea's hydraulic engines, fitted by Mr. Blennerhasset, the sole agent. The engines can be seen at work every day at 6 p.m.

Mr. John Crowdy, who was for some years editor of *The Musical Standard*, and well known in connection with a new system of chanting introduced by him, entitled "Free Chant," died suddenly on Friday, the 12th ult.

REVIEWS.

Trio für Pianoforte, Violine und Violoncell, von Johannes Brahms. Op. 87. [Berlin: Simrock.]

This is one of the latest productions from the indefatigable pen of him who now most prominently represents Germany's love of classical art, and has just been published together with a Quintet for strings (Op. 88). It cannot be needful to say that, in common with amateurs everywhere, but especially with those who heard the Trio in St. James's Hall on Monday week, we give the work a hearty welcome. Sublime genius may not—and, indeed, does not—put its mark on everything Brahms writes. The master is sometimes more scholastic than inspired, but, on the other hand he produces no music that fails to command respect. He has an exalted notion of art, and labours up to it conscientiously, avoiding all clap-trap, turning a deaf ear to fantastic ideas, and seeking only to develop music on the lines laid down by the immortal masters from whom he received it. This he does with all the power and success of a man armed with great natural gifts and entitled to the ear of the world, as much by his genius as by the soundness of his judgment.

The Trio before us opens with the usual Allegro (in C major), which itself has the usual "form." This movement is distinctly characteristic of the composer in its thematic material and constructive treatment. The leading theme, for example, which opens with an octave passage for the strings, leaves its tonality for a little while undetermined, and is extended with a rhythmic freedom and vagueness of purpose instantly recognised. A beautiful subject we can hardly declare it to be, but it quickly gives rise to passages wherein the master-hand plainly appears, and it is followed by a second motive in happy contrast. Here the phrasing is symmetrical, and the rhythm regular, while melodic charm lends all possible attraction. We are sorry to leave it for subsidiary matter which, however, carries on the movement with spirit and great skill till the first part ends on the dominant of the original key. Brahms does not repeat this part, nor even mark its conclusion by the ordinary "double bar," preferring to go straight on with his leading theme, now differently harmonised, and quickly made to alternate with treatment of the subsidiary ideas before introduced; while the whole "free fantasia" as much as possible asserts the liberty that is its prerogative. Some of the passages appear to us extremely vague, but we are bound to approve the admirable way in which the instruments are treated. This, too, is characteristic of the composer, who never neglects the individuality of the means he uses in combination. The "working out"—a rather concise one—being ended, the usual repetition takes place with sundry changes, which, however, do not affect the beauty of the ever-welcome second theme. The coda is lengthy, and at the outset not particularly interesting, although its subject is that of the first motive in augmentation. Its closing bars, however, are spirited and effective. The second movement, an Andante con moto in A minor, has the form of an air with variations, the theme being distinctly Hungarian in character. It is most ingeniously treated, even at the outset, where the subject is announced in octaves by the strings, while the pianoforte accompanies with full syncopated chords for both hands. The effect is striking and charming—none the less because of the strange beauty distinguishing the melody. We cannot minutely follow the course of the variations, nor would words alone suffice to give a clear idea of their character and claims. Enough that the interest of the movement is sustained in a manner perfectly legitimate, and without the effort sometimes obvious in the compositions of this master. Whenever the Trio is performed, the Andante con moto will be heard with rapt attention and growing delight. The Scherzo is a Presto in C minor, 6-8, consisting of a principal section, and an *alternativo* or trio. The first of these divisions has a very simple structural character, being little more than a melody for strings, evolved from one or two plain "figures," and accompanied by the arpeggios of the pianoforte. Nevertheless, the gloominess of the key and the lightsomeness of the passages produce a distinctive effect that cannot fail to make its mark; and, unpretending though it appears, we are inclined to rate this effort very highly, as showing what a master can do with the simplest means. The Trio—Poco meno presto, C major—is more discursive and remarkable for one of Brahms's longest themes. It presents an effective contrast to the leading section of the movement, not only in melodic character, but in its freer harmonic treatment. Like the opening Allegro, the Finale—Allegro giocoso, C major—plunges at once into the principal motive, announced by the unison strings. The subject is broad and well-marked in character, this feature being emphasised by the simple repeated quavers of the pianoforte accompaniment. Brahms goes on to develop this subject in an interesting way, yet with so much simplicity that the least acute listener can follow the thread of the discourse. A modulation to E minor subsequently takes place, and in this key the second subject appears, announced by the pianoforte alone. Here, for the first time in the work, Brahms refuses contrast, employing a theme which might be the offspring of its predecessor, so close is the family resemblance. We are not, however, disposed to complain, for the music, still masterfully simple and clear, flows smoothly on. Moreover, it is soon evident that the composer delayed contrast the better to enhance its effect. The melodious second motive having reached a full close in the dominant key, a new subject appears in that orthodox tonality, the cello leading off with lightsome quaver passages to the accompaniment of the pianoforte in quaver triplets. This gives to the movement a new character altogether, which cannot be said to disappear when the pianoforte announces the leading theme in octave triplets of quavers *pianissimo*, the strings supplying harmony. With this the "free fantasia" begins; but though both the principal subjects are dealt with, the section derives its principal feature from a development of the quaver passages with which the pianoforte accompanied at the beginning. Brahms treats these antiphonally, keys and bows keeping up a dialogue of very short phrases, with no desire on either part for an undue share of talk. How much an episode of this character, when it fairly grows out of the matter propounded, adds to the variety and interest of a movement no amateur needs to be told. Recapitulation duly comes in its proper place, and between it and the coda further treatment, in augmentation, of the leading theme is introduced. The coda itself condenses and, so to speak, sums up both motives in a masterly manner.

The Trio in C major must be regarded, we think, as among Brahms's most successful efforts. It is less profoundly meditative than many works from his pen, and therefore, having regard to the bent of his mind, less involved and obscure. In point of fact, it is frankly musical, and when a master seeks to exercise his art for itself alone the result is generally worth having.

Quintett für zwei Violinen, zwei Bratschen und Violoncell. Von Johannes Brahms. Op. 88.
[Berlin: Simrock].

In this work we have Brahms's first published Quintet for strings, and around it gathers, therefore, something of particular interest. We shall find that it is not unworthy of attention for its own sake.

The opening movement (*Allegro non troppo ma con brio*) is in F major, common time, and enters without preamble upon its principal theme, after the fashion so consistently followed in the Trio above noticed. Nothing could be more unpretending than this beginning. The theme, in eight-bar rhythm, shows perfect regularity, and the harmonies are diatonic almost without exception. Power here consists in gentleness and suavity. Not only is attention challenged, but sympathy gained. Some episodical matter, having no reference to the subject, yet seeming appropriately to follow, if not to grow out of it, divides the first motive from the second, which enters—after due preparation for the unusual key—in A major. It is given partly to the second viola, partly to the first, accompanied by detached chords in syncopation. The two violins next take it up in like manner, but to a very different accompaniment, Brahms here indulging in the diversified rhythm he sometimes affects. A codetta at once follows, and strikes us by its ingenuity and beauty. Beginning with a short passage in D major, *pianissimo*, for first violin, answered in free inverted canon by the cello, a full close in A major is presently reached; and, as the cadence is prolonged, the opening notes of the leading theme steal out from the first viola, the whole coming to a pause on the suddenly introduced dominant harmony of the original key. The first part is then repeated. In the "working out" Brahms begins with his second subject, treating it in the style of a master of polyphony, but with something of the dryness so hard to guard against when the means are purely scholastic. His handling of the first theme has more obvious interest, but it is brief, and presently merges into a grand *crescendo*, which introduces the reprocession of the themes with all possible magnificence. The coda is quite in keeping with the general spirit of the movement. Lovely in its gentleness and the chaste richness of its harmonies, it brings the Allegro to a close so as to make us wish that the end were not yet.

The Quintet is in three movements only, but the second combines the characteristics of two, seeing that an Allegretto vivace alternates with a Grave ed appasionato, while both, in one instance, give way to a Presto. A more compound movement does not often occur, even in modern music. The Grave leads off in C sharp minor (the first phrase being in the major of the key), and consists of a single theme, brief in itself and briefly treated in a sombre, meditative spirit. Profound melancholy runs through this music, and as its solemn harmonies gradually fade and die in the closing bars, none can resist the contagion. All the greater effect springs from the entrance of the Allegretto vivace, in A major and tripping 6-8 measure; the light-some theme accompanied *pizzicato* by the lower strings. The exhilarating motion is uniformly sustained in some or other of the parts throughout the section, which ends on the dominant harmony of D, and is then unexpectedly followed by a resumption of the Grave in C sharp minor (with its first phrase again in the major). After this freak it is not surprising to find the slow theme very differently treated, or to discover that the Presto, which soon supervenes, is the Allegretto vivace in common time and otherwise transformed. Brahms's unfailing constructive resources here serve him well, the movement being ingeniously like and unlike that upon which it is a variation. The Presto having run its course, the eccentric movement ends with a return of the Grave, now in A major, and supplemented by a solemn coda. Altogether, this is a curious portion of the work, and we find in our mind a doubt whether much is gained by such a sequence of violent changes in abstract music. They suggest a dramatic significance not to be determined, and prompt a query impossible of satisfaction. The closing Allegro energico (F major, 3-2) begins with a Fugato, the first viola leading off a rapid subject in quavers, inevitably reminiscent of a familiar Quartet by Beethoven. Duly stated and answered in four "voices," a short and somewhat rollicking episode, presenting well-contrasted rhythm, divides it from a section (A major) wherein the fugal theme becomes counterpoint to a subject entirely different in character, its most distinguishing feature being crotchet triplets moving against the quavers of the old subject. This is developed at considerable length with all the independence of parts, and rhythmical diversity, characteristic of Brahms when he is disposed to be learned—and dry. From a contrapuntal standpoint, however, there is much to admire. The coda of the movement is a Presto which, by its overflowing spirit and dashing effect, chases away the impressions made just before, and ends the work well. We doubt whether the Quintet will become as generally popular as the Trio. The first movement pleads strongly in its favour; but the unsatisfactory form of the second, and the laboured character of much of the third are decidedly against its chances. All the same, by such a conscientious and masterly production Brahms lays universal music under an obligation.

Christoph Willibald von Gluck: sein Leben und seine Werke. Von August Reissmann.
[Berlin and Leipzig: J. Guttentag, 1882.]

The personality and the artistic importance of Christoph Willibald, Ritter von Gluck, the great regenerator of opera in the past century, have as yet been by no means so clearly defined or so exhaustively analysed by the music historian, as to enable us to regard with indifference any fresh attempt, however imperfect, to render justice to either. On the contrary, every earnest student of art-history, and not a few amateurs who have spent an occasional delightful hour in company with the score of one of the master's almost forgotten operas, will eagerly seize upon any publication which may be likely to throw a new light upon the career of this remarkable man. Their anticipation, let it be said at once, will be doomed to at least partial disappointment so long as the able and diligently compiled biography published some twenty-five years ago by the late Anton Schmid is not superseded, or at any rate supplemented by a new work combining an equal amount of painstaking original research with a sympathetic artistic insight into the strivings of the reformer, in which latter quality Schmid's book is undoubtedly deficient. There are difficulties in the way of accomplishing such a task, but they will not prove insurmountable. Of the composer's correspondence—that most valuable aid to the biographer—but little has as yet been discovered. Gluck's fame, moreover, was speedily overshadowed by the dazzling genius of his younger contemporary and successor in the accomplishment of the resuscitation of opera, Mozart, around whose name clustered, even during his brief lifetime, a multitude of more or less well-founded legends and characteristic anecdotes, furnishing a species of material for the story of his life which in the case of his great predecessor is almost entirely absent. Nevertheless, if, as we contend, a comprehensive and sympathetic picture of the whole personality of the reformer has yet to be drawn, we may be sure, in view of the powerful influence of his reforms and the enduring artistic worth of his maturer works, that the task will, sooner or later, be accomplished. The number of competent inquirers and able literary exponents in the field of musical history has been steadily on the increase of late years, and it would be strange indeed if so prominent a figure in the art-world of the past century as the "Ritter" ("Cavaliere," a title conferred upon him by the Pope) von Gluck were not to meet ere long with a literary champion worthy of his noble character and manly genius. Meanwhile, as we have already indicated, we are far from depreciating efforts in the same direction of a less ambitious order, and if their tendency be, as in the case of the present volume from the pen of Dr. Reissmann, to convey us a step nearer towards a perfect appreciation of the master, we have every reason to be grateful to their author.

The prominent feature in the work before us is not so much its biographical value as its general technical merits. As regards the former, Dr. Reissmann has added but little to our previous knowledge of the outward career of the reformer, and for the rest has contented himself with following the existing authorities on the subject, among

whom Anton Schmid (erroneously spelt "Schmidt" here in several places), the biographer already alluded to, takes the foremost place. Nor is he always accurate in stating the sources from whence his information is derived. Thus, for instance, in the account rendered of the circumstances of the composer's death, the author is clearly under the impression that he is quoting Schmid's words, whereas the account in question, although indeed reproduced by the latter, is literally extracted from a much earlier work—viz., J. F. von Mosel's "Life of Salieri" (p. 121). Interesting and valuable in no small degree are, on the other hand, Dr. Reissmann's analyses of Gluck's operas, including some of his earlier ones which have never been published. Interspersed as these analyses are by frequent and apt musical illustrations, the reader is enabled to trace for himself that curious process, the gradual formation of a distinctive style on the part of a great artist—a process specially interesting and instructive in the case of Gluck, whose efforts were so entirely concentrated upon the lyrical drama. In this way we are made acquainted, under the critical guidance of Dr. Reissmann, with the special characteristics and the internal structure, both dramatically and musically, of at any rate all the more important operatic works of the great reformer—surely no slight evidence of the diligent research bestowed by the author upon this section of the volume. The operas alluded to are the following: "La Semiramide Reconnosciuta," "Telemacco, ossia l' Isola di Circe," "La Clemenza di Tito," "L' Innocenza Giustificata"—appertaining to the composer's earlier period, when he was still under the influence of Italian models; "Orfeo ed Euridice," "Alceste," "Paride ed Helena"—showing the gradual maturing of his reformatory ideas; "Iphigénie en Aulide," "Armide," and "Iphigénie en Tauride"—the immortal masterpieces of his fully developed genius. Let the music-loving reader ask himself how many of these operas by the greatest dramatic composer of the past century, excepting Mozart, he can boast of being acquainted with, even by name. In proportion to the nature of his reply will be the interest which he will derive from the perusal of Dr. Reissmann's book. It is curious to note here, by way of parenthesis, that two of the subjects upon which Gluck had bestowed his earlier efforts—viz., "La Clemenza di Tito," already mentioned, and "Don Juan, or the Stony Guest," a ballet—were afterwards immortalised by Mozart. None of the above-enumerated operas have, we believe, ever been produced in this country with the exception of "Orfeo ed Euridice," which was brought out at Covent Garden Theatre during the operatic season of 1860. The composer indeed paid a visit to England in the earlier days of his career—at a period when, according to his biographer, he had just completed eight Italian operas within the space of five years!—on which occasion his "La Caduta de' Giganti," expressly written for the London opera, was produced here in January, 1746, with but little success, and eliciting the well-known remark on the part of Handel that its composer "knew no more counterpoint than his cook." "Artamene," originally written for Cremona, which was likewise produced here two months later, met, however, with a far more favourable reception and was accorded frequent repetitions; six of its airs having been published by Walsh under the title of "The favourite songs in the opera call'd 'Artamene' by Sig. Gluck." It should be remembered, however, that the composer's artistic principles were at that time still in a state of fomentation, while, as his present biographer remarks, the influence of his London experiences, albeit not immediately apparent, may be distinctly traced in some of his later works. Regarding these, and more especially the last three of the above enumeration—viz., "Armide" and the two "Iphigénies"—Dr. Reissmann's critical observations may be summed up in the following sentences: "The importance of Gluck's reform of the opera is judged far too one-sidedly if we merely dwell upon the accuracy of his declamation, the profound psychological truth which he lends to the expression of the words. . . . It is Gluck's far higher merit to have concentrated the lyrical emotion in closest connection with the dramatic action, while still retaining the distinct operatic forms, the mastery over which he had developed during his connection with Italian opera. In the latter, form and emotion rule supreme, and the aria afforded the most complete apparatus for varied emotional expression. It was Gluck who contracted its dimensions, divesting it of all that was not essential, and endowing it with the vigour of his more acute declamatory and emotional accents. Those characteristic progressions by intervals which we meet with in the recitatives more especially of the earlier Italian masters were now interwoven also with the aria, by which means the latter obtained not only dramatic truth, but likewise an intensity of feeling which rivets our attention upon the progress of the drama in a manner previously unknown in opera. Finally, by the interconnection of their individual outbursts of emotion, the persons represented in the opera had gained a distinct character, and the action itself a really dramatic life."

We have already pointed out the direction where, to our thinking, the chief merits of the present volume must be looked for. We should fail, however, in our duty of rendering a just account of the author's work were we to omit to mention his able historical survey of the development of Italian and French opera respectively, to which two chapters are devoted, and which, again, are illustrated by musical examples. In connection with the former, we may quote the masterly characterisation of Handel's operatic style as here given, which will more especially interest our readers. "Like Gluck," our author says, "Handel had gone to Italy in order to make himself more thoroughly acquainted with the true art of dramatic song, which it was then still believed could be found there exclusively. But, at the same time, he had undergone the rigorous, solid training of a German Protestant organist, and was sufficiently familiar with all the requisite means of the severe style—a circumstance which imparted to his operas an artistic value infinitely higher than that to be attained by any other contemporary representative of the Italian style. Whereas these merely learnt to manipulate effectively the given framework of Italian opera, Handel strove to raise it into a superior artistic sphere. His melody yields nothing in charm to that of his co-workers in the same field, and is at the same time most skilfully designed and elaborated, and supported, moreover, by an harmonic understructure of far greater depth and variety, which is introduced not in the simple and purely materialistic form of a mere accompaniment, but as an independent utterance, frequently assuming a polyphonous character. To him the different instrumental *nuances* afford not merely the means for producing sensuous charm, but are the powerful adjuncts to a freer characterisation. The form of the aria, too, becomes in his hands established upon a firmer basis, *cantilena* and *fiorituras* being interwoven in such a way as to appear the natural elements of the entire structure. With Handel, therefore, the Italian operatic style, as previously characterised by us, reached its utmost elaboration; but this was, after all, a matter of only temporary significance. Italian opera, as it then existed, was incapable of further development; its true mission, indeed, it had already fulfilled while in its more simple shape. In order to reform it, it would have been necessary for Handel to pursue the same path which Gluck actually chose afterwards, by foregoing altogether the use of a number of means for musical expression in order to produce the more profound an effect with the remainder. It was, however, not given to Handel to exercise a similar abstinence, and hence he was naturally driven into the opposite direction. Just as Gluck subsequently compressed the entire framework of the Italian opera in order to adapt it most closely to the dramatic exigencies, it was Handel's aim so to expand and at the same time to intensify it as to render a representation on the stage perfectly superfluous." Passages like those just quoted undoubtedly mark their author as a music-historian of no ordinary grasp, and it is the more to be regretted that, in his subsequent narrative, Dr. Reissmann has added so little colouring of his own to the interesting struggle of rival art-principles carried on under the flags of Gluck and Piccinni in France. Still more is it to be regretted that he has not even bestowed a passing glance at the kindred reformatory strivings of Richard Wagner with those of his hero, in the same manner as he has done in the parallel drawn between the latter and Bach and Handel, contained in the final chapter of the volume. The silence observed in the

former instance may, however, be easily accounted for by a judicious desire to avoid, in a historical work, the field of polemics into which a reference to Wagner would have inevitably led an author whose artistic principles are known to be distinctly at variance with those promulgated by the Bayreuth master. Dr. Reissmann's primary object was to describe "the life and the works" of Gluck; and, although more successful in respect to the latter, his book, as a whole, and in its compact form, undoubtedly supplies a want in the existing literature of the subject. The volume is tastefully printed, and is adorned with a steel engraving presenting the strikingly handsome features of the great reformer to the best advantage.

Christ is risen from the dead. Full Easy Anthem for Easter. Composed by E. A. Sydenham.
[Novello, Ewer, and Co.]

We have not too many new anthems for Easter of a melodious and easy nature, so that the above is doubly welcome, as it is an attractive and effective composition, presenting very few difficulties either for choir or organist. It opens with a short introductory phrase, which is immediately followed by a very melodious movement in 6-8 time. An easy Allegro, to the words "Even so in Christ shall all be made alive," brings the anthem to an effective termination. No great originality is displayed in this composition, but a tuneful and modest spirit pervades the whole.

Reeves's Musical Directory for 1883, *with a Calendar.*
[William Reeves.]

This Directory fully maintains its character; but although the editor says in his preface that he has been enabled to use "some of the suggestions" offered for its improvement, we find that the names of those who advertise are still printed in the Trade Directory in larger type than the rest. As we mentioned this in our notice of the issue for last year, therefore, we may conclude that this feature is considered worth preserving.

Six Vocal Sketches. By E. C. Gregory.
[Novello, Ewer and Co.]

The Sketches are unequal in merit, but the composer throughout shows much sympathy with the words she has chosen. The general fault is over-elaboration in the harmonies; and an obvious desire to gain contrast by change of key only seems often to mar the sequence of thought which might arise with less effort. This is especially observable in the song "Growing on a Grave," and also in "Changes," where the restlessness of the tonality, though partially justified by the text, makes the piece appear laboured. No. 1, "Rondel"; No. 2, "The Hollow Oak"—which contains an effective modulation from G minor into the tonic major—and No. 4, "A sunny shaft did I behold," may be commended as good vocal pieces; and musician-like feeling is so decisively evidenced, even in those songs to which we have taken exception, that we shall be glad to welcome Miss Gregory on a future occasion.

Three Rhapsodies for the Pianoforte. By Walter Wesché.
[S. Sprague and Co.]

It would be indeed difficult to award especial praise to any one of these three Rhapsodies, for they are all excellent both in subject and treatment. No. 1, "Capricieuse," is a charmingly fresh movement, the vague commencement, determined on its repetition by the addition of the C sharp to the chord of the seventh, being a point worthy of much commendation. No. 2, "Romantique," is melodious throughout, and touched with the refinement of an artist who has long dared to think out of the conventional groove. No. 3, "Héroique," so thoroughly characteristic and spirited as to ensure general acceptance, forms a worthy climax to a group of pieces which require but to be known to be appreciated, both by performers and teachers.

Hymn to Cynthia. A Four-part Song. Poetry by Ben Jonson. Composed by Berthold Tours.
[Novello, Ewer and Co.]

This composition — especially written, like Signor Pinsuti's part-song "Tell me, where is Fancy bred?" (recently noticed), for an amateur performance of "The Merchant of Venice"—is now published, as it was first sung, for male voices, in the "Orpheus" (new series), and also arranged for soprano, alto, tenor, and bass in "Novello's Part-Song Book." In either of these forms it will be equally acceptable; for, apart from its melodiousness and thorough sympathy with the words, it presents no undue difficulties for an ordinarily well-trained choir. As we hear that Signor Pinsuti and Mr. Tours have presented their contributions to the fund for which the dramatic performance was organised, we have a double reason for hoping that both these part-songs will attain the popularity which certainly on their own intrinsic merits they deserve.

FOREIGN NOTES.

According to an interesting statistical notice published in German journals, there have been 103 performances from August 23 to December 31 last year at the Berlin Opera House, which were distributed as follows:—Gluck, "Der betrogene Kadi" (3), "Iphigénie en Tauride" (2), "Alceste" (1), "Armida" (1); Beethoven, "Fidelio" (4); Mozart, "Figaro" (5), "Don Giovanni" (3), "Schauspieldirektor" (2), "Zauberflöte" (2), "Titus" (2); Weber, "Freischütz" (3), "Euryanthe" (3), "Oberon" (1); Meyerbeer, "Africaine" (2), "Prophet" (2), "Roberto" (2), "Huguenots" (1); Wagner, "Lohengrin" (5), "Tannhäuser" (3), "Der fliegende Holländer" (2), "Meistersinger" (2), "Tristan und Isolde" (1); Brüll, "Das goldene Kreuz" (3); Goldmark, "Königin von Saba" (3); Goetz, "Taming of the Shrew" (4); Nicolai, "Merry Wives" (5); Kreutzer, "Nachtlager von Granada" (3); Spontini, "Cortez" (1); Lortzing, "Czar und Zimmermann" (2), "Der Wildschütz" (1); Perfall, "Raimondin" (4); Cherubini, "Wasserträger" (1); Boieldieu, "Johann von Paris" (1); Auber, "La Muette" (1), "Der schwarze Domino" (1); Halévy, "Juive" (1); Gounod, "Faust" (4); Thomas, "Mignon" (2); Bizet, "Carmen" (6); Rossini, "Barbier von Sevilla" (3); Verdi, "Aïda" (3), "Trovatore" (2).

A Symphony, the youthful production of Richard Wagner, celebrated the fiftieth anniversary of its existence in December last at Venice, where the master is spending the winter months, and where it was performed before a private circle as a surprise to his wife, Frau Cosima. In a letter addressed to the editor of the *Musikalisches Wochenblatt* (a translation of which will be found in our contemporary *The Musical Review*) the composer gives an interesting account of the work and its history, much curiosity being excited in the musical world to become acquainted with this early production of the Bayreuth reformer.

Dr. Hans von Bülow has, it is stated, resumed his activity as conductor of the Meiningen orchestra, having almost completely recovered from an illness, the serious nature of which has been much exaggerated.

A new opera, "Gudrun," by Herr Klughardt, met with an enthusiastic reception last month at Dessau, where it was produced under the direction of the composer. The work is likewise in course of preparation at the Berlin Opera House. Herr Klughardt, who is a disciple of the "New-German" school, has already become favourably known in Germany by his opera "Iwein" and other compositions, chiefly for orchestra.

The *Allgemeine Musikalische Zeitung*, the oldest German music journal, founded in 1798 by the firm of Breitkopf und Härtel, of Leipzig, ceased to exist with the end of last year. The journal had been edited for some years past by Herr Chrysander, the well known Handel biographer.

Herr Edward Lassen, the excellent conductor of the Grand Ducal Orchestra, at Weimar, has just celebrated the twenty-fifth anniversary of his activity at that institution. Amongst other distinctions conferred upon him on the occasion, he has been presented with the Doctor's diploma, *honoris causa*, of the University of Jena.

We read in the *Allgemeine Deutsche Musik Zeitung*: "One of the curiosities of musical Berlin is the 'Music-Bourse.' Any one requiring the services of musicians, from an entire orchestra down to a pianoforte player, will have his written or personal application immediately attended to here. The Bourse is held daily, between

eleven and one, at Domack's Restaurant, where the disciples of Polyhymnia assemble in their hundreds, and where, thanks to the sagacity of mine host, the beer glasses are of the largest to be found in Berlin. This Bourse is, however, a strictly organised institution, having been founded in 1869 by the Berlin Musiker Verein, with proper statutes which are being carried out by a committee of management. The latter distributes the orders as they are received, and sees that the existing normal tariff is adhered to, it being a peculiarity of this tariff that it contains only the minimum charges below which none of the members are permitted to play. On the other hand, whenever there is a brisk demand in the market they may take advantage of it. Thus, playing at a dance is charged for on holy days M.9 for each musician, on Sundays, M.7.50, on week days, M.6 as the minimum; high ministerial and ambassadorial balls are tariffed M.9 each player for four hours, with M.1.50 for each additional hour; rehearsals, M.3, table music, M.5, &c., &c. . . . The Verein commands the best executants, including the orchestral members of all the private theatres of Berlin. It possesses a fund of some M.30,000, and distributes annually from M.600 to M.1,000 among its needy members."

A new tenor, Herr Bötel, who is said to be gifted with a "phenomenal" voice of exceptionally high range, has just made his *début* at the Hamburg Opera with brilliant success. Herr Bötel, who, like his veteran colleague Wachtel, was originally a cab-driver, has been "discovered" by the astute Hamburg *impresario*, Herr Pollini, who provided the means for his artistic training, and appears to be now in a fair way to reap the reward of his discernment.

Herr Taubert has resigned the conductorship of the Berlin Symphonie-capelle in consequence of failing health. The veteran musician has held the post for a period of forty years.

At a recent concert of the Leipzig Gewandhaus, Rubinstein's colossal "Ocean" Symphony was performed for the first time in its entirety, *i.e.*, with its *seven* movements, under the direction of Herr Reinecke.

Professor Heinrich Barth, the eminent pianist, has met with a most enthusiastic reception at St. Petersburg, where he has recently given a series of concerts.

The projected Opéra Populaire at Paris will, it is stated, receive an annual subvention from the municipal government of 300,000 fr. Among the conditions appended to this grant may be mentioned the following, viz.: that the theatre shall contain at least 2000 seats, three-fourths of which shall be accessible to the public, at the maximum charge of 3 fr. each. Performances of opera to take place every evening, during ten months of the year, and to include at least ten acts of new music annually. The Orchestra to consist of at least 75 musicians, and the chorus of 60 singers, male and female, &c. M. Eugène Ritt is mentioned as the probable director of the undertaking.

M. Gounod's Opera "Le Tribut de Zamora" was announced to be produced, for the first time, at the end of last month at the Imperial Opera of Vienna. M. Massenet's "Hérodiade" is likewise in course of being mounted at the same establishment.

A correspondent writes to us from Lyons: "The Société Saint Cécile, recently formed here for the production chiefly of sacred music, gave its first performance this season on December 17, on a numerically increased scale. The works chosen were 'La Mer,' by Victorien Joncières, and 'Sainte Agnès,' by Madame de Grandval, both composers being present, M. Joncières conducting his own work, while that of the lady composer was entrusted to the able and energetic conductor of the Society, M. Reuschel. The soloists were Mdlle. Pouget, of the Lyons Conservatoire; M. Augez, of the Paris Grand Opéra; and a lady member of the Society."

Another correspondent, writing from Hyères (France), says: "Our Philharmonic Society opened its new season on December 15 with a varied programme and an excellent performance. M. Casella, a violoncellist of great reputation, astonished and delighted his hearers in a Concerto by Lalo, and his own Chanson Napolitaine. A no less attraction was the young violinist, Mr. George Corbett, who excited the admiration of the audience by his rendering of Wilhelmj's Paraphrase on a Romance by Chopin, and of two Spanish dances by Sarasate. Mr. Corbett has pursued his studies in Germany."

The baritone Lasalle, of the Paris Grand Opéra, has accepted an engagement for a season at St. Petersburg at a salary of 50,000 francs.

A monument is to be erected to Méhul in his native town, Givet.

Massenet's opera "Hérodiade," which has been received with so much favour at the Théâtre de la Monnaie, of Brussels, was announced to be performed on the 20th ult. at the Hamburg Stadt-Theatre, this being the first production of the work in Germany.

An interesting and successful revival of Boieldieu's operetta, "La Fête au village voisin," took place recently at the Théâtre de la Monnaie, of Brussels.

The valuable collection of violins and violin bows of the late Henri Vieuxtemps has been purchased by the Duke of Campo-Medina for the sum of 50,000 francs.

In consequence, it is said, of the low standard maintained by its operatic performances, the municipal authorities of Rome have withdrawn their subvention of 170,000 francs from the Apollo Theatre, which, accordingly, has been obliged to close its doors.

The death is announced, on the 24th ult., of Friedrich von Flotow, the composer of "Martha" and numerous other less popular operas, at the age of seventy, he having been born on April 27th, 1812, at Rentendorf, in Mecklenburg, Germany. A detailed notice appears in another column.

We subjoin, as usual, the programmes of concerts* recently given at some of the leading institutions abroad:—

Paris.—Conservatoire (January 7): Symphony, "Eroica" (Beethoven); La Mer, Ode-Symphonie (Joncières); Allegro and Andante, from unfinished Symphony (Schubert); Air (Handel); Chorus (Meyerbeer); Overture, "Ruy Blas" (Mendelssohn). Châtelet Concert (January 7): "La Damnation de Faust" (Berlioz). Concert Populaire (January 7): Symphony, No. 51 (Haydn); Romance in F (Beethoven); Perpetuum Mobile (Paganini); "Faust" Symphony (Liszt); Scene from "Ruy Blas" (Marchetti); Overture, "L'Etoile du Nord" (Meyerbeer). Châtelet Concert (January 14): "Le Désert," Ode-Symphonie (F. David); Pianoforte Concerto (Schumann); Suite from "l'Arlesienne" (Bizet). Concert Populaire (January 14): "Faust" Symphony (Liszt); Duet (Meyerbeer); Air (Mozart); Overture, "Coriolanus" (Beethoven); Pianoforte Concerto (Chopin); La Cerito, air de ballet (Godard); Invitation à la Valse (Weber). Châtelet Concert (January 21): Overture, "Carnaval Romain" (Berlioz); Suite Algérienne (Saint-Saëns); Serenade for strings (Beethoven); "Le Désert" Ode-Symphonie (David). Concert Populaire (January 21): Symphonie Romaine (Mendelssohn); Ouverture Dramatique (B. Godard, first time); Pianoforte Concerto and Serenade for strings (Beethoven); Air (Massé); Polonaise from "Struensee" (Meyerbeer).

Cologne.—Concert-Gesellschaft (January 9): Dramatic Overture (Franz Ries, first time); Song from "Frithjof" (Bruch); Entr'acte from "Manfred" (Reinecke); Air from "Hans Heiling" (Marschner); Overture and Third Part "Faust" (Schumann); Symphony, No. 8 (Beethoven).

Baden-Baden.—Cur-orchester (January 12): Overture, "Genoveva" (Schumann); Air (Handel); Pianoforte Pieces (Bach, Schumann, Bendel); Ballade, "Archibald Douglas" (Loewe); Pianoforte Pieces (Beethoven, Chopin, Liszt); Songs (Rosenhain, Schubert, Schumann); Symphony in A (Mendelssohn). Vocalist, Herr Max Friedländer.

Heidelberg.—Instrumental-Verein (January 15): Air (Handel); Violin Concerto (Gade); Songs (Scholz, Schubert, Loewe): Violin Solos (Spohr, Vieuxtemps). Soloists, Frl. Marianne Eissler and Herr M. Friedländer.

New York.—Symphony Society (December 16): Symphony, No 3 (Bruch); Scena, "Freischütz" (Weber); Serenade for strings (Volkmann); Song (Liszt); Air, "Pur dicesti" (Lotti); "La Russe," Morceau Symphonique (Rubinstein). Conductor, Dr. Damrosch; vocalist, Madame Minnie Hauk.

Boston (Mass.).—Symphony Orchestra (December 23): Overture, "Il Seraglio" (Mozart); Pianoforte Concerto, E minor (Chopin); Symphony No. 1 (Brahms); Rhapsody No. 9 (Liszt); Fragments from "Faust" (Berlioz). December 30: Overture, Scherzo, and Finale, Op. 52 (Schumann); Wotan's Abschied and Feuerzauber, from "Walküre" (Wagner); Symphony in C (Schubert). January 6: Overture, "Hebrides" (Mendelssohn); Pianoforte Concerto No. 3 (Rubinstein); Symphony, C minor (Beethoven); Polacca Brillante (Weber); Overture, "Carnaval Romain" (Berlioz). January 13: Overture, "Dame Kobold" (Reinecke); Air (Handel); Lenore Symphony (Raff); "Thalia," Overture to Imaginary Comedy (Chadwick); Love-Song from "Walküre" (Wagner); Hungarian Dance (Brahms).

Baltimore.—Students' Concert of the Peabody Institute (December 16): String Serenade, Air from "Fidelio," and Kreutzer Sonata (Beethoven). January 6: String Quartet, Op. 27 (Grieg); Six Songs, "Dolorosa," Op. 30 (Jensen); "Venezia e Napoli," Paraphrase for pianoforte (Liszt).

* Contributions intended for this column should indicate clearly the place and date of performance, as otherwise they cannot be inserted.

TO CORRESPONDENTS.

**** Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Aberdare.—Haydn's *Creation* was performed on December 26 with much success, the principal vocalists being Madame Lizzie Williams, Mr. Jones and Mr. Lucas Williams; the Aberdare Choral Union rendering the choruses with much effect. Mr. Rees Evans was an able Conductor.

Aberfeldy, N. B.—Mr. Jesse Timson, Organist to Sir Robert Menzies, Bart., gave an Organ Recital, on Christmas Day, in the Episcopal Church of St. David, Weem. The programme included Handel's "Sixth Concerto" in B flat, Salome's "Grand Chœur," Gounod's "Wedding March" No. 1, and Handel's "Hallelujah" chorus. Several Carols were also sung by the Choir.——The Choral Union gave its annual Concert on the 19th ult. The first part consisted of Haydn's "Spring," which was well rendered on the whole, special praise being due for the chorus singing. The second part was miscellaneous, and most favourably received. Mr. Timson, accompanied all the choral numbers, the second part being accompanied by Mr. G. H. Wormington, who also conducted in an able manner.——A Concert was given by the Kenmore Choral Union on December 29. The selections were excellently rendered, and the chorus well balanced. A Gaelic duet was given, and re-demanded. The Countess of Breadalbane contributed four solos. Mr. G. H. Wormington, who conducted very efficiently, is to be congratulated on so successful a Concert.

Barbados.—On Christmas Day the choir of St. Leonard's Church presented the Organist, Mr. M. E. Doorly, with an address, on the occasion of his resignation of the post which he has so long honourably filled, and accompanied this flattering testimonial of esteem by the present of a handsome pair of vases.

Bourne.—On Thursday evening the 18th ult., a performance of the first and second parts of Haydn's *Creation* was given in the Abbey Church. The solo vocalists were Miss Jessie Royd, Mr. Gregory, Mus. Bac., and Mr. J. B. Smith, all whom were highly efficient. The choruses, especially "Achieved is the glorious work," were excellently rendered, reflecting the utmost credit upon the Conductor, Mr. Lewis. Mr. James Price was an able accompanist.

Bridgwater.—The Christmas Festival Services at St. John's were of the usual excellent character. On Christmas Eve Gadsby's Magnificat and Nunc dimittis in C were given; Anthem, "Sing, O Heavens (Berthold Tours). Christmas morning, Te Deum and Benedictus by Rev. H. H. Woodward, M.A. (composed for the Festival of the South Shropshire Choral Union, and for the fourth general Triennial Festival of the Worcester Church Choral Association to be held in 1883); Communion Service, W. H. Monk, in C. Organist and Choirmaster, Mr. R. H. Garton.

Brighton.—On Saturday evening, the 13th ult., a vocal and instrumental Concert was given by Miss Anne Tate, R.A.M., at the Dome, in connection with the Saturday Night Popular Concerts for the People. Miss Tate was assisted by Mr. Edward Harper and Mr. Alfred Moore, vocalists; solo pianoforte, Signorina de Nigris; and solo cornet, Mr. George Cuthbert. Accompanist, Mr. Alfred Neale. There was a large and appreciative audience, and the Concert was in every respect a decided success.

Caerleon.—An excellent performance of *The Messiah* was given by the Choral Society, in the Drill Hall, on Thursday, December 28. The soloists were Mrs. Alfred Morris, Miss Augusta Morgan, Miss Cope, Mr. J. A. White and Mr. E. G. R. Richards, all of whom were very successful. Mr. E. B. Newman conducted with his usual ability, and the accompaniments were well rendered by Miss Williams and Mr. Graham White.

Cape Town.—The Sixth Concert of the Philharmonic Society was given at the Mutual Hall on December 14, before a large audience. The Overtures *La Caravane* (Gretry), *Fra Diavolo* (Auber), and Wagner's March from *Tannhäuser*, successfully tested the powers of the orchestra; and the programme also included the first movement of Hummel's Trio in E flat, for pianoforte, violin, and violoncello (Messrs. Drummond, Bennett, and Van Hulsteyn), the Rondo from Haydn's Trio in G, No. 1, for the same instruments (Mrs. McKay, Messrs. Israel and Roberts), and a violin and violoncello solo, excellently rendered by Mr. Israel and Mr. Van Hulsteyn respectively. The vocalists were Mrs. McKay, Miss Motzer, Messrs. Haybittle, Arroll, Bowley, Thompson, and Budler, who elicited warm and well deserved applause.

Cleator Moor.—An excellent performance of Haydn's *Creation* was given by the Choral Society on the 10th ult. The principal vocalists were Fräulein Cassius, Mr. D. S. Macdouald, and Mr. A. McCall. The band was led by Mr. Nuttall, and the work ably conducted by Mr. J. B. Senior.

Colnbrook.—The members of the Public Room Choral Class held their annual Soirée on Wednesday evening, the 10th ult., when a good selection of vocal and instrumental music was performed. The choir, under the direction of Mr. R. Ratcliff, rendered the music in a satisfactory manner.

Derby.—The performance of *Elijah*, at the Drill Hall, on December 29, was in every respect highly satisfactory. The choruses were excellently given throughout, evidencing most careful preparation, and the solo vocalists—Miss Mary Davies, Madame Patey, Mr. Dunkerton, and Mr. Frederick King—sang the whole of the music allotted to them with that finish which might be expected from such eminent artists. Mr. Trimnell conducted, Mr. J. H. Twinn led the band, and Mr. Cox presided at the organ.

Doncaster.—The Musical Society gave a performance of *The Messiah* in the Corn Exchange on the 16th ult., the solo vocalists being Miss Fannie Sellers, Miss Margaret Hancock, Mr. Dunkerton, and Mr. McCall. Mr. Eyre was the Conductor.

Driffield.—On Thursday evening, the 18th ult., the Driffield Orchestral Band gave a Concert in the Assembly Rooms, when the principal vocalists were Miss Farbstein, of Hull, and Mr. George Suddaby.

Dudley.—The members of the Vocal Union gave a Concert on the 1st ult., consisting of Haydn's *Creation*, Parts 1 and 2, and a selection. The principal vocalists were Miss Fraser Brunner, Mr. A. Smith, and Mr. W. H. Smith, supported by a band and chorus of 100 performers; Conductor, Mr. B. Barlow; leader of the band, Mr. James Hale; accompanist, Mr. W. H. Aston. The entire performance was an unqualified success.——A Concert was given in the new Public Hall, Sedgley, on Tuesday, the 16th ult., when Nichold's Oratorio *Babylon* was performed with a band and chorus of upwards of 100 performers. The principal vocalists were Mrs. Church, Mrs. Richards, Mr. H. T. Bywater and Mr. Bingley Shaw, the two latter being particularly successful in their solos. Mr. J. Hale was leader of the band, and Mr. J. Wones accompanied. Mr. J. M. Dewar was an able Conductor. The hall was crowded in every part.

Durham.—A Sacred Cantata, *Nativity*, arranged and partly composed by Mr. C. Ward, and selections from *Samson*, *Messiah* and *Elijah* were given at Bethel Chapel, North Road, on the 4th ult. The voices were accompanied by a string band and the organ. The Cantata was very creditably performed, the choruses being rendered with artistic finish. The solos and quartets were taken by Misses Spedding and Oakes, Mr. Shadforth, and Mr. Dixon. "Honour and arms" (Handel) and "Thus saith the Lord" were well sung by Mr. T. Ainsley, who also conducted. Mr. Philips was highly successful in his rendering of "He was despised" and "O rest in the Lord," both singers being encored. Mr. F. W. Smallwood, pupil of Dr. Armes, presided at the organ.

Edinburgh.—There was a crowded audience at Sir Herbert Oakeley's Organ Recital on the afternoon of the 11th ult. The well-selected programme gave the utmost satisfaction, two of the pieces being enthusiastically encored.——The first of what is intended to be a series of annual Concerts by students, in aid of the Edinburgh Royal Infirmary, took place, on the 11th ult., in Queen Street Hall, and was encouragingly successful from a musical point of view. The attendance was fairly good, but the programme announced, no less than the object which the Concert was held to promote, should have attracted a larger audience; and it is to be hoped that the success of the Concert on this occasion will ensure a better state of matters next year. The students had the vocal assistance of Miss Middleton and Miss Annie Grey, both of whom were highly efficient; and some effective instrumental solos were also contributed. There was a fairly good orchestra, conducted by Mr. Sinclair.

Edmonton.—On Thursday, the 4th ult., a numerously attended Conversazione was held in the Congregational Schoolrooms, Upper Fore Street. The vocalists were Miss Petrie, the Misses Waller, Miss Hobbs, Mr. George Coventry, Mr. W. Hobbs and Mr. Denham. Miss Friedel presided at the piano, and violin solos were given by Mr. Turier and Mr. Hardwick. The choir performed several part-songs, under the direction of Mr. Crossley.

Enniskillen.—At the Parish Church on Christmas Day the services were fully choral, Barnby's Tallis (ferial use) being sung. The Venite was given to Beckwith in D, the proper Psalms to chants by Jackson in D and Mather in G; the service was Dr. John Clarke-Whitfeld's in E, and the Kyrie Nares in F. The anthems during the day included "Blessed be the Lord God of Israel" (Dr. Wesley) and "O Thou that tellest," from Handel's *Messiah*, the solo in which was well rendered by Master Charles Haydn Arnold. Mr. Matthew Arnold presided at the organ.

Farnworth.—On Wednesday evening, December 27, the Amateur Choral Society gave its first open meeting of the season in the Parish Church Schools. The programme included *A Song of Victory* (Ferdinand Hiller), with several part-songs and vocal solos. The Society was assisted by Mr. Kimial, of the Manchester Cathedral choir. All the items were most satisfactorily rendered, especial marks of approbation being accorded for the somewhat exacting *Song of Victory* and "Fire, fire!" (Morley), the latter unaccompanied. The audience was large and appreciative, and the Rev. J. A. Winstanley displayed much tact and skill as Conductor. Mr. Alfred Moorhouse ably accompanied the choir, and, in addition, played two original compositions for the piano with much success.

Frome.—Mr. W. Haydn Cox, Organist of Clifton Parish Church, gave a very successful Concert at the Mechanics' Hall on the 16th ult., assisted by Miss Phillips, from the Paris Conservatoire (whose admirable rendering of Gounod's song "There is a green hill," and two other solos, gave great satisfaction), Mr. A. Collard (flute), Mr. W. E. Cox (violin), and Miss Laura Cox (Piano). The Concert-giver played Chopin's Ballade in A flat on the pianoforte, and also obtained

an encore for a solo on the "Harpe Æolienne" Concert Organ. The following amateurs gave their assistance:—Vocalists: Messrs. H. Morgan, E. R. Trotman, and Julin; and, instrumentalists: Messrs. P. W. Cruttwell (horn), and W. Harrold (double bass).

Galway.—The members of the Choral Union gave their first Concert on Thursday evening, December 21, under the direction of Mr. T. H. Crowe, Organist of St. Nicholas' Cathedral. The programme consisted of popular pieces, well rendered by local amateurs and Mr. A. Bailey, of Dublin. Mr. Crowe's pianoforte solos were a feature of the evening.

Greenfield, Massachusetts.—Special religious ceremonies have been held in St. James's Church in memory of Henry Wilson, who for twenty-two years was the respected and beloved Organist of the Church. In the chancel had been erected a memorial to Mr. Wilson, in the shape of an altar, or, perhaps it might more properly be called, a reredos, of exquisite design and proportions. It was the suggestion of Mr. Melville Copeland, of Middletown, and was paid for chiefly by Hartford subscriptions. The design, like the execution of the carvings, is exquisitely fine, and in every respect admirable. The central altar panel presents a three-fold face, on a ground of clear, deep blue, bordered with delicate arabesques, and bears a medallion, rimmed with gold, showing the monogram I.H.S. in gold, and surmounted with a rayed golden crown. Below the symbolical Christian monogram is the inscription, on the central division: "To the glory of God, and in loving memory of Henry Wilson, a communicant and former Organist of this Church. Died January 8, 1878." It is supported on either side by Corinthian columns, in clusters. A Gothic gable completes this part of the design, its carved roses and emblematic circular Greek cross being notably beautiful and appropriate. The panels on either side are on bases showing the Greek Alpha and Omega, and are made to correspond, in their general character, with the central piece. They are rendered especially noticeable and attractive by bearing on golden ground Fra Angelica's angels—the one at the right hand holding the silver trumpet, while the other plays the pipes. Under the trumpet-angel is the inscription, in golden letters, "Christ the Lord is risen," with the notes in music of the opening of Mr. Wilson's beautiful composition of the text. The composer's admired "Alleluia" Chorus is represented in the inscription beneath the other angel, "The strain upraise of joy." On the right-hand wall is a mural tablet in memory of Dr. Strong, the Rector when Mr. Wilson was the Organist of St. James; and on the left a fine crayon portrait of Mr. Wilson, decorated with smilax and wreaths of roses and laurel. The musical part of the service was under the direction of Mr. Camp, the Organist, and the vocal parts were rendered by Mrs. Rogers, Miss Keeney, Miss Elliott, Miss Brooks, Messrs. Gundlach and Wander.

Greenock.—The members of the Choral Union gave a miscellaneous Concert in the Town Hall on Tuesday, December 26. The soloists were Miss E. Eborall, Miss L. Lambert, Mr. E. Batty, and a member of the society. The part-songs and choruses were well sung. Mr. D. Middleton conducted.

Hanley.—The Philharmonic Society gave a performance of *The Messiah* on the 11th ult., in the Imperial Circus, before a large and appreciative audience. The choir, numbering 300 performers, sang admirably, and an efficient band, led by Mr. F. Ward, rendered good service. The principal vocalists were Madame Marie Roze, Miss Orridge, Mr. A. Kenningham and Mr. A. McCall. Mr. F. Mountford conducted.

Hull.—A Concert, under the auspices of Mr. Holder, was given at the Artillery Barracks on the 17th ult., when a well-arranged programme was performed by Mr. De Jong's band, an interesting item being Cowen's Suite de Ballet, *The Language of the Flowers*. Mr. De Jong's flute solos were highly appreciated. Mr. Herbert Reeves was the vocalist.

Hulme.—Mons. Coutéllier still continues his Recitals, Mr. J. Greaves having introduced several good compositions during the month, the appearance of a clever young violinist—Master D. M. Greaves—being also a feature in the Concerts.——An Organ Recital was recently given at Mr. Richardson's Central Organ Works, by Mr. James Eccles, of Farnworth, on the large organ for the Congregational Church, Farnworth, Lancashire.

Kenmore, N.B.—The Annual Concert of the Choral Union took place at the Mains of Kenmore on Thursday, December 28. The programme was carefully selected and well rendered. The chief feature of the evening was Lady Breadalbane's singing of Behrend's "Clear and cool" and Moncrieff's "My heart is like a singing bird," which were warmly applauded. Miss Dunn acted as accompanist, and Mr. George H. Wormington conducted.

Leamington.—The members of the Musical Society gave a good performance of *The Messiah* on Tuesday, December 26. The solo vocalists were Miss Holcroft Jeaffreson, R.A.M., Miss Hilda Bolton, R.A.M., Mr. J. Mason and Mr. W. H. Ward. The band and chorus numbered 150 performers. Mr. Frank Spinney, F.C.O., conducted. The Musical Society announces for the year 1883 a Miscellaneous Concert in May, an Orchestral Concert in the autumn, and *Elijah* at Christmas.

Leeds.—The second annual Entertainment in aid of the funds of the Leeds Jewish Free School was given in the Assembly Rooms, New Briggate, on the 10th ult. After the performance of a comedy by Mr. F. W. Broughton, a Concert took place, in which Miss Farbstein achieved a decided success by her singing of a song by Mr. W. Booth, a local composer; Miss Harris and Mr. R. J. Westley also contributing vocal solos, which were much applauded. Mr. G. R. Waithman was an able accompanist.——Not less than 1,200 or 1,500 persons assembled in the Victoria Hall on the 13th ult. to hear Dr. Spark's musical tribute to the memory of M. Gambetta. The programme contained the Funeral March from Beethoven's Sonata in A flat; two numbers from the "Requiem" of Mozart; a new Funeral March in F minor and major, from the album of Xaver Scharwenka (Op. 43), the distinguished Prussian pianist; the Dead March from *Saul*; and a Funeral March by Mendelssohn. The company joined in singing the hymn "Brief life is here our portion," and after the air "Angels ever bright and fair" (which was encored), "Rule, Britannia," "La Marseillaise," and the National Anthem were given.

Lewes.—The services on Christmas Eve at St. Anne's Church were fully choral, and attended by large congregations. A special feature of the Evensong was the Choral Service, which took the place of a sermon, the solo parts in the carols being admirably rendered by Masters Frank Steadman and Frank Vine. On Christmas Day the musical service was also of the highest interest.

Leicester.—The Amateur Harmonic Society gave a performance of Farmer's Oratorio *Christ and His Soldiers* in the Temperance Hall on the 15th ult. The solos were well sung by Miss Blackwell, Mr. Kirby, and Mr. J. McRobie. The choruses were rendered with much effect. The solos were accompanied by Miss E. Hodgkins on the pianoforte, and the choruses by Mr. J. W. Bunney on the organ. Mr. D. J. Jackson conducted.

Leyburn.—The Wensleydale Musical Society gave a very creditable performance of Handel's *Messiah* in the Town Hall on the 12th ult. The solo vocalists were Madame Shepherd, Mrs. A. Broughton, Mr. D. S. Macdonald, and Mr. A. McCall. The orchestra was led by Mr. E. A. Haddock, the Hon. L. Powlett presided at the pianoforte, and Mr. W. Leggatt conducted.

Manchester.—On the 11th ult. Berlioz' *Faust* was performed at Mr. Hallé's Concert before a large audience. The soloists were Miss Davies, Messrs. Lloyd, Santley and Hilton.——At Mr. Cross's Central Popular Concert at the Association Hall, on the 13th ult., the attraction consisted in a competition of choirs, a prize of £7 being offered to that which the audience, by vote, adjudged the best. The competing choirs were the Alexandra Quartet Party, Hulme; the Cymric Vocal Union, Liverpool, thirty voices; the Orpheus Glee Club, Rochdale, sixteen voices; the Orpheus Quartet Party, Huddersfield; the St. Stephen's Glee Club, Salford, thirty voices; Victoria Glee Club, Burnley, thirty voices; Victoria Glee Club, Chorlton-on-Medlock, twenty voices. The prize was awarded to the Rochdale Glee Club (Mr. John Towers, of Manchester, Conductor) by 467 votes, the Huddersfield Club coming second, with 200 votes.

Newnham-on-Severn.—Miss Mary Morgan gave a Benefit Concert at the Town Hall, on Thursday evening, December 28, when she was assisted by Miss Gertrude Lewis, R.A.M., Miss Hilda Wilson (Gold Medalist, R.A.M.), Mr. John Hunt, of Gloucester, and several amateur friends, including Captain A. S. Griffiths, Captain Frowde, Mr. F. West (London), Mr. Lyon Bowley and Mr. Hubert Morse. The hall was crowded, and the Concert was a great success.

Newton Abbot.—The Society gave its first annual Concert on Tuesday the 2nd ult. before a large audience, and achieved a well deserved success. The main feature of the programme was Mozart's Twelfth Mass. The vocalists were Miss Kate Spary, Miss Marie Gane, Messrs. E. T. Morgan, and J. F. Nash, who were most efficient in their respective solos. The second part of the programme was secular, commencing with a movement from one of Haydn's Symphonies, which was executed with great spirit and delicacy by the band. The principal vocalists contributed songs, which were well received. The Mass was rendered by a numerous and well-trained chorus, under the able Conductorship of Mr. Bown, and an enlarged orchestra, with Mr. M. G. Rice as leader.

North Berwick, N.B.—The usual Christmas Services were held at St. Baldred's Church. At the special Evening Service the anthem consisted of a Christmas Cantata, illustrative of the birth of Christ, in which a quartet and two solos were well sung by members of the choir. At the full choral matins on Christmas Day the Te Deum was Tours in F, and the anthem "Behold, I bring you" (C. W. Smith). The newly appointed Organist and Choirmaster (Mr. T. S. Guyer) presided at the organ.

Oldham.—Miss Riley's Concert party visited the Co-operative Hall on the 23rd ult., Mr. Clafton officiating as accompanist.

Ottawa.—The Concert of the Philharmonic Society, at the Grand Opera House, on the 12th December, was in every respect highly successful. The choruses in *St. Cecilia's Day*, the work selected for the occasion, were admirably sung, and the solos were also efficiently rendered by Miss Denzel and Miss Kemp. The second part was miscellaneous, and contained several vocal solos, which elicited much applause. Special praise must be awarded to Mr. Oliver King, who was most enthusiastically encored after his fine performance of Chopin's Polonaise in E flat. The valuable services of Mr. Harrison as conductor and of Mrs. Harrison as accompanist also deserve acknowledgment.

Oxford.—Handel's Oratorio *The Messiah* was given by the Musical Society in the Town Hall on the 11th ult. This Society was started with the object of providing performances of Oratorio music at a low rate of admission, the prices being three shillings, two shillings, and one shilling a seat; and the attendances have proved the existence of a want which the members may congratulate themselves upon having supplied. The performers on this occasion consisted of about 300; the band, which was a full one, being led by Mr. J. G. Slapoffski with considerable ability. Mr. R. Horsley conducted the Oratorio; and great credit is due to him for the admirable manner in which he has trained the choir. The principal vocalists were Miss Fraser Brunner, Miss Eliza Thomas, Mr. A. L. Fryer, and Mr. Charles Bonell, all of whom were thoroughly efficient.

Pontefract.—On Friday evening, the 19th ult., the members of the Choral Society—Conductor, Mr. Young, of Wakefield, and accompanist, Mr. Gledhill—gave a Concert in the new Town Hall, before a large audience. The first part of the programme consisted of H. Smart's Cantata, *The Bride of Dunkerron*, the characters of the Sea Maiden, Dunkerron, and the Sea King being taken by Miss Nellie Moxon, the Rev. T. W. Stephenson and Dr. Schofield. The second part comprised glees by the Society, and songs, duets, &c., by the individual members.

Salisbury.—A Concert was given by the Voluntary Choir of St. Thomas's Church, in the Schoolroom, on the 22nd ult., and was in every respect successful. The choir sang the part-songs "All is still" (Macfarren), "What bells are those?" (Richards), and "Sweet and low" (Barnby) with good effect. The band contributed the Overtures "Sij'étais roi" and "Italiana," *Mignon* Gavotte, &c.; and songs were sung by members of the choir and by ladies in the parish. The proceeds were given to the Church Restoration Fund. Mr. Augustus Aylward, the Organist of the Church, conducted.

Sevenoaks.—The first Concert of the St. John's Choral Society, whose formation dates only from October last, took place at the St. John's Room, on Wednesday, the 18th ult., with much success. The very satisfactory result of this performance is fairly acknowledged to be due to the careful and conscientious instruction given by the popular Musical Director, Mr. G. E. Blunden, Organist and Choirmaster of St. Mary's Church, Brookfield, Highgate, and formerly of Sevenoaks Parish Church. The choir now numbers seventy-seven voices.

Shifnal.—Mr. J. Marsh, on his retirement from the duties of Organist and Choirmaster at the Parish Church, was presented by Mr. J. E. Cheadle, a member of the Choir, with a handsome silver watch and chain to match, as a token of esteem and appreciation of his general urbanity and musical ability. Mr. Marsh had held this office only three months.

Spilsby.—Miss Rose, assisted by friends, gave a Concert on December 27, and another on December 28, at St. James's School, both of which were highly successful. At the first, Aspa's Cantata *The Gipsies*, and at the second, Rogers's Comic Cantata, *Jack and the Beanstalk*, were well rendered, the second part of the programmes being miscellaneous.

Steyning.—A meeting was held at the National Schoolroom on Monday evening, the 15th ult., to take into consideration the desirability of forming a Choral Society for Steyning. Mr. W. P. Breach, one of the churchwardens, was voted to the chair. In opening the meeting he spoke in high terms of the way in which Mr. H. Rowell, the Organist of the Church, had improved the service, and he was sure that under his (Mr. Rowell's) superintendence they could get together as good a society as could be found in the country. He called attention to the fact that the subscription was only five shillings for the season. This amount was paid at once by all present.

Stoke-by-Nayland.—A Concert in aid of the fund for the enlargement of Leavenheath Church was given in the Schoolroom on the 15th ult. The principal vocalists were Miss Baker, Miss Sanders, Mrs. Brewster, Miss Farr, Miss K. Lingham, the Rev. G. Langley, Mr. Mortimer, Mr. Worters and Mr. Hogger. Instrumental solos were also contributed with much success by Herr Waldau (violin) and Mr. Mortimer (flute and piccolo). There was a large and highly appreciative audience.

Stowmarket.—A Concert was given by the members of the Musical Society in the Institute Hall on the 9th ult. The programme included several songs by the Conductor, Mr. E. A. Sydenham, which were warmly applauded. The soloists were Miss Gould, Mr. Haines and Mr. Frederick Pattle (vocalists), Mrs. Henry (piano) and Dr. Henry (violin).

Tenby.—Handel's Oratorio *Judas Maccabæus* was very successfully performed by the Musical Society on December 28, under the direction of Mr. W. Terence Jenkins, Organist of the Parish Church. The solos were well rendered by the following artists: Madame Clara Suter, Miss Emily Dones, Mr. Chas. Fredericks, and Mr. Daniel Harrison. The Society had the assistance of an orchestra, which was highly appreciated, as this was the first time an Oratorio had been given in Tenby with full band.——On the 15th ult. Messrs. Gilbert and Sullivan's comic opera, *H.M.S. Pinafore*, was produced with much success by local amateurs, also under the direction of Mr. W. T. Jenkins.

Thirsk.—A very successful Concert was given on December 27, when a miscellaneous programme was excellently rendered. The artists were Mrs. Charles Clark, Miss Marie Rigg, Mr. Thompson and Mr. Cass. Miss Porter presided at the piano, and accompanied very judiciously.

Wellingborough.—On Thursday evening, December 28, the annual performance of *The Messiah* was given in the Congregational Church by the choir and band, numbering 100 performers. The soloists were Miss James, Mrs. Huchson, Mr. Alfred Kenningham, Mr. R. De Lacy, and Mr. Ekins. Mr. Wildsmith presided at the organ, Mr. Patenall led the band, and Mr. W. J. Lamb (Organist of the church) conducted. The building was well filled with an appreciative audience.

Wellington, Somerset.—Mr. Toms's Concert, on the 12th ult., at the Masonic Hall, was as successful as any of those he has annually given, a well-arranged programme being excellently rendered throughout. The vocalists were Madame Osborne Williams, Mr. Dyved Lewis, and Mr. Arthur Grimshaw, the concert-giver being ably assisted in the instrumental department by two of his sons, Mr. E. J. K. Toms (piano and violoncello) and Mr. W. J. K. Toms (violin). Mr. Toms's harmonium solo, "Reminiscences of Scotland," and the pianoforte and violin solos of his sons were conspicuous features in the selection.

West Hartlepool.—The Philharmonic Society's Concert on December 28 was a very great success in every respect. Van Bree's *St. Cecilia's Day* was performed with full band and chorus, the solo parts being well rendered by Madame Laura Smart. The second part of the programme was miscellaneous, the principal performers being Madame Smart, Mr. J. Thompson, Mr. Warner (concertina), Mr. Hodgson (violin), Mr. Stephenson (organ), and Miss F. Kitching (pianoforte). Mr. J. H. Lewis, F.G.S., conducted.

West Vale, Halifax.—On the 11th ult. the members of the Choral Society gave selections from *The Messiah* and *Jonah*, a Cantata by Dr. Roberts, of Oxford. The vocalists were Mrs. Charles Clark, Miss Lily Parratt, Mr. T. Buckland and Mr. J. Nutton, who were most successful. The choruses were excellently rendered. There was a large audience.

Wimbledon.—The Musical Society gave its ninth Concert on the 17th ult. in the Drill Hall. The programme comprised Mendelssohn's *Athalie* (which was admirably performed, the solos being rendered with much effect by Miss Alice Parry, Miss Whitehead, and Mrs. Dean), Beethoven's *Prometheus* Overture, Schubert's *Rosamünde* music, a new March (Masonic), by Boucher, which created a marked impression; and a miscellaneous selection.

Winnipeg, Manitoba.—The first Concert of the Oratorio Society was given on December 11 at Wesley Hall, when Haydn's *Creation* was performed before a large and appreciative audience. The principal vocalists—Mrs. Whitehead, Miss Millie Read, Messrs. J. W. Jowett, G. H. Holland, W. A. Peters, and F. W. Barrett—were thoroughly efficient, and the chorus singing excellent throughout. The accompaniments were skilfully played on the organ by Dr. Maclagan.

Wolverhampton.—A very successful performance of *The Messiah* was given by the Festival Choral Society on December 28, the principal vocalists being Miss Clara Samuell, Miss Emilie Lloyd, Mr. Harper Kearton, and Signor Foli. The choir and band numbered 300, and the rendering of the choruses throughout proved that the utmost care had been bestowed upon their preparation. Dr. C. S. Heap conducted with his usual efficiency; and the band was led by Mr. Abbott.

Organ Appointments.—Mr. J. J. Marsh, Organist and Sub-Choirmaster to the Church of St. Mary and All Saints, New Walsingham, Norfolk.—Mr. William Sanderson, Organist and Choirmaster to the Parish Church, Erith, Kent.—Mr. Ch. J. Hunt, A.Mus.T.C.L., Organist and Choirmaster to St. Andrew's Church, Ramsbottom.—Mr. George Young, to the Parish Church, Hartlepool.—Mr. F. Treverton, Organist and Choirmaster to the General Baptist Church, Bethnal Green Road, London.—Mr. Arthur F. Adcock, to St. Mary's Parish Church, Battersea, S.W.—Mr. Samuel Moore, to St. Michael's, Islington, N.—Mr. E. Burritt Lane, L. Mus.T.C.L, to Holy Trinity, Twickenham.—Mr. H. C. Layton, Organist and Choirmaster to the Pro-Cathedral, Clifton.—Mr. P. A. Strickland, A.C.O., Organist and Choirmaster to St. Lawrence Church, Pudsey, and Conductor of the Pudsey Choral Union.—Mr. Charles Titmous, to St. Paul's, Mill Hill, N.W.—Mr. C. F. Thompson, Assistant Organist to St. Luke's, West Holloway, N.

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No. 481

THE MUSICAL TIMES

Price 3d.

MARCH 1, 1883

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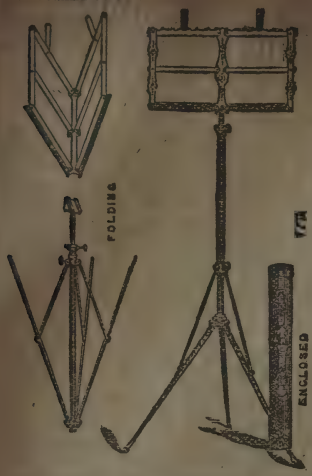

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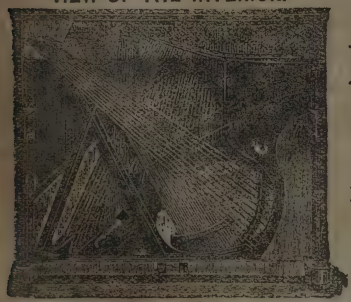

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THE LONDON MUSICAL SOCIETY.
President:
H.R.H. Prince LEOPOLD, Duke of ALBANY, K.G.
CONDUCTOR—MR. BARNBY.
ST. JAMES'S HALL, SATURDAY EVENING, MARCH 10, at 8.30. The Programme will include: STABAT MATER (for Soli, Chorus, and Orchestra), Anton Dvorák (first time in England); Madame Howitz, Madame Isabel Fassett, Mr. Cummings, Mr. Frederic King. Concerto in A minor, E. Grieg; Solo Pianoforte, Herr Max Laistner. "Manfred," Schumann. Stalls and Balcony, Seven Shillings. Admission, Two Shillings. Tickets may be had of Messrs. Novello, Ewer and Co., 1, Berners Street, W.; the usual Agents; and of Mr. Austin, St. James's Hall.

HERR MAX LAISTNER will play A. GRIEG'S PIANOFORTE CONCERTO in A minor at the London Musical Society's Concert, on SATURDAY EVENING, March 10.

BOW AND BROMLEY INSTITUTE CHOIR will perform, on TUESDAY, March 6,
THE REDEMPTION
By CHAS. GOUNOD.
MISS ANNA WILLIAMS, MRS. BRADSHAWE McKAY,
MR. SHAKESPEARE, MR. ARTHUR OSWALD.
Full Orchestra of Fifty; Leader, Mr. W. FRYE PARKER.
Organ, Mr. CARDER.
Conductor, Mr. W. G. McNAUGHT, A.R.A.M.
All seats are sold. No money can be taken at the doors.
The Choir will perform THE MESSIAH on GOOD FRIDAY and THE CREATION on April 23.

STAMFORD HILL CONGREGATIONAL CHURCH.—MESSIAH, WEDNESDAY, March 21, at 7.30 p.m. Miss Mary Beare, Miss Eliza Thomas, Mr. Alfred Kenningham, and Mr. Thomas Kempton. Organist, Mr. Fountain Meen. Conductor, Mr. O. Notcutt. Admission, One Shilling. A few reserved seats, at 2s. each, to be obtained from the Secretary, Mr. R. Forsaith, 3, Lordship Terrace, Stoke Newington. Tickets to be obtained of Messrs. Novello, Ewer and Co., 80 & 81, Queen Street, E.C.; Messrs. Cramer and Co., Moorgate Street, City; Messrs. Agate and Pritchard, Church Street, Stoke Newington; Mr. Coventry, 400, Mare Street, Hackney; and Burr's Library, High Street, Stoke Newington.

HANDEL'S MESSIAH, on GOOD FRIDAY, 1883, will be given with full band and chorus—Conductor, Mr. G. Day Winter; Organist, Mr. Duncan Callow—at the Great Assembly Hall, Mile End Road, E., in aid of the Funds of the Tower Hamlets Mission. Ladies and gentlemen willing to assist as chorus-singers will oblige by sending name and address to Frederick G. Cole, Hon. Sec., 31, Mile End Road, E. Good altos and tenors especially wanted.

TO MUSICAL AMATEURS.—The ORPHEUS SOCIETY hold friendly meetings, bi-monthly, at the Athenæum, Camden Road, N., for the performance of VOCAL and INSTRUMENTAL MUSIC. The members contribute solos and also, if desirous, assist in concerted music. Concerts are given during the season. Ladies and gentlemen who may wish to take part in these musical gatherings are requested to apply to the Honorary Secretary, when full particulars will be given. Lovers of classical music are especially welcome. William J. Mawby, Hon. Sec., 6, Lorne Road, Finsbury Park, N.

MUSICAL ASSOCIATION, 27, Harley Street, W. On MONDAY, March 5, at 5 o'clock, JAMES TURPIN, Esq., Mus.B., Cantab., will read a Paper "On some Practical Bearings of the study of Acoustics upon Music as an Art."
JAMES HIGGS, Hon. Sec.
9, Torrington Square, W.C.

CECILIAN MUSICAL SOCIETY.—The SECOND CONCERT of the Season will take place at the New Town Hall, Mare Street, Hackney, on THURSDAY, March 1, 1883, at 8 o'clock. The programme will include A. C. Mackenzie's Cantata "The Bride" and a selection of part and miscellaneous music. Conductor, Signor A. de Barâthy. Tickets to be obtained of Messrs. Agate and Pritchard, 68, Gracechurch Street, E.C., and Church Street, Stoke Newington, N.; and of the Hon. Sec., Mr. D. M. Gane, St. James's Lodge, Clapton.

TWO LEADING BOYS WANTED for a Church in a northern suburb (two services on Sunday and weekly practice). Must possess good voices and have fair knowledge of church music. Salary, £6. Address, Musicus, 3, Mount Pleasant Villas, Upper Holloway, N.

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MUSICAL COMPETITION.

PRIZE—FIVE GUINEAS.

The Council of the Hibernian Band of Hope Union hereby announce their intention to offer a Prize of £5 5s. for the most approved musical composition adapted to specially written verses by Mrs. Nannie Power O'Donoghue, copies of which may be had by sending stamped envelope to Hibernian Band of Hope Union Office, Lower Abbey Street, Dublin.

CONDITIONS.

1. The music must not have been previously published, and the composition for which the prize shall be awarded to become the property of the Hibernian Band of Hope Union.
2. Pieces for Competition, together with Entrance Fee, should reach the Hibernian Band of Hope Union Office, Christian Union Buildings, Lower Abbey Street, Dublin, addressed to the Secretary, not later than Tuesday, May 15.
3. Each Composition to be signed with a motto; the name and address to be supplied in a sealed envelope, bearing the motto on the outside.
4. Entrance Fee, Five Shillings each.

It is intended to have the Prize Composition rendered at the next annual fête promoted by the Hibernian Band of Hope Union, to be held in June, 1883. The names of the Adjudicators will be announced in the *Musical Times* for April.
JAMES SEARSON, Secretary,
Hibernian Band of Hope Union.

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A PRIZE OF FIFTY POUNDS
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written especially for the forthcoming meeting at Cardiff in August next.
The performance of the work not to exceed 40 minutes. Compositions to be sent in by May 15, 1883. Copies of the Libretto to be had on application to the Secretary, to whom the compositions must be posted.
DAVID EVANS, Secretary,
Bank Chambers, Cardiff.

AMATEUR OPERATIC SOCIETY.—An experienced Conductor is forming a Society of Vocalists and Instrumentalists in London. For terms, &c., address, Q., Horncastle's, 61, Cheapside.

ALTO WANTED for the Choir of Bedford Chapel, Bloomsbury. Stipend, £15. He must read fairly at sight. Address, the Organist, stating experience.

DERBY SCHOOL.—TWO CHORISTERSHIPS, each of the value of £40 per annum. Candidates must have good Treble Voices, and be able to read music. For further particulars, apply to W. L. Dodd, Esq., Choirmaster, The School, Derby.

WANTED a tall, active YOUNG WOMAN, to Train as Nurse. Treble singer preferred. Wages commence at £14, rising to £20, with board, &c., and uniform dresses. Apply to Superintendent, Bristol Lunatic Asylum, Stapleton.

CHORAL SCHOLARSHIP (TENOR VOICE), King's College, Cambridge.—There will be a competition for the above Scholarship, of the value of £90 a year for three years, on March 15, 1883. Candidates must be not more than twenty-five years of age. Besides proficiency in music, a knowledge of elementary classics and mathematics will be required. Testimonials as to character and musical ability should be sent on or before March 3, to the Senior Dean, King's College, Cambridge, from whom further information may be obtained.

TENOR SINGER WANTED (who can read music) for a large and handsome Church near Belgrave Square (not Ritualistic). As the congregation has to be worked up, and a Tenor Singer is only required for the two Sunday services, a small stipend is offered for the present. Address, L. M. N., Belgravia, at Bolton's Library, Knightsbridge, S.W.

YORK MINSTER.—There is a VACANCY in the Choir for a BASS (basso profondo). Salary, £85 per annum. Candidates should be communicants of the Church of England and well acquainted with Cathedral music. The railway expenses of those candidates who present themselves, possessing legitimate bass voices, will be defrayed. Apply, with copies of testimonials, on or before Friday, March 9, to W. H. Garland, Mus. Bac., Oxon., The Minster.

PROFESSIONAL NOTICES.

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Oratorio and Ballad Concerts, 32, Hunter's Lane, Birmingham.

MISS E. A. BLACKBURN (Soprano).
For Oratorios, Concerts, &c., 30, Woodview Terrace, Manningham, Yorks.

MADAME NELLIE CAVE (Soprano).
For Concerts, &c., permanent address, 98, Barnsbury Road, N.

MADAME CARINA CLELLAND (Soprano).
For Concerts, Oratorios and Grand Opera, address, 15, Athol Road, Manningham, Bradford, Yorkshire.

MISS MARIE COPE (Soprano).
For Oratorios, Concerts, Lessons, 167, New Cross Road, London, S.E.

MISS COSFORD (Soprano).
(Pupil of W. H. Cummings, Esq.)
For Oratorios, Concerts, &c., address, 19, Maple Street, Northampton.

MRS. CHARLES EDWARDS (Soprano).
For Concerts, Oratorios, &c., address, 60, High Holborn, W.

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Of the St. George's Hall and Covent Garden Promenade Concerts, London.
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MISS GINA FITZGERALD (Soprano).
For Oratorios, Concerts, &c., address, 73, Netherwood Road, West Kensington Park, W.

MISS FUSSELLE (Soprano)
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MISS BESSIE HOLT, R.A.M. (Soprano)
(Of the London, Manchester, and Newcastle Concerts).
Engaged: Rawtenstall, March 2; Bacup ("Judas Maccabæus"), March 8; Dewsbury (Ballad Concert), March 10; Burslem, March 13; Liverpool, March 17; Chapeltown, Sheffield ("Judas Maccabæus"), March 19; Todmorden, March 23.
Address, Rawtenstall, Manchester.

MISS LIZZIE HONEYBONE (Soprano),
For Ballad and Oratorio Concerts. Address, Bridlesmith Gate, Nottingham.

MISS CLARA MARNI, R.A.M. (Soprano).
For Oratorios, Dinners, and Miscellaneous Concerts.
Address, 32, Stoke Newington Green, London, N.

MISS EMILY MARSHALL (Soprano)
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For Oratorios, Concerts, &c., address, Newbegin, Malton, Yorkshire.

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MRS. ALFRED J. SUTTON (Soprano)
Is open to engagements for Concerts and Oratorios.
54, Duchess Road, Edgbaston, Birmingham.

MISS ELLIS WALTON (Soprano).
For Concerts, Oratorios, &c., 19, Gordon Street, Gordon Square, W.C.
(Has testimonial from Madame Louisa Pyne.)

MISS LILY MARSHALL-WARD (Soprano).
MISS JESSIE MARSHALL-WARD (Contralto).
For Oratorios, Concerts, &c., address, 80, Addison Street, Nottingham.
Long Eaton, March 12; Uttoxeter, March 16 ("Elijah").

MADAME CLARA WEST (Soprano).
MISS LOTTIE WEST (Contralto).
For Oratorios, Cantatas, Vocal Duets, Ballads, &c., Beethoven Villa, King Edward Road, Hackney.

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For Concerts, Oratorios, Dinners, Lessons, &c., 68, Park Walk, Fulham Road, S.W.

MISS ELIZA THOMAS (Contralto)
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Engaged: January 11, Oxford ("Messiah"); 27, Lincoln (Ballads); 31, Luton ("Holy City"); February 6, Louth ("Messiah"), third engagement; 7, Foresters' Hall; 14, Luton, ("Elijah"); 27, Stockton-on-Tees ("Elijah"); March 21, Stamford Hill ("Messiah"), second engagement; 28, Luton (Ballads); Knaresboro' ("Rose Maiden") third engagement; April 5, Shrewsbury ("Judas Maccabæus").—49, Upper George Street, Bryanston Square, W.

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MISS JULIA JONES (Soprano) begs to announce her CHANGE of RESIDENCE to 149, Bridge Road, Battersea, London, S.W., where all communications respecting Engagements for Oratorios, Concerts, &c., should be addressed.

MADAME LAURA SMART (Soprano) requests that all communications respecting ENGAGEMENTS for Oratorio or Ballad Concerts be addressed 28, Church Street, Liverpool.

MISS JEANIE ROSSE (Contralto) begs to announce that she has REMOVED from Fairmead Lodge, Holloway, and requests that in future all communications may be addressed to 14, George Street, Manchester Square, W.

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

MARCH 1, 1883.

RICHARD WAGNER.

By the time these lines reach the eye of our readers the excitement of the event which called them forth will have calmed down, and Wagnerian art, apart from Wagner, will we trust receive candid and impartial criticism. The brief telegram from Venice, dated February 13, announcing that "Richard Wagner, the celebrated composer, died here at four o'clock this afternoon," caused a sensation such as we have rarely witnessed; for the mournful news at once suspended even the semblance of antagonism, and those who had been ranged for years on opposite sides in the great Wagner controversy agreed to meet as brothers in the art which they mutually loved, and do homage to one who had so long and steadfastly fought for a faith which he held it a sacred duty to enforce. Richard Wagner was, in the truest sense of the word a hero, for he set himself a task which, in spite of bitter opposition, he bravely worked out; and those who may judge him as he sometimes mercilessly judged others, must remember that in his stern and unyielding nature lay the real secret of his success. As a boy he resented control, and as a man he despised it: growing with his growth, and strengthening with his strength, his theories, at first crude and vague, gradually took form and expanded even beyond their applicability to the art with which he most sympathised. The work which drew attention to his views, "Oper und Drama," was at first read as an exposition of the convictions of one who regarded the subject more from a philosophical than a musical point of view; and few at that time imagined that he would uncompromisingly put into action a theory of opera which should aim at revolutionising the works which had for years been accepted by the musical public. But those who reasoned thus knew but little of the man who was destined, by his indomitable perseverance, not only to show to the world that lyrical works of the highest class could be moulded upon the plan he so eloquently expounded, but that he could raise up a host of adherents to his cause who would preach his doctrines, and, enlisting under the banner of this new Prophet, attempt to drive believers in the old faith from the field. In his early opera, "Rienzi," we see but little of that tendency to revolt against the form of the lyric drama then in vogue; but, in justice to the composer, it must be conceded that in this work he purposely wrote for the people rather than for himself, in the hope of obtaining a position which might enable him to introduce his reforms gradually. But the "Flying Dutchman" revealed Wagner in his true light, for here we find a powerful drama primarily asserting itself, the music to which seems to grow spontaneously from the action, and accompanied by scenery which aids, without overpowering, the general effect of the work. "Tannhäuser"—another step in advance—experienced a fate which would have deterred a less sanguine man from pursuing a theory which could scarcely find favour with audiences nurtured upon works diametrically opposed to these principles. Accustomed to opposition, however, Wagner seemed strengthened rather than weakened in the practical advocacy of his theories; and, although goaded, no doubt by such opposition into the use of invectives, which may perhaps have done something towards injuring his cause, he rose once more, after a brief rest, and in "Lohengrin" reasserted with renewed vigour the tenets of the belief which he was resolved to uphold as long as he had power to wield a pen. Wagner's reception in Paris was, as might be expected, most dispiriting on each visit; and the thanks of all admirers of the composer are indeed due to the King of Bavaria (with all his eccentricities, an ardent advocate of Wagner's theories as shown in his operas) who invited him to Munich, where a performance of his "Tristan und Isolde" rewarded him for much of his disappointment. His Bayreuth triumphs are well known to all our readers; and if his "Ring des Nibelungen," when brought to England, divided the lovers of the lyric drama into two factions, it must be remembered that party feeling on the merits of his works had already run somewhat high, and also that the advent of his compositions was accompanied with an invasion of German music and German singers which threatened for the moment to annihilate those national institutions which had been so long supported by the best patrons of the art. "Parsifal," which embodies the latest phase of Wagnerian art, has not yet been brought to judgment in this country; but it may reasonably be supposed that not only the music but the nature of the libretto would be fatal, at least for some time, to its due appreciation.

During the life of Wagner it was difficult indeed to gauge the real value of his contributions to musical art. The worker was so identified with his work that it seemed almost necessary to

combat his theories before a listener dared to admit that he became wearied of his music. True it is that few could dispute the justice of his premises, but it might be just possible to disagree with his deductions from them. In "Oper und Drama," views are promulgated by no means new, for Gluck had advanced most of them before him; but they are so excellently supported that the reader feels under the influence of a mighty power, and awakens not from the spell until he finds that the inflexible carrying out of these views leads to the abandonment of that form which in the lyrical works that have grown into his affections for years, constituted the greatest charm. A picture-gallery, for example, contains paintings, each of which individually engages our attention, and the merit of which can be recalled after leaving it; but Wagner's Operas are like a panorama, which passes rapidly before us, dazzling our senses for a minute with artistic beauty, yet leaving only the impression of a longing for the power of concentrating our enjoyment upon some definite portion of the work. It may be asserted that if the theory is true, the reduction of the theory to practice must be equally so; but theories in art should be spoken only through an artist's works, in proof of which we may say that Beethoven—who first inspired Wagner with a consciousness of the real power of music—prefaced his immortal compositions with no announcement of the true mission of the art he so ennobled.

We have no desire here to do more than direct attention to what may be considered the vulnerable points in the teachings of a master who has drawn converts from all countries, and whose name—however we may differ in the value of his theories—will live in the annals of art, even more honoured perhaps as music grows to its true position in the world. Had he lived to multiply operas founded upon the model of "Parsifal," we cannot now say whether he would have strengthened or weakened the cause he had at heart; but the legacy he has bequeathed to us will sufficiently attest how a great artist can work, even when he has to create, rather than to appeal to, an audience capable of rightly judging the result of his efforts.

As our readers will doubtless be glad to become acquainted with the life of a man who has absorbed so much attention amongst artists for so many years, we quote a memoir of the composer from *The Musical Review*, written by one thoroughly conversant with the facts of his career:—

"Wilhelm Richard Wagner, who died at Venice on February 13, was born May 22, 1813, at Leipzig, where his father held a small municipal appointment. After his death, which took place in the same year as the composer's birth, the widow married L. Geyer, an actor, and afterwards a portrait-painter of some merit. He, however, also died before the composer had finished his seventh year. We know little of his influence on his stepson. It seems that to some extent he recognised in the small boy artistic talent of some kind, and wanted to make him a painter, but Wagner proved an awkward pupil. At this time he used to practice by the ear little tunes on the piano, and it is said that, hearing him one day engaged in this manner, his stepfather remarked to the mother, in the weak voice of an almost dying man, 'Do you think he has talent for music?' After Geyer had died, Wagner tells us, his twice-widowed mother came into the nursery to repeat to each of the children the father's parting words. To himself she said, 'He wanted to make something of you.' 'For a long time afterwards,' Wagner adds, 'I used to imagine that something would become of me.'

"However, the idea of bringing him up as a musician, if ever seriously entertained, was soon abandoned. He was sent to an excellent day-school, the Kreuzschule at Dresden, and received only occasional pianoforte lessons from his private Latin master. His progress in that noble art seems to have been anything but satisfactory. Instead of practising scales and other useful digital exercises, he loved to hammer away at overtures and symphonies with a most abominable fingering of his own. After a short time his master gave him up as hopeless. 'He was right,' Wagner says; 'I have never learned to play the piano in all my life.' The truth is that he, the great virtuoso of the orchestra, looked down on that supplementary instrument with some disdain.

"His first attempts at original production date from a very early period. They were not of a musical but of a poetic kind. At the age of eleven we find him pondering over the plan of a gigantic drama, conceived in the spirit of Shakespeare, but intended to far outdo the tragic pathos of that master-mind. Wagner describes his tragedy as a kind of compound of 'Hamlet' and 'Lear.' 'The design,' he says, 'was grand in the extreme. Forty-two people died in the course of the piece, and I was obliged to let most of them reappear as ghosts in the last acts, for want of living characters.' The piece, doubtless, was quite as ridiculous as this humorous self-criticism implies, but it nevertheless indicates in its embryonic stage that Titanic struggle for the utmost expansion of artistic forms which characterises the whole of Wagner's career. It proved important for his development in another respect. Not long after his play was finished he became acquainted with Beethoven's works, which excited his impressionable youthful mind to the utmost. His witnessing a performance of that master's music to Goethe's 'Egmont' may be considered as the decisive turning-point in Wagner's life, for it filled him with emulative zeal to supply his own tragedy with a musical accompaniment of equal grandeur—a bold resolve certainly in one who had yet to learn the rudiments of musical art, but again indicative of that indomitable courage and energy which conquers at last. He now saw himself compelled to make some preparatory theo-

retical studies; the first difficulties of thorough bass and harmony once bravely encountered and overcome impelled him to attack new problems; his attention became rivetted, his genius roused; he had imperceptibly grown into a musician. We, of course, do not wish to assert that by some miraculous process he acquired the mechanical part of the most difficult of arts, without a good deal of previous study. On the contrary, he had to combine his fugues and puzzle out his counterpoint in exactly the same manner as lesser mortals are wont to do. Indeed, his struggle with merely formal difficulties seems to have been not an easy one. Patience and quiet application were wanting. His master could do nothing with such a pupil, and fairly put him down as a dunce, in musical matters at least; his family was in despair; only his own courage remained undaunted. He began writing overtures on a grand scale for the full orchestra, one of which—the 'climax of his nonsensicalities,' as he himself calls it—was actually performed in public, but excited only irrepressible hilarity on the part of the audience, greatly to the mortification of the aspiring young genius. This was his first period of 'storm and stress,' to use Carlyle's words; everything was seething and bubbling. But soon the waters began to clear; his first disappointment cured him of his vanity: he began to see the necessity of theoretical knowledge, and a course of serious study under Cantor Weinlig resulted, as that excellent teacher expressed it, in Wagner's independence of formal fetters. But more than any living master could teach him Wagner learned in his intercourse with the great dead. The well-known Heinrich Dorn, at that time a friend, now the bitterest enemy, of Wagner, has described the young student's passionate, not to say violent, enthusiasm for Beethoven's works. 'I am doubtful,' he writes, 'whether there ever has been a young musician more familiar with the works of Beethoven than Wagner was at eighteen. He possessed most of the master's overtures and large instrumental scores in copies made by himself: he went to bed with the sonatas, and rose again with the quartets. He sang the songs and whistled the concerti, for with the playing he could not get on very well. In brief, there was a regular *furor Teutonicus*, which, combined with considerable scientific culture and a peculiar activity of the mind, promised powerful shoots.'

"Beethoven was thus the loadstar of Wagner's early aspirations, and well had it been for him had he never swerved from it. But he had still to pass through many errors before, cleansed in the fire of adversity, he could return to the original purity of its aims.

"The surroundings in which we next discover Wagner seem certainly anything but suited to a Beethoven enthusiast. To meet the exigencies of life, he had now to look for a more lucrative employment of his time than penning eccentric and inexecutable compositions; and the conductorship of a small operatic troupe at Magdeburg being offered to him, he accepted the position, the more eagerly as the unconventional ease of theatrical life tallied but too well with the bias of his nature. Neither were his artistic duties of a very elevated kind. He had chiefly to conduct the light productions of the French and Italian stages, then so much *en vogue* in Germany, and he himself confesses his childish joy in letting the orchestra 'bang away,' after a fashion, to right and left of his conductor's desk. His own productions during this period distinctly show the signs of the atmosphere in which he moved. We will not encumber the reader's memory with the titles of several operas and numerous *pièces d'occasion* which owe their origin to this time of pre-historic chaos. They were written for ephemeral applause, and without any conscientious scruples as to the artistic purity of their effects. But this abandonment of principle, fortunately, did not meet with its desired reward; only one of Wagner's operas saw the light of the stage, and, owing to insufficient rehearsals and an accumulation of other unfavourable circumstances, proved a failure. We repeat that, upon the whole, this ill-luck must be considered a decidedly favourable circumstance. It may certainly be presumed that sooner or later his higher nature would have impelled him to leave the fleshpots of easy success for the toilsome desert-paths of ideal aims; but when or how this exodus might have taken place nobody can tell. As it was, the cares and troubles of his narrow sphere of action soon became intolerable to him. The small emoluments of his office were wholly insufficient to supply the demands of his refined, luxurious taste; and when, in a spirit of obstinate recklessness, he resolved upon marrying an actress, the exigencies of married life further entrammelled his already straitened circumstances. In addition to his domestic discomfort, he soon began to loathe the professional jealousies and intrigues which, combined with an utter want of artistic spirit, characterised the society in which his duties compelled him to mix.

"He felt that something must be done to save himself from this sea of miseries, and the step he took, in consequence, was quite in keeping with the undauntable energy of his nature. He resolved to write a great dramatic work, and, in order to preclude the possibility of his longer remaining in the narrow sphere of provincial stage life, he fixed upon a subject, the appropriate treatment of which would require an amount of scenic splendour such as only the largest stages in Europe would have at their disposal. Rienzi, the last Tribune, was chosen as the hero of his opera, and to Paris, at that time the musical, as well as the social centre of civilised Europe, the composer looked for a stage and a public.

"It is evident, neither does Wagner try to conceal it, that the chief purpose aimed at in 'Rienzi' was to obtain the applause of the multitude. From a psychological point of view it, therefore, scarcely marks a step in advance, and, indeed, abounds with concessions of artistic consciousness to the taste of the vulgar. But, amidst the platitudes of ordinary stage effects, we distinctly see, in the score of 'Rienzi,' the action of a tremendous dramatic force, scarcely conscious, as yet, and clogged with earthy encumbrances, but capable of growth and purification. Wagner wrote the poetry and finished the music of the first two acts of 'Rienzi' at Riga, where he had conducted the opera for some time. In the summer of 1839 he embarked in a sailing vessel

bound for London, on his way to Paris. The voyage lasted more than three weeks. Three times they were caught in terrific storms, and on one occasion the captain had to seek shelter in a Norwegian harbour. Wagner's imagination was deeply struck with the wonders and terrors of the deep, and the impressions thus received he was soon to embody in a work to which we shall have to return. In the September of the same year he arrived at Paris, supplied by Meyerbeer with introductions to theatrical managers and full of sanguine expectations. One slightly shudders in thinking of the possible consequences which a great Paris success might have had on Wagner's further career. Perhaps he might have been content to share with Meyerbeer, Rossini, and Halévy the lucrative laurels of a European reputation; but fortune, unlike herself, proved constant to him in her unkindness; all his attempts at obtaining publicity for his works were frustrated, and, to save himself from actual starvation, he had to go through the most degrading stages of musical slavery, such as arranging tunes from popular operas for the cornet-à-piston.

"Again the tide of despair was rising higher and higher—again something must be done and was done by Wagner to stem its destructive progress; but in what he did, and how he did it, we see the process of purification which his artistic character had undergone during this second trial of 'hope deferred.' 'Rienzi,' as we said before, was written entirely with a view to outward success, to which the higher demands of art were to a great extent sacrificed; in the work which Wagner now began he scarcely hoped, nor even wished, for this success. It was conceived and written entirely to supply a demand of his own nature—the demand, that is, of pouring out the anxieties and toilings of his soul in his song. In this way music gave him help and comfort in his supreme need. The work we are referring to is 'The Flying Dutchman.' It was conceived during the eventful voyage to London; the music was written at Meudon, where Wagner had retired from Paris in the spring of 1841.

"'Rienzi,' finished in November, 1840, concludes the first period of Wagner's career. It was the time of his violent struggle for notoriety and self-assertion, without regard to the artistic purity of the means applied. The mode of his expression was confined to the forms of the French grand opera as established by Spontini, Meyerbeer, and others; hence this period may be described as his *operatic* period. With 'The Flying Dutchman' Wagner enters a new stage of development. Henceforth he disregards the requirements of vulgar taste, or tastelessness. His works become the immediate effusion of his poetical inspiration, to which the forms of absolute music have gradually to give way. Ultimately he throws the whole apparatus of the opera, with its empty display of vocal skill and scenic *spectacle*, overboard. Even the name becomes odious to him; his new creations are termed 'Music-dramas.' For the full appreciation of his vast schemes he looks to those to come rather than to the living generation. Hence the *sobriquet*—invented by his adversaries and adopted by him—'The Music of the Future.' In 'The Flying Dutchman' these new tendencies appear as yet in an all but embryonic state; only one circumstance we will point out in connection with the subject. Wagner's adversaries boldly assert that his reformatory deeds were the result of previous deliberate speculation, although the comparative dates of his dramatic and his theoretical works clearly prove the contrary. If a further proof of the spontaneity of his efforts were required, his mode of conceiving 'The Flying Dutchman' would furnish it; for it was only the symbolic representation of his own personal sufferings at the time. Friendless and loveless amongst strangers, he could realise but too well the type of his hero, who, doomed to roam on the wild waves of the ocean, longs for home and the redeeming love of woman. This personal character of his poetry he involuntarily transferred to his music, and was thus ultimately led to the breaking of forms insufficient to contain his impassioned utterances.

"In the meantime his worldly prospects had undergone an unexpected favourable change. His 'Rienzi' had been accepted for performance by the Dresden theatre, and in 1842 Wagner left Paris for that city in order to prepare his work for the stage. The first performance took place in October of the same year, and its brilliant success led to the composer's engagement as conductor of the Royal Opera at Dresden.

"It was natural that this first smile of fortune after so much adversity should have filled Wagner with elation. But he was not the man to rest on his laurels. During his stay at Paris he had become acquainted with the old story of Tannhäuser, the knightly singer who tarried in the mountain of Venus. This story, in connection with an imaginary prize-singing at Wartburg, the residence of the Dukes of Thuringia, struck him at once as eminently adapted for dramatic purposes. The impression was increased when, on his way to Dresden, he visited the romantic old castle surrounded by the nimbus of history and romance, and overlooking a wide and varied expanse of field and forest. The poem of 'Tannhäuser' was written soon afterwards, even before the first performance of 'Rienzi'; the music was finished by the end of 1844. The fundamental idea strikes one as somewhat similar to that of 'The Flying Dutchman.' It is again the self-surrendering love of pure woman which in death releases the hero. Compared with its predecessor 'Tannhäuser' marks a decided advance, both from a dramatic and musical point of view. The character of the hero, representing in its large typical features one of the deepest problems of human nature, stands boldly forth from the chiaroscuro of its romantic surroundings; and the abundance of melodious strains (some of them—as for instance, the celebrated March—of a broadly popular character) in 'Tannhäuser' has, perhaps contributed more to the spreading of its author's name than any of his other works.

"At the first performance at Dresden, in 1845, the reception of 'Tannhäuser' was, however, much less favourable than might have been expected. The public was evidently astonished and somewhat disappointed at this new language, so widely differing from the coarser accents of

'Rienzi.' Altogether the prospects of Wagner's popularity as an operatic writer seemed to dwindle more and more. The performance of his 'Flying Dutchman' at Berlin had little more than a *succès d'estime*, while even that was scarcely obtained by 'Rienzi' at Hamburg. The brief glimmer of hope was waning rapidly, and Wagner's disappointment was now all the more bitter for his previous experience of success. But even more than by his personal ill-fortune he was disgusted by the rank spirit of narrow-minded coterie with which the most prominent German theatres were infested. Neither the progress of his own nor that of any other true art could be expected under such circumstances. As years advanced, Wagner's disappointment grew into a state of morbid despondency, in which change at any price seemed a relief. In this mood, and more from a sense of antagonism to things existing than from any distinct political persuasion, Wagner took an active part in the revolutionary risings of 1848 and 1849. The dream of liberty in Saxony and its unpleasant interruption by Prussian bayonets are matters of history. Wagner personally had to pay dearly for his short illusion. As a matter of course he lost official employment and was, moreover, compelled again to leave country and friends, a homeless exile. Before following him on his new wanderings, however, we must mention in a few words a work which owes its existence to the period immediately before the outbreak of the revolution: we are speaking of 'Lohengrin,' the fourth of Wagner's acknowledged operas, the music of which was finished in March, 1848. The story of the Knight of the Swan, originally founded on local traditions of the lower Rhine, Wagner owed to the same mediæval compilation which had been the source of 'Tannhäuser.' In his version it appears combined with the mystic tradition of the 'Grail' and the spiritual order of knights guarding the holy vessel. *Lohengrin*, the son of *Parcival*, King of the Grail, leaves his blissful abode, to save *Elsa*, Princess of Brabant, from a false accusation of having killed her young brother. The love of *Elsa* and her deliverer forms the main subject of the drama, the tragic key-note being touched when *Elsa*, despite her promise of implicit faith, asks the name and abode of the mystical knight. This wild craving of *Elsa* to pierce the mystery which seems to shroud her husband from the warm clasp of her hand, is a touch of intense psychological truth. The style of Wagner's music is quite in accordance with the elevated poetical intentions it serves to illustrate. The supernatural and natural elements are blended in his strains in the most marvellous manner, and rarely, if ever, is the impression marred by those purely theatrical effects which not unfrequently occur in 'Tannhäuser.'

"On his flight from his country, Wagner turned first to Paris, where, as usual, disappointment lay in store for him. After a short stay in France he settled at Zurich, in Switzerland, and now, when the conductor's *bâton* was wrenched from his hand, took up the pen of the critic to fight again the good fight of art in this new field of action. We must here again remind our readers that his great theoretical work, 'Oper und Drama,' was written after his first four operas had been finished, and after even the plan of his largest and most advanced work, the 'Nibelungen' trilogy had been conceived and partly executed. His dramas, so far from being fashioned according to a certain theory, were no more than the foundation on which that theory was constructed.

"After his settling at Zurich, Wagner's connection with the public performance of his works ceased almost entirely for ten years; but perhaps no time of his life had been more fertile in lasting results than this period of involuntary eclipse. After the many excitements of his public career, the seclusion of exile could not but be of beneficial consequence to a nature so apt to be entirely absorbed by the excitement of life and action. The first fruit of his contemplative retirement was the just-mentioned theoretical work, in which the vague aspirations of his earlier years came at last to a distinct conscious expression. But how little his creative power was affected by speculative exertions he soon proved by new dramatic works wider in scope and deeper in conception than anything he had done before. We are speaking of the gigantic trilogy, or, more correctly, tetralogy of the 'Ring of the Nibelung,' in which the oldest tradition of Teutonic lore is embodied, and which for that reason alone may justly aspire to the place of the national work of art of Germany. Its dimensions are so colossal that ever so short a sketch even of the story would far exceed the limits of this notice. Wagner was occupied with its completion for more than twenty years, the book in its present form having been begun about 1851, and the last note of the music written in 1876. Twice, however, during this interval his attention was diverted from the 'Nibelungen' by other artistic plans of no less import and beauty. The first of these was his dramatic treatment of the old tragic story of Tristan and Isolde, written and set to music between 1856-59. 'Tristan and Isolde' is the fifth of Wagner's acknowledged dramatic works, its first performance (at Munich, 1865) following that of 'Lohengrin,' after an interval of fifteen years. The step in advance marked by it in its author's development, and in that of dramatic music in general, is proportionate to this lapse of time. According to his own assertion, Wagner wrote it with the full concentrated power of his inspiration, freed at last from the fetters of conventional operatic forms, with which he had broken here definitely and irrevocably.

"After the stated facts, it cannot surprise that this music-drama (for opera would be a decided misnomer) has become a bone of contention between the adherents of the liberal and conservative schools of music. Many people who greatly admire 'certain things' in 'Tannhäuser' and 'Lohengrin' draw the line at 'Tristan and Isolde,' which, on the other hand, is considered by the advanced party as the representative work of a new epoch in art. A musician's position to this work may indeed be considered as decisive as to his general tendency towards the past or future.

"The other important work carried on at the same time with the 'Nibelungen' was a comic opera, the 'Meistersinger von Nürnberg,' which

was finished in October, 1869. The first draft of the book was written as early as 1845, immediately after the composition of 'Tannhäuser,' with an intention of parodying the romantic singers of the middle ages by their *bourgeois* counterfeits, in the manner of the antique satyr-drama. The second version of the libretto, however, has been considerably modified. The worthy burghers of the beautiful German city appear in a more favourable light, the formal philistinism of their poetic doings being leavened by an admixture of true homely feeling. Hans Sachs, the poet and shoemaker, round whom, as their centre figure, the numerous *dramatis personæ* are grouped, represents the rising citizen of the sixteenth century in his strength and justified pride of work. The character throughout is noble and grand in conception, and ranks among the highest creations of Wagner's muse. A romantic love-story of sweetest charm is interwoven with the scenes of busy citizen life, and in the treatment of the latter Wagner displayed throughout a power of humorous delineation for which his warmest admirers had scarcely given him credit. Wherever the 'Meistersinger' has been adequately performed the success has been brilliant, and at the present day the work keeps its place on the *répertoires* of the great German theatres together with his first four operas. This is more than can be said of 'Tristan,' which, although received with enthusiasm on two or three special occasions (in London, for instance), seems as yet too remote from the taste and understanding of ordinary amateurs to meet with general appreciation.

"The remaining important facts of Wagner's biography can be summed up in few words. In 1861 he went to Paris to superintend the performance of 'Tannhäuser,' which ended in the celebrated fiasco of the opera, owing perhaps more to political than to artistic prejudices. Previous to the fatal event three concerts at the Théâtre Italien, consisting of Wagner's works, and conducted by himself, were received with enthusiasm, and amongst those who raised their voices in his defence against popular condemnation were men like Gautier, Champfleury and Charles Baudelaire—some small comfort to Wagner, perhaps, in his third and worst Parisian disappointment. In 1864 the art-loving King of Bavaria called Wagner to Munich, to assist in the reorganisation of the theatrical and musical institutions of that city. Here he resided for two years, and witnessed the excellent performance of 'Tristan and Isolde,' under the direction of Dr. von Bülow.

"It was in 1876 that Wagner's indomitable energy was rewarded by a triumph such as no composer in the history of music had previously won. His colossal trilogy, 'Der Ring des Nibelungen,' was brought to a hearing at Bayreuth, in presence of a unique assemblage of musicians and literary *savants* from all parts of the world. For more than a quarter of a century the work had been gradually assuming the form in which we know it at present, this evolutionary process continuing concurrently with other labours of an exhaustive nature. The foundation stone of the Wagner Theatre was laid in 1872, and the building is a durable testimony to the revolutionary ideas of its architect in the matter of theatrical construction. Nothing was wanting to render the production of the trilogy an unexampled success. The scenic arrangements, by Herr Brandt, of Dresden, were novel in design and beauty; the invisible orchestra, under Herr Richter, was pronounced by friends and foes alike inimitable; and the principal artists included the most eminent performers of the leading German opera-houses.

"For some years the Wagnerian theory and practice had been gradually making way in England. 'Tannhäuser' and 'Lohengrin' had been promised again and again by the *impresarii* of the rival Italian Operas; but the lead was reserved for Mr. Wood, who produced 'Der Fliegende Holländer' at the fag end of an unsuccessful season in 1870. In 1875 'Lohengrin' was given both at Covent Garden and Drury Lane, and, though barbarously mutilated, at once took a hold on the popular mind, which time has steadily increased. In the concert-room the Wagner Society, established for the purpose of sending material aid to Bayreuth, rendered excellent service to the cause; and the echo of the triumph in August, 1876, resulted in a Wagner Festival of a strange and noteworthy but unsatisfactory character in the Albert Hall in the following summer. Eight concerts were given, and the composer, who attended in person, was the recipient of immense applause. After this the Wagnerian question slumbered for a time—if we except the conscientious and highly appreciated rendering of the early works under Mr. Carl Rosa—but last year, by a strange series of coincidences, the whole of the master's music-dramas, from 'Rienzi' to 'Die Götterdämmerung' were brought before the London public, and, despite some greatly disadvantageous circumstances, their reception was highly favourable. Meanwhile Wagner had been at work upon 'Parsifal,' a musical poem based on the 'Grail' legends of Wolfram von Eschenbach and other mediæval writers. The production of this singularly beautiful and impressive sacred drama in July last is too fresh in the recollection of musicians to render any details necessary. The performance was nearly as satisfactory as that of the 'Ring of the Nibelung' six years previously, and the signal financial success gained during seventeen representations afforded a strong proof of the growth of the composer's popularity during the intervening period. It had been Wagner's custom for years to pass the winter in the South, and last autumn he took up his residence in Venice. Here he revived, on Christmas Eve, a symphony written at the age of nineteen, and a fortnight later he conducted a performance of the overture to 'Zauberflöte.' Thus his latest musical experiences were closely associated with classical forms of composition, which he was popularly supposed to despise. It cannot be said that death has arrived prematurely for Richard Wagner. The news of his sudden departure is necessarily a shock to all who had followed his career with admiration for gifts so unparalleled; but he had well and worthily finished the work it was given him to do, and he was mercifully called away before the inevitable period of mental decay had arrived to mar the lustre of his reputation."

"ELIJAH"

A COMPARISON OF THE ORIGINAL AND REVISED SCORES.

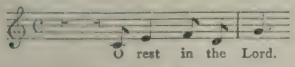
By JOSEPH BENNETT.

(*Continued from page 72.*)

PART II.

No. 31—Aria, "O rest in the Lord."

Originally the opening phrase of this air began thus:—



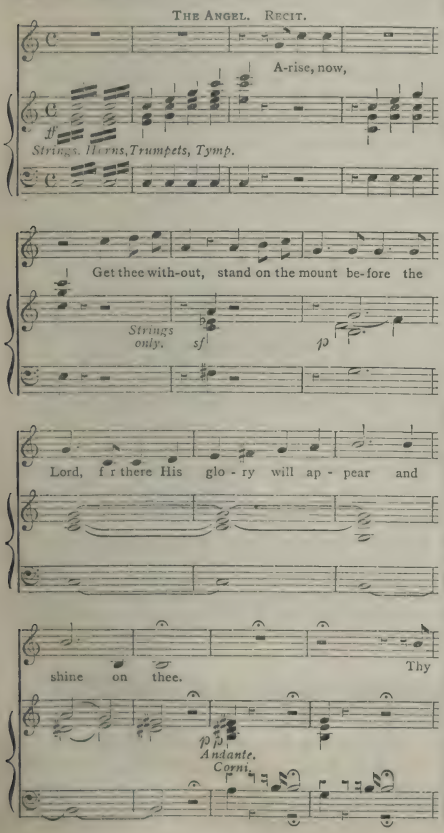
In this form it still stands in the Coda. The printed score shows a few other changes, which mostly concern themselves with details of the orchestration, and are not important enough to call for specific notice.

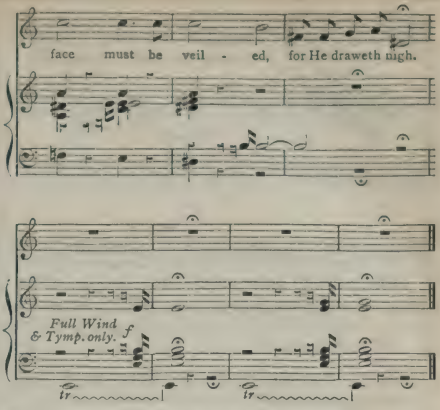
No. 32—Chorus, "He that shall endure to the end."

No change.

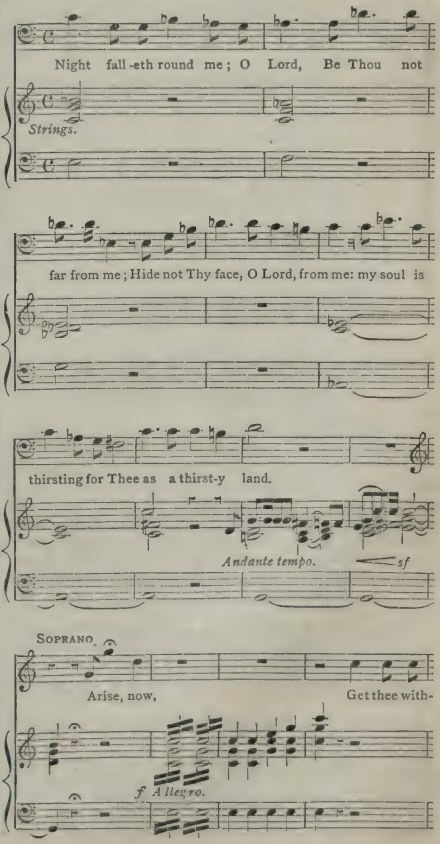
No. 33—Recitative, "Night falleth around me, O Lord."

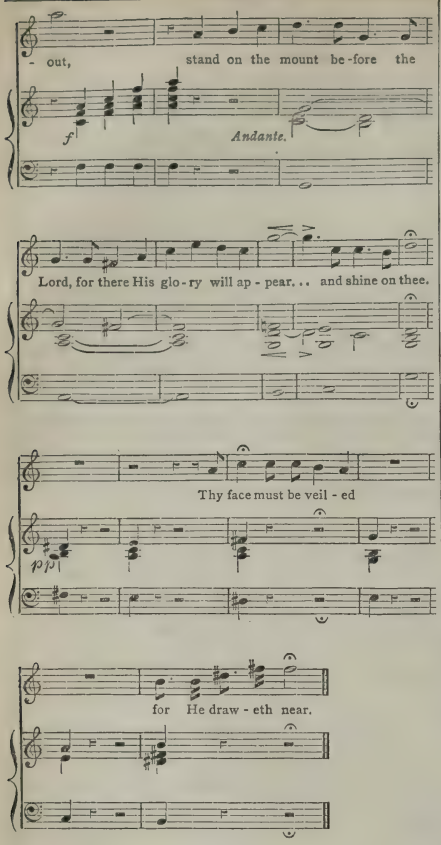
Mendelssohn appears to have had some trouble with this Recitative, since there is evidence proving that he wrote at least three versions. The number in the MS. is headed with a pencil note, written by the composer, which says: "This Recit. is to come instead of the Recit. No. 33 which was sent before." The one "sent before" ran thus:—





Thoroughly dissatisfied with the foregoing, Mendelssohn, as already stated, wrote the Recit. a second time, making it longer and of greater importance. The second version—that used at Birmingham—is appended:—





The changes subsequently made can be traced by comparison of this second version with the Recit. as printed. One of the most important was the addition of a clarinet part.

No. 34—Chorus, "Behold! God the Lord passed by."

With reference to this elaborate number, there is only to say that, substantially, we have it now as first written. Mendelssohn's revision went no farther than employing the wind instruments more liberally and using the organ in support of the voices on the passage "But yet the Lord was not in the tempest," and on the other passages corresponding.

No. 35 — Recitative, "Above Him stood the Seraphim."

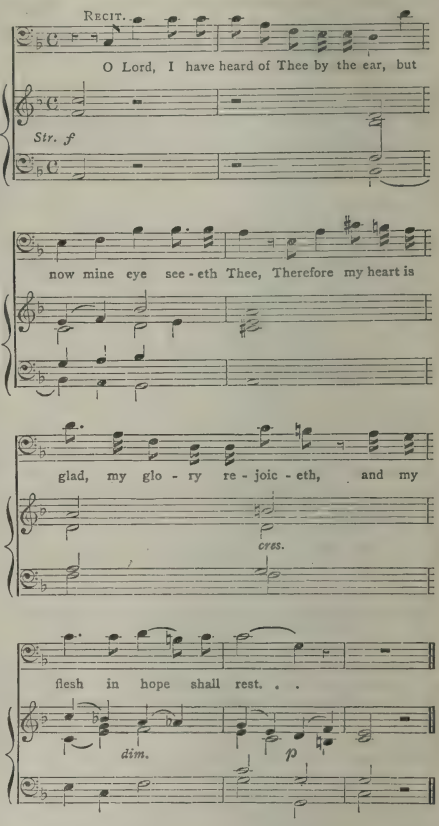
Neither this Recitative nor anything of a like kind appears in the MS., "Holy, holy" following immediately after "Behold! God the Lord."

No. 36—Quartet and Chorus, "Holy is God the Lord."

In retouching this grand number the composer added two horns in F and an ophicleide to his score. He made no other change, apart from a few details of instrumentation, such as writing in the impressive *pp* drum-roll on the last phrase.

No. 36—Choral Recitative, "Go, return upon thy way."

In the MS. the place where this number should be is taken by a Recitative for *Elijah*, "O Lord, I have heard of Thee," leading to the Air "For the mountains shall depart." The Recitative, as appears from the book of words, was sung at Birmingham, and the Choral Recitative is entirely an afterthought. The original ran as follows:—

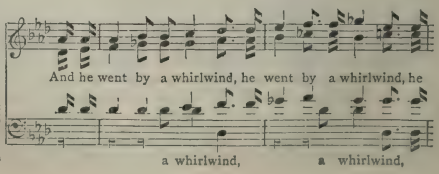


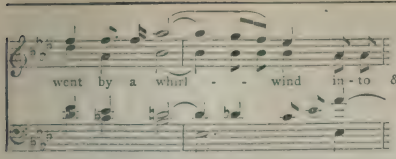
No. 37—Arioso, "For the mountains shall depart."

On a blank page in the MS. is written "No. 37 to come." It came, as we all know, but not into this copy.

No. 38—Chorus, "Then did Elijah the Prophet."

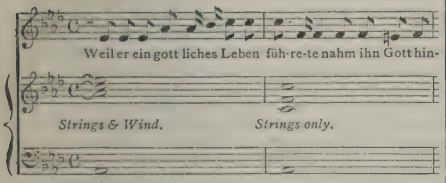
Mendelssohn slightly changed one brief passage in the voice parts of this Chorus. Otherwise the MS. and the printed score agree. The passage in question will be found on pages 297-8 of the latter, and may be compared with the following:—

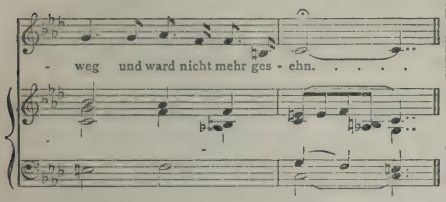




No. 39—Aria, "Then shall the righteous shine."

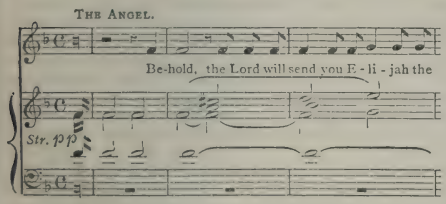
This air, as we find it in the printed score, corresponds exactly with that in the MS., where, however, it leads without break into a Recitative for the contralto voice. The Recitative was sung at Birmingham by Miss M. Williams, to the words "Now Elijah walked with God, and he was not, for God took him." We give it below with the original German:—

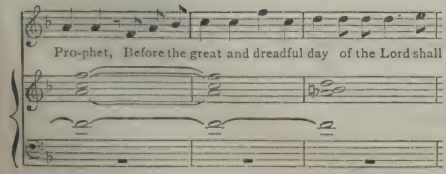


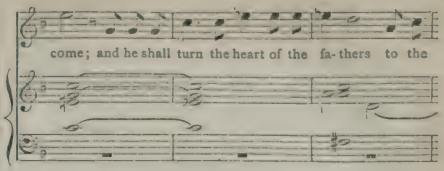


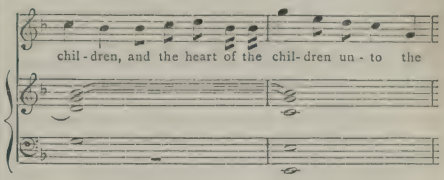
No. 40—Recitative, "Behold! God hath sent Elijah the Prophet."

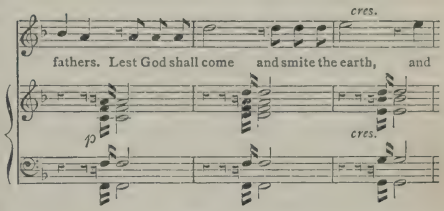
A glance at the original, transcribed below, shows that Mendelssohn rewrote this Recitative, putting it into the key of C, and—happy thought—adding a trumpet part. Moreover, he marked the greater portion to be sung in *tempo*, instead of recitative:—

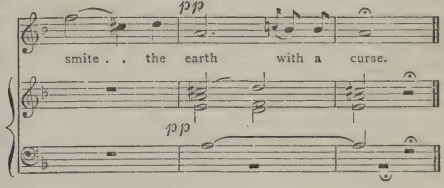












(*To be continued.*)

MUSIC IN ITS RELATION TO OTHER ARTS.

(*Concluded from page 67.*)

IN the last number we dealt with the four great canons of composition in art—Principality, Symmetry, Repetition, Contrast. We shall now pass to Interchange, Gradation, and Simplicity; touch upon the manner in which genius deals with the laws of all art; refer to appropriateness and grotesque; and draw some interesting parallels between architecture and music, and between literature and music.

5. INTERCHANGE.

From the law of contrast Mr. Ruskin passes to the law of interchange—a law which is really but a subdivision of that of contrast, or rather perhaps a limitation of it, because by it contrasted masses are so connected that they shall not be separated masses.

The words with which Mr. Ruskin introduces this law are these:—

"Closely connected with the law of contrast is a law which enforces the unity of opposite things by giving to each a portion of the character of the other. If, for instance, you divide a shield into two masses of colour all the way down—suppose blue and white—and put a bar or figure of an animal partly on one division, partly on the other, you will find it pleasant

to the eye if you make the part of the animal blue which comes on the white half, and white which comes on the blue half. This is done in heraldry, partly for the sake of perfect intelligibility, but yet more for the sake of delight in interchange of colour, since, in all ornamentation whatever, the practice is continual in the ages of good design."

Now this interchange between two predominant colours in painting or heraldry has its exact counterpart in music in those movements which have two predominant subjects. At some part of the composition we are certain to find them more or less intertwined in such a manner as to show that they are not disconnected matter, but have a practical connection with each other, and have been associated together, not at haphazard, but with a well-considered design. The two subjects are, in fact, exhibited in their relation to each other much as a logician would bring into prominence the points of connection between his major and minor premises. The subjects in music are interchanged just as the colours are in painting.

6. GRADATION.

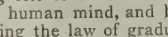
Another law, opposed to the law of contrast, is the law of gradation. Mr. Ruskin says:—

"Whenever you lay on a mass of colour, be sure that, however large it may be, or however small, it shall be gradated. No colour exists in Nature *under ordinary circumstances* without gradation. . . . And it does not matter how small the touch of colour may be, though not larger than the smallest pin's head, if one part of it is not darker than the rest it is a bad touch; for it is not merely because the natural fact is so that your colour should be gradated: the preciousness and pleasantness of the colour itself depend more on this than on any other of its qualities, for gradation is to colours just what curvature is to lines, both being felt to be beautiful by the pure instinct of every human mind, and both considered as types expressing the law of gradual change and progress in the human soul itself."

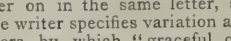
And further on in the same letter, speaking of curvature, the writer specifies variation as one of the two characters by which "graceful curvature is distinguished from ungraceful"—"that is to say, its never remaining equal in degree at different parts of its course." The same maxim may be applied to gradation of colours—that is, the degrees by which dark passes to light must be always and regularly increasing or diminishing.

Gradation of two kinds is to be found in music, and the two are frequently to be found together, just as in painting gradation of colour and curvature of line may be, and commonly are, combined. There is gradation in quantity of sound—that is, a constant change from loud to soft or from soft to loud; and there is also, but perhaps less often, gradation of pace—that is, a constant change in time, from quick to slow or from slow to quick.

And just as a graceful curve is always increasing in degree, so the gradation of sound in music is always increasing in degree. So that the straight lines with which *crescendos* and *decrescendos* are marked do not accurately represent the composer's intention. If for the ordinary marks—



we were to substitute these—



as indicating that the *crescendo* is to gather force as it rises and lose it as it falls, we should more accurately depict what we hear in music, and we should see at once the analogy between gradation of sound and curvature of line.

Where these gradations are very decided they are marked in the music by the words *crescendo* or *decrescendo*, and *rallentando* or *accelerando*.

But beyond these marked features there are the more delicate changes which are too slight for any marking and which may vary, without any inaccuracy, not only with different performers, but from time to time with the same performer—the gentle pressing forward or holding back, with tender care, of some one note or group of notes—which may be compared to the gradation of a touch of colour "not larger than the smallest pin's head" spoken of by Mr. Ruskin. This is what we call "phrasing." It is by his phrasing that we can tell whether the player has grasped the true hidden meanings of the composer, which cannot be placed on paper.

In the last quotation there were three remarkable words used by Mr. Ruskin. He says: "No colour exists in Nature *under ordinary circumstances* without gradation." This exceptional law of Nature is obeyed by musicians as it is by other artists. The straight line and the even colour may appear in painting for a special purpose. The horizon at sea is a straight line, as though it would say, Man's power, like his sight, is limited. So, also, while gradation in music is almost universal, the hard line may appear to excite a special feeling, as awe, for instance. At the end of Mendelssohn's 98th Psalm the inevitable future Judgment which none can escape is suspended over us as the voices thunder forth, to the same note, repeated with the same force, "He shall judge, judge with truth."

7. SIMPLICITY.

In every art we know that simplicity affects us more than the most Titanic piling up of masses. The material with which he deals compels a sculptor to be simple. Witness the force which Flaxman has expressed in fewest lines. In the old masters, it is the simplicity of style that compels us to admiration. Why was the introduction to the last act of the "Africaine" encored seven times on the production of the opera? Because the house was carried away by the simplicity of a few bars of melody in absolute unison without any accompaniment. But that melody is written with an exquisite knowledge of the peculiarities of the instruments to which it is assigned. And thus it is that in music, as in everything else, it requires real genius to be simple. A man may crowd his score with parts, but all the scraping and blowing in the world will not produce the effect of the first four notes of Beethoven's Fifth Symphony, or of some of Mozart's simple movements. Mendelssohn in his choral works almost always flies to unison for the voices in his most telling passages. No composition is more respected than the "Hallelujah" Chorus in the "Messiah," and yet observe its simplicity.

We have thus endeavoured to show that the laws and those only by which critics judge those arts which appeal to the eye are applicable also to music. We now propose to draw a few parallels, which, if they are more accidental, are probably not quite so unentertaining as those which have already been suggested.

OPERATIONS OF GENIUS.

In the older religious pictures there is a sort of Gregorian stiffness in the arrangement of the attendant saints—two on each side, with undisguised symmetry. Now, in the Madonna di San Sisto, Raphael has observed the law of symmetry, and even the

number of four attendant figures; but, by a stroke of genius, the stiff line has vanished, and the two little angels, dropped to the bottom of the picture, open out an altogether new field of thought; and yet this change in composition is but a development of the old grouping.

The sonata form, as finally settled by Haydn, with the requirement that the second subject should appear in the key of the dominant, was as fixed as the grouping of one of Perugino's pictures. And where it has since been departed from it is interesting to observe how the departure is a development of the old rule, and not an infringement of it.

In music, as in painting, and in every art, we see genius observing the underlying truth of a rule while infringing the letter. The merely clever artist will always be within rule, and always be right; but it is reserved to genius to revivify the spirit which has given birth to a rule by casting away the body in which it has been petrified.

The attention of the Head Master of Christ's Hospital having been called to Coleridge when a boy low down in the school, he inquired of the class master concerning him. The class master reported that Coleridge was a very dull boy—if asked for a rule of grammar, he never knew it, but always invented one of his own.

APPROPRIATENESS.

Frescoes have this about them which cannot be said of pictures—that we generally see them in the light for which the artist painted. Statuary, too, by its bulk has the same advantage, and in architecture of course the design is governed by the site.

There is no opera more often played at Covent Garden than the "Barbiere," and yet the audience never seem to see that it is utterly unsuited to a stage of such magnitude. Auber was a good stage-manager, and the length of the introductions to songs and other details in his operas are notably governed by the stage for which they were intended. In the endings of many movements in his masses, Mozart has obviously studied the acoustic peculiarities of churches. Thus the repetition of the key-note alone avoided the clash on his delicate ear of ill-assorted harmonies. He felt this; subsequent science has taught us what he felt.

GROTESQUE.

A most interesting occupation would be to study the analogy between the grotesque in music and in other arts. It is sufficient here just to touch the subject. In his "Modern Painters" Mr. Ruskin, after stating that the grotesque should not be elaborated, says:—

"What is thus doubtfully true of the pathetic grotesque is assuredly and always true of the jesting grotesque. So far as it expresses any transient flash of wit or satire, the less labour of line or colour given to its expression the better: elaborate jesting being always intensely painful."

How well this describes the touches of humour which we meet with in Haydn and Beethoven!

ARCHITECTURE AND MUSIC.

Good design in architecture is wonderfully like good fugue-writing. It relies on two principles—unity of general conception and variety of detail. We may note this especially in the romanesque, with its endless variety of treatment of an arcade with little columns, all generally alike, but found on examination to vary in capital, in shaft, and in base.

But there are many points of happy resemblance between music and architecture. For instance, there is many a progression which by its breadth and other properties is suited to a bass part, though it could never form part of the superstructure. We could no more substitute the bass for the treble of Tallis's litany than the base of a column for its capital.

There is also a parallel between the appropriate treatment of an instrument in music and of a material in architecture. A design suitable for stone is inappropriate in brick or wood; and a violin passage is inconvenient or impossible for a wind instrument.

Again, there is some analogy between the superimposed orders in Renaissance architecture—take, for example, the church of St. Mary in the Strand—and the successive movements of a sonata. The architectural orders always follow each other in a definite succession; so do the movements of the sonata. Then the architect takes measures to increase the importance of the cornice of the highest order, so that it shall not only be the finish of its own order, but also distinctly the finish of the whole building. For example, in the exterior of St. Paul's Cathedral there are two entablatures of the same proportion; but, in the upper, brackets supporting the cornice are introduced on the frieze, thereby giving emphasis to the upper storey. Similarly in a sonata the close of the last movement is commonly more decided, more satisfying, as the close of the entire work, than the termination of any previous movement.

The repetitions of a ground bass resemble a line of identical columns, which yet are not monotonous from the varied backgrounds and surroundings with which they are seen. One stands out in bold relief against a window, another fades away into a distant wall. In one case we see an angle of the capital, in another case the side; and so, while all are alike, each has a different aspect. The plain circle of a Tuscan or Doric capital is less modified by a change of position on the part of the spectator, than the more ornate Ionic or Corinthian capital; this is perhaps the reason why the latter orders are more employed in interiors than the former.

Again in classical architecture, the form is old, but the skill of the architect is in the treatment. So with fugue: we do not look at the originality of the subject, but at the manner in which it is treated.

The different means which are taken to soften the hard line of a cornice against the sky—by a balustrade, for instance—are like a coda in the subdominant after a full close. If with the hand or a stick we conceal the balustrade at the top of the Treasury buildings or of St. Paul's, we have the same sense of abruptness of finish as we have in a movement in which the key of the subdominant is not employed towards the close.

The minuet and trio is a form in music which is the exact type of a certain treatment which we find in Renaissance architecture. The minuet is a movement complete in itself enfolding another movement, the trio, also complete in itself; but the trio and minuet are of nearly equal dimensions. We have many specimens of a smaller movement enclosed in one comparatively much larger. Thus in a finale we have sometimes a short movement introduced as an episode, which is so complete that it may be treated as a minature movement of development with free fantasia and all essential parts—a sort of picture within a picture. For example, the finale of Mozart's First Pianoforte Sonata, in the key of F major, includes a complete little movement of twenty-two bars in the key of F minor.

Similarly, in Renaissance architecture, doors, windows and recesses are frequently treated in an order different from that of the main building, and are, as it were, separate movements, complete in themselves, included in another larger movement. For example,

in St. Peter's, Vere Street, by Gibbs, the sacrarium is Ionic and is embraced by the general Corinthian order of the building, exactly like a trio by a minuet. And that a similar principle may be applied in the case of ornamentation of buildings with colour we have the authority of Mr. Aitcheson. In a paper on "Colour as applied to Architecture," read at the London Institute on December 19, 1881, Mr. Aitcheson says:—

"But the obtaining of one suffused colour need not prevent us from making any deep recess—or portion that is so cut off as to make itself a separate object—a spot of brilliancy or coloured loveliness quite different from the main colour of the decoration."

Now, if we glance at the comparative history of architecture and music, we shall find that there is some analogy between the five species of counterpoint and the five orders of classical architecture, and also the successive periods of English Gothic architecture. We are indebted to Professor Macfarren for the suggestion of a comparison between the five species of counterpoint and the five orders of classical architecture, but the comparison with Gothic architecture is still more striking.

The most massive species of counterpoint is that which moves no faster than the subject; it is full of dignity and stands firm, like the heavy Doric or the massive Norman.

More ornamental is the counterpoint which moves twice as fast as the subject, two notes to one, like the lighter Tuscan and the airy First-pointed Gothic.

Still more fanciful and more modern is the third species of counterpoint. In its common form of four notes to one, it has the prettiness of Ionic. But under this species are also grouped three notes to one and six notes to one, so that it has all the varied beauty of Middle-pointed Gothic, whether geometrical or flamboyant; and we may perhaps some day sublimate from this species of counterpoint something as refined as what was once ironically termed the "early late middle pointed."

Then advancing science discovered that wonderful ornament in music the suspension. The endless motion of the third species was checked at once by this new discovery. This is like the Corinthian, which is more stately than the Ionic. But it still more closely resembles the square-set early Perpendicular Gothic, which effected a complete revolution in architecture.

The fifth species of counterpoint is a florid form of the fourth, a figure derived from the third species being employed to conceal the true construction. Here, then, we have the third and fourth species of counterpoint combined to make a fifth species just as in classical architecture the third and fourth orders, Ionic and Corinthian, are combined to make a fifth, called Composite. And the true construction of the counterpoint is concealed by the florid ornament, just as in the later florid perpendicular architecture the true construction is often concealed by the superimposed ornament.

LITERATURE AND MUSIC.

Hitherto no reference has been made to poetry; but poetry may serve to illustrate how far music may be allowed to imitate the sounds of nature. It may safely be said that any imitation of natural sounds must, in poetry, be wrapped up in words—that is to say, the sounds must not be imitated by the mouth, but words may be employed which are suggestive of the sounds.

The somewhat trite quotation from Pope's "Odyssey," in which the labour of Sisyphus in getting his stone up the hill is contrasted with the facility with which the stone rolls down again, will make this clear:—

> With many a weary step and many a groan,
> Up the high hill he heaves a huge round stone;
> The huge round stone, resulting with a bound,
> Thunders impetuous down, and smokes along the ground.

Here there is no avowed imitation, but the sense is expressed in words which are specially selected for their suggestiveness.

So is it with music. The figure of the accompaniment to the ride in Berlioz' "Faust" is highly suggestive of the galloping of horses, and as the notes get slower, we seem to see the horses stopping. But this is not an exact imitation of the horses' feet, for the same notes are not preserved, but only the figure; and, in fact, as the horses stopped and got out of their stride, their feet would touch the ground faster instead of slower.

And from literature generally may be taken another illustration of an object which should be kept in view in musical composition.

One of the beauties of Macaulay's style is the skill with which he returns from a digression to his principal matter. Not only does the digression seem to arise naturally out of the subject; it also seems to return to it naturally, forming a sort of loop in the thread of the argument.

So it is with music. A digression must work back to the principal theme, and not jump back to it with an awkward sort of musical "but to return," or any other pleonasm.

Many points of resemblance between music and her sister arts may be recognised beyond those referred to above. The object in view has been to excite interest in the comparative study of art. The mind of a specialist is expanded by the knowledge of an art which operates through a medium different from his own. A painter may paint better pictures when he can appreciate the principles which governed Bach, Mozart, and Beethoven; a musician may compose better music when he has learned what may be learned at Assissi, in the Pitti Palace, or from the walls of our own National Gallery.

It is, happily, now not uncommon to see the first painters of the day in St. James's Hall: I hope that the first musicians of the day may be as frequently met within the walls of Burlington House. But merely to look at pictures and to listen to music is not enough; we must each go a little below the skin, and, though we may not be able to understand every anatomical nicety of the other's art, let us in each case learn something of the general skeleton.

> Let knowledge grow from more to more,
> But more of reverence in us dwell;
> That mind and soul, according well,
> May make one music as before,
> But vaster.

THE GREAT COMPOSERS.

By Joseph Bennett.

No. XII.—ROSSINI (*continued from page 75*).

The first performance of "Guillaume Tell" took place at the Opéra, on August 3, 1829, the principal artists being Nourrit (*Arnold*), Dabadie (*Guillaume*), Levasseur (*Walter*), Madame Damareau-Cinti (*Mathilde*), Madame Dabadie (*Jemmy*), and Mdlle. Mori (*Edwige*). It would scarcely be interesting or valuable to reproduce here the critical notices which appeared in the French papers. We all know "Guillaume Tell" for ourselves—though it must be said that English representations for many years past have done it a gross injustice—and there is only need to state, for the sake of the fact, that the opinions of Parisian journalists were divided, a vast majority awarding praise. It was generally felt that the work suffered through its cumbersome libretto, and particularly from lack of dramatic interest after the

famous meeting of the Cantons. This, however, did not abate the popularity of individual numbers. Soon all the town was talking of the overture, the duets in the first and second acts, the splendid trio, the choruses in act ii, and the Tyrolienne. *A propos* to this last, an anecdote appeared in a journal of the period. We give it for what it is worth :—

"A Mons. P., living at Boulogne-sur-Mer, was in possession of a musical library comprising a selection of the best French and other compositions, many of which are very little known. Rossini heard of this, and when engaged in the composition of 'Guillaume Tell' he applied to Mons. P. for any Swiss airs which he might have in his collection, as it was important to introduce a national air in the forthcoming opera. Shortly after, Mons. P. forwarded four airs, three of which were returned by Rossini as execrable. The fourth he kept, it being, as he said, redolent of the Helvetian mountains, and he used it accordingly for the Tyrolienne in the third act—with what success all who have heard the opera can testify. The cream of the history is, however, to come. After the triumph of 'Guillaume Tell,' and, in particular, of the Tyrolese air, the *maestro* received a letter from Boulogne, in which Mons. P., after multifarious excuses for his happy and innocent deception, humbly declared that he himself was the real author of this national Swiss air."

The sensation in Paris on the night of the first performance of "Guillaume Tell" was undoubtedly very great. This we can perfectly understand, for here was a composer, at thirty-seven, showing the most extraordinary adaptability as well as remarkable genius. There were many who questioned his power to write for the severer taste of the French public after so long delighting the more sensuous and less artistic preferences of his own countrymen. But the result discomfited all such expectations. Men could hardly believe their senses as the spectacle of Rossini soaring to the grand elevation of "Guillaume Tell" unfolded itself. The thing was alike a revolution and a surprise, and opened up a vista of possibilities which, unfortunately, was doomed to close again in disappointment. It has been well said :*—

"The spectacle of a great master at the zenith of his glory and in the very prime of life thus breaking with all the traditions of his genius and appearing as in a second avatar is indeed a great and noble one. The sacrifice of all the means of effect by which his early popularity had been obtained is one which Rossini shares with Gluck and Weber, but which our former experience of his character would hardly have prepared us for. He seems at length to have discovered how antagonistic such effects were to the simplicity which was really at the base of the great musical revolution effected by him; but to discover and to act on a discovery are two different things, and he ought to have full credit for the courage and sincerity with which, at his age, he forsook the flowery plains in which his genius had formerly revelled for loftier and less accessible heights."

The first impulse of the Parisians was to award the credit here spoken of. At the close of the performance Habeneck conducted his musicians to Rossini's house on the Boulevard Montmartre, and, standing in the street, played the overture to the new masterpiece, in the presence of a great and representative crowd. "The people applauded," says one who was present, "so as to make the stones of the boulevard shake. They reached even a pitch of frenzy when Levasseur, Nourrit, and Dabadie thundered out the trio of the Oath. Boïeldieu, that musician of genius and heart, who also lodged at No. 10, went to Rossini's room and embraced him. Paer and Berton took an ice at the Café des Variétés, saying together, 'Art is lost.'" To this Azevedo adds: "Rossini had been invited to supper with some friends. On returning with his *convives*, he found the neighbourhood of his residence blocked by an enormous crowd. The police and armed force were present, as was right, to preserve order. When the hero of the *fête* wished to pass he was prevented. He had to say, 'I am Rossini; they cannot begin without me. Let me pass.' To this the police answered, 'You Rossini! Be off, joker!' He then had to invoke the authority of a high functionary, who delivered him from trouble, after taking all needful precautions to assure himself of his identity."

"Guillaume Tell" was performed in its entirety fifty-six times; then three acts were given, and at last the second act only survived. What effect this treatment of his great work had upon the composer will appear a little later. There was, however, some consolation in selling the score to Troupenas for 24,000 francs, and also, perhaps, in receiving the red ribbon of the Legion of Honour.

At the climax of his glory and fame Rossini illustrated a frequent tendency of complex human nature—he began to think of his Italian home, and the poor old father who still survived. The ancient inspector of slaughter-houses and town trumpeter had visited his illustrious son at Paris in 1828, and spent several weeks with him, but, unable to accommodate himself to a new and strange life, soon returned to Bologna. Thither the master resolved to follow him, and find rest in the land of his birth from long years of wandering and work. He could well afford to do so. Having resigned his sinecure as inspector of singing in France, Rossini was free to leave that country, while an arrangement made with the Government set his mind at ease on the score of money matters. According to the treaty in question, he bound himself to compose exclusively for the Opéra during ten years, and once in two years to produce a new work for which the Civil List engaged to pay 15,000 francs. There was a further agreement that in case the Civil List desired to terminate the contract, Rossini should receive a retiring pension of 6,000 francs per annum. With a contented spirit, therefore, our master set out for Bologna, and in the society of his father, surrounded by familiar scenes, began to amuse himself as he well knew how. Azevedo tells us that, at intervals, he thought over a new opera on the subject of "Faust," having already studied Goethe's drama with that view, and drawn up a *scenario*. Years afterwards he was questioned by Ferdinand Hiller upon this matter, and made reply: "It was for a long period a favourite notion of mine, and I had already planned the whole *scenario* with Jouy: it was naturally based upon Goethe's poem. At this time, however, there arose in Paris a regular 'Faust' mania; every theatre had a particular 'Faust' of its own, and this somewhat damped my ardour." There was, however, another and more potent reason for abandoning the idea of "Faust." July, 1830, came round bringing its famous "days"—those which saw that—even for a Bourbon—particularly stupid monarch, Charles Dix, driven from his throne. Rossini was not blind to the full significance of this revolution as regarded himself. The old order had changed, giving place to a new, and in the new, he vehemently suspected, there was no such thing as a pension of 6,000 francs. So, in November, the master, leaving his Italian retreat, went to Paris for the purpose of knowing the worst—perhaps of making it better. The worst, no doubt,

* Grove's "Dictionary of Music and Musicians"; article, "Rossini."

was very bad indeed. Not only had the fabric of society been shaken to the end of a general displacement, but the Civil List, charged with Rossini's pension and rewards, was in liquidation, and the allowance to Louis Philippe did not permit of much liberality, even had that personage felt disposed to exercise it. Nor was this all. The Opéra had been put under the Minister of the Interior; Lubbert, Rossini's managerial friend, knew the place no more, and there was an end for good and all to the arrangement that the master should produce a work every two years. More disheartening circumstances could not be conceived, especially by Rossini, whose sanguine temperament had in view a kind of musical dictatorship for France, with himself as a very-well-off and comfortable dictator. Nevertheless, the master did not anticipate a long stay in Paris. He had all his life been able to use the words of Cæsar's laconic despatch, and probably thought that his mere presence on the scene would suffice. For once, however, the spell of victory was broken, and, in all probability it is to the suspense and humiliation of Rossini's position through several succeeding years that we owe his resolve to write no more for the stage. This the composer did not foresee when, instead of taking an apartment for himself, he accepted the hospitality of his friend Severini, who, as a director of the Théâtre Italien—the present Opéra-Comique—lived beneath the roof of that edifice. Having settled down there he entered upon *pourparlers* with regard to his pension. Among the political personages whom he visited was M. Guizot; and in the "Memoirs pour servir à l'Histoire de mon Temps" that statesman records not only the fact but his impressions of the master. He says:*—

"The same day M. Lenormant brought to breakfast with me M. Rossini, to whom the Revolution of July had caused some annoyances, which I wished to make him forget. King Charles X. had treated him with well-merited favour. He was inspector-general of singing, and received, in addition to his author's rights, a salary of seven thousand francs; and some months previously, after the brilliant success of "Guillaume Tell," the Civil List had signed a treaty with him by which he undertook to write two more great works for the French stage.† I wished the new Government to show him the same good will, and that he, in return, should give us the promised masterpieces. We talked freely, and I was struck by the animation and variety of his wit, open to all subjects, gay without vulgarity, and satirical without bitterness. He left me, after half an hour's agreeable conversation, but which led to nothing, for it was not long before I resigned. I remained with my wife, whom M. Rossini's person and conversation had much interested. My little girl Henrietta, who was just beginning to walk and to chatter, was brought into the room. My wife went to the piano and played some passages from the master who had just left us—from "Tancredi" amongst other works. We were alone; I passed I cannot say how long in this manner, forgetting all external occupations, listening to the piano, watching my little girl, who was trying to walk, perfectly tranquil and absorbed in contemplation of these objects of my affection."

Time passed, and the matter of the pension remained unsettled; indeed, there was a growing reluctance on the part of the authorities to enter upon its consideration. At length, nearly four years having been wasted in vain personal efforts, Rossini resolved to put the law in motion. Meanwhile, he had not wholly abandoned the pen of the composer for that of the suitor. In 1832 a Spanish gentleman, Don Varela, resident in Madrid, desired to possess a sacred work by Rossini, and to that end obtained the help of the composer's friend Aguado as an intermediary. Rossini consenting, six numbers of the "Stabat Mater" were finished before illness compelled the master to abandon it. An obstinate and painful attack of lumbago laid him completely aside, but, as Don Varela grew impatient, Rossini begged Signor Tadolini, singing-master at the Théâtre Italien, to complete the task. This Tadolini did, and the "Stabat" was forthwith despatched to Madrid, on a distinct understanding that the MS. should be retained in Varela's hands. In return Rossini was presented by the Spaniard with a diamond ring valued at 6,000 francs. Presently we shall hear of this work again, but now is the time to state that a Mass was arranged by the master from his operas in 1832, and that in 1834 he handed to Troupenas for publication a set of twelve drawing-room pieces, entitled "Soirées Musicales." Let us now return to the question of the pension, which dragged its length along like Pope's Alexandrine line.

Rossini's case came before the Court of First Instance on March 24, 1834; his counsel, M. Dupin, *jeune*, seeking to show that the decree conferring the pension was one of binding obligation upon the State. On the other hand, the Crown argued that the charge lay upon the Opéra, but could not convince the Court, which ordered that the liquidator of the old Civil List should pay Rossini all arrears, and continue the pension for the future. Against this decision the Crown appealed; the case coming on for further argument (February 14, 1835) before the First Chamber of the Royal Court of Paris. Previous to this date, it should be observed (April 8, 1834), a law had been passed removing all obligations incurred under the old Civil List from the official liquidator and transferring them to the Minister of Finance. It was, nevertheless, the liquidator who appealed. Objection being promptly made to his *locus standi* under the new law, the court held it to be fatal, and condemned the liquidator in costs. Rossini's troubles were not over even then. The Préfet of the Seine intervened, and the Council of State (July 16, 1835), for reasons urged by that functionary, set aside both the decision of the Court of First Instance and that of the Court of Appeal. It appeared then that the battle would have to be fought all over again, but, thanks, it is said, to the good offices of M. Thiers, the Government abandoned the fruits of its victory; Rossini receiving his arrears from July 1, 1830, and having his pension formally charged upon the Treasury.

"During the five mortal years," says Azevedo, "which this deplorable affair lasted, Rossini preserved a stoical countenance. The amenities of a fatiguing procedure; the nearly complete neglect of his French operas; the mutilation of his masterpiece; the complete destruction of the plan which he had conceived and, as far as circumstances allowed, so well realised for the complete musical conquest of our beautiful France—none of these things could draw a complaint, a bitter word, a protest from this man, whose character, to those able to estimate it, was as extraordinary at his genius. Once only Rossini revealed his thoughts, and that was by a *mot spirituel*. The director of the Opéra, meeting him on the Boulevard, said, in a tone intended to be pleasant, 'Well, *maestro*, you ought not to complain; the second act of "Guillaume Tell" is played this evening.' 'All of it?' asked Rossini, with the calmest air in the world."

* *Vide* "Life of Rossini," by Sutherland Edwards, pp. 329-30.

† It will be observed that these figures—7,000 francs and two works—differ from the figures already given on the authority of Azevedo and others.

There was now nothing to detain the master in Paris, and in November, 1836, he rejoined his aged father at Bologna, there resuming the life quitted five years before.

(*To be continued.*)

ENGLISH OPERA AND THE COMING SEASON.

English Opera is about to enter a new phase of existence, the importance of which in the history of our music can scarcely be exaggerated. The most cursory survey of the fortunes of English Opera since the commencement of the century, will suffice to show that not only are we about to witness a new departure in our National opera, but one that in all probability will be memorable in our musical annals. Since 1809, when the son of Dr. Arnold opened the Lyceum as an English Opera house, many and curious have been the vicissitudes through which our opera has passed. At the Lyceum, as subsequently at Drury Lane, English Opera gave place frequently to Italian operas in English, as when Malibran sang at the latter house in English versions of "La Sonnambula," &c. With the appearance of Balfe and Wallace a reaction set in, and for many years native opera exhibited a renewed, but spasmodic, vitality. The production in 1834 of Barnett's "Mountain Sylph," and the successes scored by Sir Julius Benedict and Dr. Macfarren, may be mentioned as bright epochs in a chequered story. We have even witnessed the formation, and failure, of an English Opera Company, Limited. Yet, although a certain progressive movement may be detected in the artistic quality of the works produced during this long period, it will be generally conceded that at no time was our opera comparable to contemporary continental production. We need not now inquire into the causes of this mediocrity, nor how it has since come to pass that some of our living composers, such as Mr. Cowen and Mr. Villiers Stanford, have sought and found an audience for their works in other countries. With the last few years has developed among us a feeling for the higher class of music that is quite phenomenal. Through many and diverse agencies our dormant æsthetic sense has been made sensate. And this development of taste is, we believe, a veritable passion, nor are we over sanguine in thinking it extends to the department of dramatic music. The approaching season which Mr. Carl Rosa inaugurates at Drury Lane at Easter will be remarkable for the production for the first time of two operas by two English composers. Not many years ago a similar announcement would have awakened little interest and less hope. Another addition to the catalogue of Balfe's works, for instance, would scarcely have stirred the placidity of the musical world; its quality would have been easily anticipated; it was sure to be melodious after the fashion of its forerunners, undramatic in character, and Italian in form; while it was equally sure to present in its action absurdly inconsequential levities. Now, however, the old order of things is changed. It is no longer possible to present to the public, as new work in opera, anything composed on the old familiar lines, when a play of the loosest construction, and music that was purely incidental, betrayed, like an ill-assorted couple, their mutual weakness. The very word "opera" has acquired of late years a new and significant meaning. No one knows better than Mr. Carl Rosa that while the public demand novelty it is novelty that shall be representative of our time, and not resuscitative of the past; it is essential for success that new work in opera should possess the quality of *modernité*. Now or never will it be determined whether we are a musical people in the broadest sense of the phrase, and whether our appreciation of English opera extends beyond a taste for operettas in which musical *bouffonneries* and ephemeral pleasantries are the mighty attractions.

Of these two forthcoming English operas to which we have alluded, one is the composition of Mr. A. C. Mackenzie, while Mr. Goring Thomas is the author of the other. Mr. Mackenzie's "Colomba" is founded on a libretto written by Mr. Hueffer on one of Prosper Mérimée's most brilliant romances. With so excellent a subject for dramatic treatment there is reason to hope that "Colomba" will prove an addition to the successful operas, the dramas of which have been drawn from the source that inspired Herold's "Pré-aux-Clercs," and Bizet's "Carmen." Although still young, Mr. Mackenzie is already favourably known by his Cantata "The Bride," and still more by his "Jason," which lately met with so distinguished a success at Bristol—a work remarkable in many ways, but above all for the serious, conscientious spirit in which the composer has realised a lofty conception. The striking individuality of the music of "Jason" is of happy augury for "Colomba." Those who are acquainted with Mr. Mackenzie's works have the right to entertain high expectations of his opera. Not only has he had the advantage of a course of training in all branches of music, such as would be considered severe even in these days, but he has, in the thorough spirit of an artist, made himself acquainted with all the resources of the modern orchestra, so as to be able to command those resources. While in Germany, and when quite a youth, he took his place in the orchestra to share the responsibilities in the execution of such works as "Lohengrin" and "Tannhäuser." He is thus enabled to put into practice the acquirements of a varied and invaluable experience, and to graft this important knowledge on his natural gifts, his fluent invention, and his well-known and remarkable genius for melody. Hence it may be inferred with certainty that "Colomba" is a dramatic opera, not a lyrical play in which the numbers of the score are incidental and susceptible of a natural detachment from the context, and that it in no sense repeats the traditions of past English opera, but illustrates, in thoroughly modern spirit, the unassailable theories of Gluck. It will be seen, for instance, in "Colomba," that the proprieties of the drama are respected, and their sweet reasonableness never outraged; that the *leit-motif* is used as Weber and Wagner (in his early works) used and not abused it; and that the opera forms a homogeneous whole, even as the different parts of a symphony comprehend one controlling idea. One other matter in connection with "Colomba" calls for notice, for it is an innovation. The spoken dialogue which has hitherto obtained in English opera, as in *opéra comique* and in German opera, gives place in Mr. Mackenzie's work to an accompanied recitative. This will not be received with satisfaction by those who still hold the old-fashioned and, we believe, wholly fallacious notion that our language does not lend itself to this form of rhythmical expression. It remains to be seen if Mr. Mackenzie has not taken a step towards the abolition of what appears to us to be a painful and ludicrous incongruity in our opera.

The second new English Opera which Mr. Carl Rosa is about to produce is Mr. Goring Thomas's "Esmeralda." The libretto, we understand, is based upon one written by M. Victor Hugo, on his popular romance "Notre Dame de Paris." It is arranged by Signor Randegger, with the translation by Mr.

Marzials, who had made some additions in verse of his own. Some of the reasons we have already given for anticipating in "Colomba," a work worthy of the purer æsthetics of our age, animate our expectation of "Esmeralda." Indeed, the acceptation of these works by Mr. Carl Rosa should be a guarantee that they possess the distinguishing qualities we have indicated, and their production must mark an era in the history of English Opera. The success of Mr. Carl Rosa's spirited enterprise being premised, there arises a question of the deepest interest to all English musicians—a question that concerns all who honour the music of their country, and who regard hopefully the brightening future. We learn on the highest authority that in Germany, at the present time, there exists an absolute dearth of dramatic music of the highest quality, while productions of mediocrity abound. In Italy also, as Signor Filippi has recently testified, the works of foreigners, chiefly, are hailed with acclamation, and—if we except Ponchielli and the fastidious genius of Boïto—mediocrity is paramount. In France alone is found a school of exuberant vitality and of marked individuality. It is only natural while confronting these facts to admit the possibility—nay, the imminent probability—of the reversal of the old order of things, and of seeing the productions of our rising school of dramatic composition obtain a hearing on the continent. The excursions of English opera across the channel have, it is true, been hitherto but May-day flights, but the history of the past should not, in the face of these signs of the times, make us despondent. It is because the present outlook amply justifies us, and in no mere sanguine spirit, that we entertain this view of our future: our art-country is no longer an island and never again can be; and all things are combining to make even this possible—that English dramatic music may obtain a hearing elsewhere, as here.

In a recent number of the *Archivio Musicale* the editors have very politely inserted an elaborate article apologising for the expression, "England the unmusical, by Antonomasia." In a former number of the Neapolitan periodical the words quoted seem to have slipped from the pen of one of the contributors, and the editors admit the irrelevancy of the expression as applied to a country in which so much music is heard, and where the best composers have found patronage, and some of them a home. The article we refer to is too long to reproduce, and too well reasoned and methodical to be condensed. The gist of it is, that the writer is not disposed to pay so much attention to political and religious causes as others claim for them, in accounting for the comparative scarcity of great composers and musical artists in this country. He acknowledges, as we all do, the exceeding difficulty of the subject, but seems inclined to attribute something in the question to the mental constitution and temperament of the English people, and a great deal to their geographical isolation, which has engendered a sort of moral isolation, and that peculiarity in manners and habits which the English preserve ostentatiously, as the writer says, "in London or Quebec, Freetown, Calcutta, or Sydney." This insularity, he argues, is opposed to the principal excellence of music, which resides in its universality. For, as he says, even in Italy, when people lived in castles and walled towns, music was of small account, and afterwards developed only with the gradual development of society itself. He seems to think that in England, had the nation been highly gifted with a sense of music, the art would have asserted itself, in spite of Puritanism or any other external cause. In a sulphate of iron, as he says, the iron—or the original purity and quality of the base—must count for something. He would doubtless admit, at the same time, that the method, the accidents and conditions of the combination, must also affect the ultimate result. The subject is very abstruse, but is philosophically treated in the *Archivio* of December 17th; and we draw the attention of our readers to the article. We feel inclined to remind the editors of the *Archivio Musicale*, which treats musical subjects in a broad as well as kindly and courteous spirit, that, as for the English, we abound in self-esteem; and our insularity has contributed to the growth of an armour that makes us impervious even to abuse, and much more to a well-meant delicate and skilful vivisection of our small failings. Should it please the *Archivio* to return at any time to the subject, we feel confident the English will only be too glad to allow it to cut and slash in its own way, without apologising afterwards or to begin with. We have been taught in our grammars to learn from our enemies; and with more reason shall we be pleased to learn from so cultivated a friend as the *Archivio*.

Since our last number appeared a conspicuous Welsh musician has passed away in the person of Mr. John Owen, of Chester, better known all over the Principality as Owain Alaw—his bardic cognomen. We are not aware of the exact position occupied by Mr. Owen among the professors of the border town in which he resided for many years. On the other hand, we do know that hardly an Eisteddfod of any importance was held in North and Mid Wales without his co-operation either as "conductor" or as adjudicator. In both capacities he did excellent service, while he was always available for a song or a speech. An Eisteddfod conductor, it may be well to add, does not necessarily imply a musician, but a kind of acting chairman, put up to relieve the ornamental person nominally presiding from duties he could not discharge. The conductor needs to be a man of ready wit and fluent speech, resolute of purpose and able to keep his temper. In these respects Mr. Owen was qualified, and his death will be felt as a severe loss. Most of the gentlemen conspicuous on the Eisteddfod platform fifteen or twenty years ago have now left it through age or death, and a new generation has arisen with larger views. Hence the old institution is coming up with the times, and promising to do more and better than minister to small vanities and narrow tastes. Next August the National meeting will be held in Cardiff, where arrangements as regards competitions, prizes, &c., are already complete. They seem to us comprehensive and liberal enough to satisfy the most exigent, the first prize in choral singing for example, being £100 and a gold medal. It is worthy of note that out of six musical adjudicators, four—Professor Macfarren, Mr. Barnby, Mr. Turpin, and Mr. Joseph Bennett—are Englishmen; the two Welshmen being Mr. Emlyn Evans and Mr. Jenkins, Mus. Bac. If these gentlemen agree to withhold prizes in cases where none of the competitors show adequate merit they will do good service to an institution that hitherto has not worked by a sufficiently high standard.

We have on several occasions drawn attention to the small honour paid to the great composers of the world by the English people, although it is true that we have been reminded of a "Beethoven Laundry" by seeing these words painted upon a cart, and have been told that a "Beethoven Street" can be discovered by any musical pilgrim who will take the trouble to find it. But where can we point to a statue, exhibited in a public promenade, of any of

the great men in musical art who can claim England as the land of their birth? That other countries are not so apathetic in their recollections of native musicians who have shed a lustre upon the art has been fully proved by the numerous testimonials to their genius which abound in their crowded thoroughfares; and we have now an instance that Italy is about to add one more to these national tributes. In a contemporary we read that "Signor Jerace, the young Neapolitan sculptor, who has already made himself a name in Italy, has been commissioned with a statue to the composer Bellini, to be erected in Naples. The monument will represent Bellini with the Muse. There will be four bas-reliefs, representing 'Norma,' the 'Sonnambula,' personages from the 'Puritani,' and either a scene from the 'Pirate,' 'Beatrice di Tendo,' or 'Romeo and Juliet.' The pedestal will be in the Greek style." Italians then will be reminded by this national monument not only that their country has received a valuable legacy from one born on their own soil, but that they know how to honour the donor. May we hope for the time when having paid due respect to politicians and warriors—we shall begin to recollect that England has produced some noble workers in the peaceful art of music?

The kindly feeling evinced on all occasions by executive musicians towards their fellow artists has been so often practically manifested by readily offering their services to those who, through ill-health or necessitous circumstances, have been compelled to seek such gratuitous aid that we have almost come to regard music as a symbol of sympathy, which has the effect of banding its professors into a sort of masonic fraternity. Let it be remembered, however, that those who create music have equally shown their readiness to benefit the followers of their art, in proof of which—although instances might be easily multiplied—we may mention that Handel bequeathed a handsome legacy to the Royal Society of Musicians, and that Rossini left a large sum for the foundation of a *Conservatorio* in his native town, Pesaro. But we have now to speak of a celebrated composer who has not limited his charitable efforts to the benefit of musical artists, but has generously sought to relieve the miseries of all the poor around him. At Busseto, we read in a contemporary, Verdi is now building, at his own cost, a hospital in the neighbourhood of his villa, Santa Agatha, which it is hoped will be ready for use early in the summer of next year. He has been incited to this act of benevolence by finding that his poor neighbours were compelled to carry their sick on a waggon all the way to the nearest Piacentine hospital, often to the great pain and danger of the invalid; and not only it is said, has he undertaken to defray the entire expense of the building, but he intends to furnish it completely, and to provide it with at least the beginning of an endowment. The many admirers of Verdi's works will, we are certain, be gratified to find that a portion of the fortune he has amassed by his contributions to the world's intellectual enjoyment has been so nobly spent in the endeavour to alleviate physical suffering.

We are glad to find that a noble effort has been made in the French Senate by M. Schœlcher (the biographer of Handel) to obtain an expression of opinion in favour of continuing the State subsidy to the Cathedral choirs of France, which had been rejected by the Chamber of Deputies. Pleading his cause on the ground that the maintenance of the Cathedral foundations preserved "the magnificent traditions of plain song," which he said was an excellent scientific basis for the study of music, he pointed out that the withdrawal of this grant would prevent the performance of Oratorios in French Cathedrals, and thus the great masterpieces of sacred music would be virtually banished from France. Warming with his subject, he boldly asked, "In what other places besides the Cathedrals could be heard the sublime Masses of Beethoven and the grandiose Requiem of Mozart?" M. Schœlcher's appeal, we are told, took the clerical party by surprise, and produced a deep impression. As he was careful to inform the Senate that he had just consulted M. Gounod and M. Ambroise Thomas on the matter, it is clear that he has resolved to enlist the sympathies of the recognised musical artists of France in the movement; and it is unlikely, therefore, that the subject will be allowed to drop. That sacred music will shortly be heard by all classes with more sincere devotional feeling in a sacred than a secular building is a fact beyond dispute, even in countries where the great works of the great masters have encountered some opposition on their entrance to their legitimate home; and it is gratifying, therefore, to read that M. Schœlcher's proposition was rejected by a majority of only two votes, for it virtually proves that eventually the services of so powerful an ally as France in the good cause will not be withheld.

The fifth annual Report of the Orphan School and Benevolent Fund for Musicians, organised and for many years carried on in Bath, by Miss Helen Kenway, is deserving of consideration as evidencing how, with a small amount of support, this charitable lady has been working for the means of educating the children of musical artists left destitute by the decease of their father, and also for the relief of those members of the profession who are totally incapacitated from earning the means of living. It is much to the credit of Miss Kenway that, so far from being actuated by any desire to place herself in opposition to the Royal Society of Musicians, she has ever acknowledged the excellence of this institution, and endeavoured, indeed, to supplement its usefulness by assisting those who, having neglected to become members, had no claim upon its funds. It is announced that there are many orphans anxiously waiting for admission to a school; and, if sufficient funds can be procured, Miss Kenway is desirous of taking a house for educational purposes, and devoting herself entirely to its management. The Report includes a list of those who have been benefitted by this Fund; and names and further details will be furnished on application to Miss Helen Kenway, South Hill House, South Lyncombe, Bath. We cannot too earnestly advise all musical artists to join the Royal Society of Musicians at an early age; but meanwhile let us not forget to bestow a hearty meed of praise for the untiring efforts of one whose only reward can be the consciousness of having done good.

ROYAL ALBERT HALL CHORAL SOCIETY.

The exhaustless popularity of "The Messiah" was once more evinced on Ash Wednesday, when an audience of nearly 7,000 persons assembled, though the work had been given only five weeks previously in the same locale and by the same Society. The choruses were as usual splendidly sung under the masterly direction of Mr. Barnby, and "For unto us" was loudly encored. Madame Lemmens-Sherrington sang the soprano airs in her customary manner, those for contralto were perfectly rendered by Madame Patey, and the fine voice of Mr. Maas told well in the tenor solos. Mr. Frederic King could not appear in consequence of indisposition, and his place was taken at very short notice by Mr. Kempton, whose efforts under the circumstances should not be subjected to criticism.

Beethoven's colossal Missa Solemnis in D was announced to be given, for the first time, in the Albert Hall, on the 21st ult., but the performance was postponed in consequence of insufficient time for preparation, and the "Lobgesang" and "Stabat Mater" were substituted. The wisdom of this course cannot be denied. Beethoven's Mass is the most crucial test of merit to which the Albert Hall choir could be subjected, and a faulty rendering would be very damaging to its reputation. Musicians may therefore look forward with the greater confidence to a splendid interpretation of the great work when Mr. Barnby deems it to have been properly rehearsed. The familiar music of Mendelssohn and Rossini of course offered no difficulty to the choir, and the solos were well rendered by Miss Anna Williams, Miss M. Fenna, Miss Orridge, Mr. Cummings, and Mr. F. King, the lady last named appearing in the stead of Madame Patey, for whom an apology was made. The soloists were most successful, and a determined effort was made to encore the "Cujus animam" and "Quis est homo." Prior to the "Stabat Mater," Wagner's Funeral March from "Götterdämmerung" was impressively played by the orchestra, the audience rising in acknowledgment of this mark of respect to the deceased composer.

SACRED HARMONIC SOCIETY.

On Friday evening (23rd ult.) the Society which has adopted the name and proposes to carry on the work of the institution so recently dissolved after fifty years' service, gave its first Concert in St. James's Hall. Our readers are doubtless familiar with the manner in which this heir to labour and renown arose, and they must be no less acquainted with its constitution and method of working. On these matters, consequently, we need not enlarge, it being more to the purpose to extend a hearty welcome to the Society, and wish it "long continuance and increasing." We are not disposed to look critically at new labourers in the field of art. There is something for all to do, and the only qualifications required are earnestness and ability. These the latest comer seems to possess; and we the more rejoice in its presence because the department of oratorio is not crowded with workers.

Excellent choice was made of a programme for the opening Concert. The Society wisely means to keep acknowledged masterpieces before the public, but has, no less sensibly, resolved to present from time to time such novelties as deserve the honour. This is true conservatism—in other words, the conservatism which guards what is precious in the public store and, at the same time, seeks to increase its wealth. Gounod's "Redemption" could not be overlooked by any society acting in such a spirit. It was the first thing, probably, to which the directors turned their attention, and now we have to say that they reaped a harvest of reward, the attendance on Friday evening being overwhelmingly large and made up of just those persons whose favour a new society should desire. All possible distinction attended the *début* and enlisted more interest and favour than could have been gained under any other conditions. A qualifying remark has, however, to be made, for there was a "little rift within the lute." In the first place, some of the artists engaged—we need not mention names—were scarcely of sufficient rank and qualifications for a performance of great moment. Secondly, the orchestra proved lacking in the finish and precision absolutely demanded by a work in which its importance is so great. Thirdly, the Conductor, Mr. Charles Hallé, exercised a discretion as to the "reading" of several numbers, against which it would be easy to show good cause. These were certainly drawbacks, but we are not disposed to dwell upon them in the case of a first essay. Under the actual conditions much is excusable that, presently, will call for sterner treatment. We pass on, therefore, to circumstances upon which congratulation may fairly be offered. The Society's chorus is very good indeed, thanks to the great skill and untiring exertions of Mr. W. H. Cummings, its trainer. Mr. Cummings is evidently the right man in the right place, and we can only hope that even greater responsibilities and larger duties will devolve upon him in connection with the Society. The "Redemption" choruses were admirably sung, every *nuance* being observed with unity of purpose and effect, while the words were enunciated with remarkable clearness, and the spirit of the various situations reflected in the expression adopted. We have rarely heard choral singing more worthy of praise in respect of those higher qualities after which, in many cases, there is no such thing as striving at all. The soloists were Miss Mary Davies, Miss Santley, Miss Hilda Wilson, Mr. Guy, and Mr. Santley, some at least of whom were adequate to the task imposed upon them. In this department, however, perfect satisfaction was not given, though shortcomings appeared to have but slight effect upon the enjoyment of the audience, by whom the beautiful and impressive music was heard with deep interest and sustained attention.

BACH CHOIR.

On the 1st ult., in St. James's Hall, this choir began the labours of a new season by giving a Concert, without orchestra, conducted by Dr. Stainer, Mr. Otto Goldschmidt being necessarily absent. A better *locum tenens* than the Organist of St. Paul's Cathedral could hardly have been found, and it is regrettable that the choir did not muster in full force to do him hononr. Saying this, we assume, of course, that there has been no numerical falling off in membership, since we should be compelled to regard that as even a worse sign than a temporary abatement of enthusiasm. One thing is perfectly clear—the choir failed on the occasion in question to show its old "form." Its singing was poor and inartistic by comparison with previous doings, and the fact was observed with general regret. We cannot afford to lose the Bach Choir. It has done good service where good service was wanted, and the need for its existence continues. Several works of interest were in the programme of the 1st ult., among them the Psalm "Jehovah quam multi sunt"—that fine example of our greatest English master, Henry Purcell. It was performed with an organ accompaniment, written from the figured bass by Mr. W. H. Cummings, and made a lively impression by means of combined dignity and beauty. The choir, we trust, will draw further upon the works of Purcell, who is admired most by those who know him best. Another interesting feature was an Anthem, "The God of Jeshurun," left unfinished by Sir John Goss at his death, and since completed by Mr. Arthur Sullivan. Our first duty is to congratulate Mr. Sullivan upon the happy result of a delicate task—one in the performance of which nothing can be easier than to make a mistake. He has taken up the Anthem where Sir John Goss put it down, and continued it not only in the form but in the spirit of his old master, so that it would be hard for even a connoisseur to say where the two pens meet. We have, therefore, a notable addition to the repertory of English Church music, and one honourable to both composers. This will be perfectly understood when we state that Goss took special pains with his section of the work, and fully intended it to rank among his masterpieces. The Motett "I wrestle and pray," attributed in the programme to J. C. Bach, and Palestrina's "Missa Papæ Marcelli," were also conspicuous; the last-named work being heard a second time with lively interest. Upon the miscellaneous madrigals, &c., forming the second part there is no need to dwell. The solo vocalists were Miss Robertson, Madame Fassett, and Mr. Kenningham. Madame Néruda also appeared and delighted the audience by the finished art of her violin solos.

CRYSTAL PALACE.

The Saturday afternoon Concerts were resumed on the 10th ult., Mr. Manns having returned for the purpose from Glasgow, where he had left several members of his band. In spite of this drawback, however, the orchestral performances were free from fear or reproach, and an excellent rendering, *inter alia*, of Beethoven's C minor Symphony was given. The only feature of the Concert which calls for permanent record was a new Pianoforte Concerto by Henry Litolff. Our excellent friend "G," having for once indulged in the weakness from which even good Homer is said not to have been entirely free, had

set down in the programme the third of the "Symphonic Concerti" by the Germano-Franco-English composer. No. 5, in C minor, was in reality played by M. Breitner. The work is a very favourable specimen of Litolff's style. Although designed with a view to technical display, it by no means sacrifices the higher aims of genuine artistic expression to that purpose. There is a certain breadth about the themes and their treatment which atones to a great extent for the absence of genuine invention. Of the four divisions of the Concerto we prefer the slow movement, although the difference between it and the others is one of degree rather than of essence. Altogether the work does credit to its composer, who, although not a master of the first order, is well worthy of an occasional hearing. M. Breitner, the interpreter, a pupil of Rubinstein, is a pianist of the *impressioniste* school. His style is very vigorous, but his touch is hard and without poetry. The second and last Concert which falls under our notice at present (17th ult.) was conducted by Mr. Prout, whose new Cantata, "Alfred" (words by Mr. W. Grist), formed the chief item of the programme. The work, we fear, has little chance of permanent vitality, and detailed notice would therefore serve no purpose. It is, however, not without a certain historic interest, and may, indeed, be classed amongst the curiosities of modern music. Mr. Prout as a critic is, we believe, amongst the advocates of the so-called "advanced" school of German art; but as a composer he keeps entirely aloof from the doctrines inculcated by that school. His music is such as might well have been written thirty or forty years ago, before Brahms had been "discovered" by Schumann, and before a note of that master or of Wagner had been heard, or at least intelligently and appreciatively heard, in this country. Any attempt at dramatic characterisation is all but absent; the choruses are well written, but have little to do with the action, and there is something positively touching about the *naïve* simplicity with which the declamatory music is treated. The Borough of Hackney Choral Society showed to great advantage in the choral portions of the work, and the soli were adequately rendered by Miss Marriott, Mr. Vernon Rigby, and Mr. Bridson. A very interesting feature of the same Concert was the selection from Mozart's music to "King Thamos," for the revival of which thanks are due to Mr. Prout.

MONDAY AND SATURDAY POPULAR CONCERTS.

We have still briefly at least to refer to the two Concerts held on January 27th and 29th respectively, the former having been provided with a special programme consisting exclusively of works by Mozart (in commemoration of the 127th anniversary of the birth of that classical master of the art), with Madame Norman-Néruda and Mr. Charles Hallé as the leading interpreters; while the latter (evening) Concert presented no novel feature, except for the first appearance at this institution of Madame Frickenhaus, as the pianist, who made a decided mark in her performance of Schumann's "Faschingschwank," which was loudly encored; Madame Norman-Néruda was again the leading violinist, and Mr. Santley the vocalist.

The first (afternoon) Concert of the past month (3rd ult.) opened with Mendelssohn's String Quartet in E flat (Op. 12) and concluded with Beethoven's Pianoforte Trio in D (Op. 70, No. 1), both old, but none the less highly valued friends in the *répertoire* of the Popular Concerts, respecting which, however, it will suffice to mention the names of the executants—viz., in the Quartet Madame Norman-Néruda, MM. Ries, Straus, and Piatti, and in the Trio Mr. Charles Hallé, supported by the lady violinist and Signor Piatti. As his solo piece Mr. Hallé chose Weber's Pianoforte Sonata in C major (Op. 24), a choice the more meritorious since, of late years, the pianoforte works by that master have been most unaccountably neglected, albeit that they (and his Grand Sonatas more especially) offer full scope for the display of executive skill in combination with high intrinsic worth. The bright and joyous work in question, however, is the one which has been most frequently produced at this institution. It was rendered *con amore* by the pianist, who was greatly applauded. Madame Norman-Néruda, in conjunction with the pianist of the evening, played in her best manner Handel's Violin Sonata in D major (with pianoforte accompaniment). Miss Thudichum, who was the vocalist, contributed to a programme which may be called strictly classical Pergolesi's song "Ogni pena" and Beethoven's "Kennst du das Land," in both of which she displayed good taste and faultless execution.

On the following Monday (the 5th ult.) the programme introduced several numbers which had not been previously performed—viz., String Quartet in E flat (Op. 58, No. 1), by Spohr (Madame Norman-Néruda, MM. Ries, Straus, and Piatti); Variations for pianoforte, violin, and violoncello in E flat (Op. 44), by Beethoven (Madame Norman-Néruda, MM. Hallé and Piatti); and Waltzes in C sharp minor and D flat (Op. 64) by Chopin (Mr. Charles Hallé). That the Quartet should not have been heard here before is scarcely matter for surprise, considering the number of similar works which have emanated from the pen of its prolific author. It is, however, a good specimen of Spohr's style, while not free from some of his mannerism, the Adagio more especially being a movement of great melodious beauty and excellent workmanship. Beethoven's Variations (fourteen in number) belong to the composer's earlier manner, when he was still under the spell of Mozart and Haydn's influence, and were capitally rendered on this occasion. Mr. Hallé gained well-merited applause for his performance of Chopin's Waltzes, to which he added a Nocturne and Impromptu by the same composer, the latter in response to the inevitable encore. Brahms's Sonata in G major (Op. 78) for pianoforte and violin, was likewise included in the evening's proceedings. We have repeatedly spoken of this work in these columns, and it will therefore suffice to add that the executants on the present occasion were Madame Norman-Néruda and Mr. Charles Hallé. Miss Carlotta Elliot contributed songs by Schubert and Robert Franz to the satisfaction of the audience. At the afternoon Concert of the same week (the 10th ult.) Madame Frickenhaus was again the pianist, and gave as her solo performance Beethoven's Sonata in D minor (Op. 31, No. 2), in which she obtained the customary encore—encores after masterpieces of this order being especially objectionable, even though, as in the present instance, they should consist of a Novelette by Schumann. Mr. Henry Holmes led with great ability Haydn's String Quartet in B flat (Op. 55, No. 3), supported by MM. Ries, Holländer, and Piatti, and was also associated with Madame Frickenhaus and Signor Piatti in Beethoven's Pianoforte Trio in E flat (Op. 70, No. 2), the companion of the Trio produced here on the previous Saturday, both having been dedicated by the composer to Count Erdödy. Signor Piatti played in his well-known masterly manner an Allemande, Largo and Allegro by Veracini, and Mr. Santley delighted his audience in songs by Gounod, Schubert and Schumann, both artists having to pay the usual tribute of an encore.

Mdlle. Marie Krebs made her first appearance this season on the succeeding Monday evening (the 12th ult.), and was accorded the warm greeting reserved for the special favourites at this institution. The gifted pianist performed with much effect Bach's Prelude and Fugue à la Tarantella in A minor, to which she added, as an encore, Beethoven's Polonaise in C, besides playing the pianoforte part in Schumann's Trio in F (Op. 80) assisted by Mr. H. Holmes and Signor Piatti. The violinist just mentioned was again an able leader in Schubert's String Quartet in D minor (Op. 161), and achieved a marked success in his rendering of a Ballade by the late Alfred Holmes (his brother) and of the Scherzo in D (Op. 135) by Spohr, a very graceful movement. Airs by Mozart and Handel were expressively rendered by Miss Cravino. The following was the programme at the Saturday Concert of the same week (the 17th ult.) viz.: Spohr's String Quartet in E flat (Op. 58, No. 1, second performance this season); Brahms's Pianoforte Quartet in G minor, Mozart's Sonata in B flat (No. 10) and two Etudes for pianoforte solo by Mendelssohn—executants, Madame Norman-Néruda, Mdlle. Marie Krebs, MM. Ries, Holländer, and Piatti; vocalist, Miss Santley.

The evening Concert of the 19th ult. presented a novelty in the Sonata for pianoforte and violoncello, in D minor (Op. 12), by Herr Gernsheim, one of the more gifted disciples of the "New German" school, whose Pianoforte Quartet (Op. 6) and Trio (Op. 28), have already been accorded a favourable reception at these Concerts. The

present Sonata confirmed, if it did not enhance, the previously conceived estimate of the composer's talent. It is pleasing enough, of its kind, and is, *mirabile dictu*, not afflicted with the over-elaboration, and undue prolongation of trite themes, which too often form the leading characteristics of the school to which it belongs. It consists of three movements only—viz., an Andante con moto, an Allegretto (with a vivo e giocoso, in place of a Trio) in F major, and a final Allegro con brio, in the tonic major—and was done full justice to on the part of Miss Agnes Zimmermann and Signor Piatti. The gifted lady pianist, who has just returned from a most successful continental concert tour, gave as her solo performance the late Sir Sterndale Bennett's three musical sketches, entitled respectively "The Lake," "The Millstream," and "The Fountain," with her accustomed brilliancy and artistic refinement, being also associated with Madame Norman-Néruda and Signor Piatti in a capital rendering of Mendelssohn's Pianoforte Trio in D minor (Op. 49), the present having been the twenty-fifth performance of this magnificent work at this institution. The Concert opened with Spohr's String Quartet in E minor (Op. 45, No. 2) the executants being the lady violinist just mentioned and MM. Ries, Holländer, and Piatti. Miss Thudichum was again a very efficient vocalist, although her enunciation in songs by Schubert, Lassen, and Paradies might have been more distinct—a fault which, however, the lady shares in common with many other vocalists of the present day.

PHILHARMONIC SOCIETY.

The first Concert of the season was given on the 15th ult., at St. James's Hall, before a large audience. The purely orchestral works were Sterndale Bennett's Overture, "The Naiads," the Introduction to Wagner's "Parsifal," Mendelssohn's "Scotch Symphony," and Berlioz's Orchestral arrangement of Weber's "Invitation to the Waltz," a selection which calls for but little criticism save on the performance, many portions of which—especially Bennett's fanciful Overture—were hardly up to the standard which we should like to see preserved by this time-honoured Society. A graceful tribute to the memory of Herr Wagner was the interpolation of the Dead March in "Saul," which was received by the audience with a reverence due to his genius, the "Parsifal" prelude being also in true sympathy with the solemnity of the occasion. The programme included the Chorus of Dervishes, Turkish March, and March and Chorus from Beethoven's "Ruins of Athens"—the choral portion of which evinced the want of due preparation—and Beethoven's Choral Fantasia, the pianoforte part by Madame Sophie Menter, who, however, seemed more sympathetic with the music of Liszt—an Etude in D flat—which she played in the second part. The vocalists were Miss Santley, who sang charmingly Mozart's "Zeffiretti lusinghieri," and Mr. Frederic King, who, however, made but little of Gounod's "Le Vallon," apparently from indisposition. Mr. W. G. Cusins was, as usual, the Conductor.

HENRY LESLIE'S CHOIR.

All lovers of music will be pleased to observe the above heading once more among concert notices, and as all is well that ends well, no more need be said concerning the ill-advised disbandment of a celebrated musical organisation. Mr. Henry Leslie gives his name as president of the reformed choir, and has presented it with the extensive library of music collected during twenty-five years' work, with the justifiable stipulation that the property shall revert to him should the Society cease to exist. Mr. Alberto Randegger assumed the direction of affairs early last year, and a trial Concert was given on July 4. This season four Concerts are to be given, of which the first took place on Thursday, the 22nd ult. It was quickly manifest that the brief interregnum had worked no mischief in the quality of the choir. There has been a moderate infusion of new blood, and something more might be done in this direction with regard to the sopranos; but, making allowance for a slight relative weakness in this department, the part-singing last Thursday was remarkable for magnificent tone, perfect intonation and exquisite refinement. Among the most effective performances of the evening were the motett, "I wrestle and pray," attributed to John Christopher Bach; Mendelssohn's 13th Psalm, and Weelkes's madrigal "As Vesta was." Schubert's lovely setting for female voices of the 23rd Psalm was marred by an unauthorised organ accompaniment The programme included three new choral pieces, namely a sacred part-song, "The Mighty Caravan," by Mr. Josiah Booth; a secular part-song, "How sweet the moonlight," by Mr. J. G. Callcott; and an "O Salutaris," by Mr. F. Westlake—the last-named composition being received with considerable favour, due to its musicianly qualities and expressive style. Mr. Santley's rendering of Gounod's "Nazareth" was of course an immense popular success, and the admirable vocalist was in splendid voice; but the most interesting of the solo items was a new song entitled "My soul is an enchanted boat," by Miss Maude Valérie White. This clever young musician always evinces praiseworthy ambition in her selection of words, and she has not misjudged her capacity in the choice of Shelley's beautiful verses. If the voice part is slightly monotonous, the accompaniment is exceedingly happy in effect, and, as rendered by Miss Santley, the song proved very much to the taste of the audience.

MR. GEAUSSENT'S CHOIR.

This new musical association gave its second and last Concert for the present season at St. James's Hall on Tuesday, the 6th ult. It takes some time to convince the London public of the merits of any new undertaking, and Mr. Geaussent must not feel discouraged by the sparse audiences which have hitherto responded to his invitations. He has an exceedingly fine body of youthful voices at his command, and success will come if he knows how to wait for it and to labour unceasingly to earn it. As on previous occasions, it was in the smaller pieces that the excellence of his training was most discernable. Part-songs by Leslie, Benedict, W. Macfarren, and Pinsuti were sung with spirit and refinement, and there was not much to blame in the rendering of Mendelssohn's "98th Psalm" and Mr. Hecht's ambitious setting of "The Charge of the Light Brigade." The necessary relief to the part-music was provided by the solo efforts of Madame Trebelli and her concert party. One or two points may be noted in which some change may well be effected on future occasions. The programme of this Concert did not include one example of the genuine madrigalian school, which was an oversight. More inexplicable was the announcement that it was quite impossible to allow any encores, whereas every item that was asked for a second time was at once repeated. Either the rule should be observed or it should be abrogated.

ST. ANNE'S, SOHO.

It was confidently expected that Mr. Barnby and the gentlemen who for years past have assisted him in connection with the Lenten musical services at St. Anne's would not let slip the opportunity presented by the great public interest in Gounod's "Redemption"—a work eminently fitted for use during the penitential season. The Oratorio is now being performed part by part, and attracts great crowds to Soho, where it can be heard to singular advantage, even though the executive means are not equal to such as we expect to find in concert-rooms. That "The Redemption" would be adopted by the Church was never in doubt. Its deep reverence, its absorbing regard for the sacred story as distinct from merely musical effect, and its power to impress the heart as well as the sense, make it eminently religious. We believe, therefore, that Gounod's Oratorio is destined to figure largely in the services of the Church; and in the effect produced at St. Anne's it is easy to recognise an earnest of this result.

With Mr. Barnby as Conductor there can be no question of an efficient performance. The orchestra numbers twenty-seven instruments, with Herr Pollitzer as leader, and Mr. Hodge presides at the organ. The *Narrators* are Mr. C. Wade (tenor) and Mr. Vaughan Edwards (bass); the part of the *Saviour* being taken by Mr. Fairfax Wade. Other soloists are Master Miller, Messrs. Grover, Cundy, and Orgill. These are all adequate to the work they have

to do; the chorus is efficient, and the general musical result such as few would care to find fault with. We regret to add that the expenses are heavy and the collections light. This is unfair and inconsiderate on the part of the many who attend the services, and who, it appears, expect to be gratified and edified gratis. On such a matter, however, we need not enlarge. The duty of the congregation is too plain for words.

HAMPSTEAD CHORAL SOCIETY.

The first Concert of the season, on the 5th ult., was one of the best yet given by this rising Society. The programme consisted of Mendelssohn's 42nd Psalm ("As the hart pants") and Gade's Cantata, "Psyche," the excellent quality of the choir being most successfully tested in both works. In Mendelssohn's Psalm the principal singers were Miss Sinclair, Mr. M. Hanhart, Mr. Frazer, the Rev. A. N. With and Mr. George Gill, all of whom were thoroughly satisfactory. Gade's Cantata is rapidly growing into public favour, its reception on this occasion being indeed more enthusiastic than could have been anticipated, considering the absence of orchestral accompaniment. The solo vocalists—Miss Margaret Hoare, Miss Gertrude Hine, Miss Maud Joliffe, Mr. Frazer, and Mr. D. S. Waterlow—gave the whole of their music with much dramatic effect, Miss Hoare winning warm and well-deserved applause in the many trying pieces which fell to her share. Mr. Willem Coenen—to whose talent and zeal the efficiency of the choir is due—besides acting as Conductor, played the Nocturne in F sharp and Polonaise in A flat of Chopin, and, being encored, gave Mendelssohn's Fantaisie in E minor, eliciting for each piece loud and spontaneous marks of approbation. A good word must be said for the judgment and skill displayed in the pianoforte accompaniments by Miss Amy Gill, especially those to Gade's work; the harmonium, at which Mr. H. M. Higgs ably presided, giving powerful aid to the effect throughout.

MUSIC IN BIRMINGHAM.

(From our own Correspondent.)

The past month has not been very fruitful in novelties here, and it must be confessed that some valuable musical opportunities have been wasted by the employment of first-class executive means on comparatively trivial or inferior work; yet, on the whole, the record for February is neither uninteresting nor uninstructive.

Whatever backslidings may be charged against other local musical organisations which are apt to prefer the loaves and fishes that wait on popular success to the barren satisfaction of the artistic conscience, the Festival Choral Society at all events is always true to its mission of instructing and elevating public taste not merely by meritorious execution, but also by judicious and high-class selection. The third Concert of the current subscription series, which took place in the Town Hall, on the 1st ult., was devoted to the very fantastic and dramatic setting of "Faust" by Hector Berlioz, which was first introduced here by the same musical body at their corresponding Concert last season. On that occasion public interest in the work was rather whetted than appeased, for the performance was a somewhat halting one, and the music was of far too novel and fanciful a character to be fairly fathomed at a single hearing. On this last occasion the performance, if not absolutely irreproachable, was at least an adequate and creditable one, and the large audience it attracted testified their appreciation of the entertainment by hearty and frequent applause. As abstract music, doubtless, Berlioz's dramatic legend is not to be weighed in the same scales with the works, say, of Beethoven and Mozart; but as a piece of graphic orchestral writing, or rather scene-painting, few things, either new or old, can compare with it in fancy, force, vividness and dramatic colour. Its characteristic charms were well brought out by the playing of the band, which had been specially reinforced for the occasion, and the famous Hungarian March, the graceful Ballet of Sylphs, and the awful ride to the abyss—not "course of the abyss," as Miss Hallé styles it in her too literal translation—were rendered with praiseworthy spirit, skill and precision. The chorus-singing generally was excellent, but wanting here and there in alertness and vivacity. Miss Mary Davies sustained the part of *Margaret* with intelligence and tenderness, and both in the "King of Thule" ballad and in the plaintive romance "Ah, me! my heart is heavy" revealed artistic qualities of a high order. Mr. Edward Lloyd responded creditably to the somewhat heavy demands made upon his vocal and dramatic powers by the part of *Faust*, and Mr. Ludwig contrived to invest the part of *Mephistopheles* with considerable force and individuality. Mr. Lander did justice to Brander's somewhat grim and ghastly lyric "The Poisoned Rat," and Mr. Stockley conducted with his accustomed care and skill.

The popular success of the month was Messrs. Harrison's Concert on the 5th ult., which was of a miscellaneous character, and furnished abundance of small opportunities for a goodly array of eminent artists, including Madame Marie Roze, Madame Trebelli, and others in the vocal department, and Madame Sophie Menter and M. Ovide Musin among the instrumentalists. Madame Menter's selection was calculated rather to display the phenomenal executive powers of the fair performer than her musical intelligence, and comprised the G flat Etude of Chopin, Liszt's difficult Fantasia on the skating music from "Le Prophète," Mendelssohn's Spinnlied, and a Minuet-valse in C minor by Henri Ketten. Of the admirable manner in which these pieces were rendered it would be superfluous to speak. M. Musin created a marked effect by his masterly performance of Paganini's fourth String Fantasia on the Prayer from "Moses in Egypt," and delighted all sections of the audience by his playing, with Mr. Ganz, of the Adagio and Rondo from Dussek's familiar Sonata-duet in B flat. In responding to a re-demand of Leonard's tuneful "Souvenir de Baden-Baden," M. Musin played a Cavatina by Joachim Raff. Madame Marie Roze was especially effective in the Verdi Scena "Tacea la notte," and Madame Trebelli was highly successful in Gounod's Serenade "Quand tu chantes," to which M. Musin contributed the needful obbligato.

Profusion and variety were the distinguishing features of the third Concert of the Birmingham Philharmonic Union, which took place in the Town Hall on the 15th ult. The Society's choir was joined on this occasion by two vocalists, Miss Marian McKenzie and Mr. Maas, the other principal performers being Mr. T. M. Abbott (violin and viola), Mr. Nicholson (flute), M. Lavigne (oboe), Mr. Probin (horn), M. Van Biene (violoncello), Mr. I'Anson (contra-basso), Mr. Stimpson (organ), and Dr. Swinnerton Heap (pianist and Conductor). The programme, which might have been pruned with advantage, comprised, among other interesting works, Hummel's Septet in D minor, Mendelssohn's 43rd Psalm, "Judge me O God," two movements from the same composer's Sonata-duet for pianoforte and violoncello in D, Schubert's Chorus for female voices "The Lord is my shepherd," Wagner's Bridal Chorus from "Lohengrin," a violin solo, Adagio and Polonaise, by Wieniawski, and a new song, "Three shadows," by Dr. Heap. The melodious Septet by Mozart's famous pupil is an old favourite here, but it has never been played with greater skill and effect than it was on this occasion by Dr. Heap, Mr. Nicholson, M. Lavigne, Mr. Probin, Mr. Abbott, M. Van Biene and Mr. I'Anson. In one or two passages the full, powerful tone of M. Lavigne was almost too much for the maintenance of the *ensemble*, but on the whole the performance was an admirable one, especially delighting the audience in the Menuetto and the Andante con variazioni. Full justice was done by the choir to Mendelssohn's noble setting of the 43rd Psalm and in the lovely chorus of Schubert, composed for the Frölich sisters in 1820, the fine quality of the ladies' voices was strikingly exemplified. Of the minor choral pieces, Dr. Hiles's part-song "Hush'd in death" was perhaps the most satisfactory. M. Van Biene exhibited a wonderful mastery of his instrument in a Valse by Dunkler, as well as in the Scherzo and Finale from Mendelssohn's D major Sonata, in which the playing also of Dr. Heap greatly impressed the audience. Dr. Heap was yet more successful in his subsequent performance of Liszt's exacting "Rigoletto" Fantasia, which excited great enthusiasm. Miss McKenzie's most effective songs were F. E. Bache's "Farewell" and Donizetti's "O Mio Fernando," both encored. Mr. Maas, who was in excellent voice, obtained

a double recall after his singing of an air from "Luisa Miller," and was compelled to repeat the last verse of Dr. Heap's new song, a melodious and scholarly composition.

Madame Menter's Recital on the 22nd made ample amends for the poverty of her selection at Messrs. Harrison's Concert on the 5th, and in Beethoven's noble Sonata "Les adieux, l'absence, le retour," in a Prelude of Bach, and in a copious selection from the works of Chopin, including the famous Polonaise in A flat, the illustrious pianist showed that her marvellous *technique* was very far from being her sole title to distinction.

MUSIC IN BRISTOL.

(From our own Correspondent.)

With the beginning of Lent orthodox Bristol forswears a great deal of amusement, and from now till Easter we shall probably have scarcely any Concerts at which "the rule of evening dress is observed," this being apparently where the line is drawn during the season of abstinence. The week before Ash Wednesday was a full one, in a musical point of view. On January 30, Professor W. Macfarren gave a Lecture at the Museum on Mendelssohn's "Lieder ohne Worte," and the attendance was so large that many had to be turned away, in consequence of which the Lecture was repeated on the following evening, when again the room was full to overflowing. On that night (the 31st) Mrs. Viner Pomeroy gave her third Chamber Concert (sixth season) at the Victoria Rooms; and on the 1st ult. the Orpheus Glee Society gave their annual Ladies' Night at the Colston Hall, to an audience of between 2,000 and 3,000.

The programme of the Chamber Concert on the 31st comprised Beethoven's String Quartet in E flat, Op. 74; Hummel's Sonata in A flat, Op. 92, for two performers on the pianoforte; Schumann's "Abendlied," for violin solo; and Spohr's String Quartet in A minor, Op. 74. Messrs. H. Holmes, Rice, Hill, and J. Pomeroy were the executants, as at the two former Concerts; with Mr. and Mrs. J. L. Roeckel at the pianoforte. There was a large audience, and Mr. Holmes's solo was encored.

The Orpheus Choir was, as usual, faultless in execution and intonation throughout their long programme on the 1st ult. Mr. Riseley's talent for conducting is never more apparent than at the performances of this Society. It numbers between fifty and sixty members, and the voices are very well balanced, the tone of the altos being noticeably good. But it is in the delicate gradations of light and shade that the choir most plainly evidences its excellent training, the four-part singing at times producing in unanimity and finish an effect resembling that of a perfect string quartet. It is said that the acoustic properties of the Colston Hall are peculiarly favourable to this class of vocal music, and it may be the case, but the hall must be very bad that can make the singing of the Orpheus Society sound other than admirable. The programme on this occasion was as follows: "I wish to tune" (Wesley), "There is a Paradise" (Pearsall), "All hail!" (Martin), "Some of my heroes are low" (Stevens), "The Beleaguered" (Sullivan), "Green Thorn" (Callcott), "Drowsy Woods" (Storch), "The Little Church" (Becker), "Shortest and longest" and "Highland War-Song" (W. Macfarren), "Nymphs of the Forest" (Horsley), "The Voyage" (Mendelssohn), "Soldier's Love" (Kücken), "Hours of Beauty" (Hargreaves), "Gondolier Serenade" (Commer), "Absence" (Hatton), "Polka Serenade" (Schafer), and "Hail, smiling morn" (Spofforth). Mr. Walter Macfarren conducted his two glees, and had a very hearty reception. Mr. Ben. Gay, the well-known alto, a great favourite here, sang the solo (with murmuring accompaniment) in Kücken's "Soldier's Love," at the conclusion of which there was such a storm of applause that Mr. Riseley broke his rule against encores, and signed to the audience that their wish should be complied with; and, in the midst of the sudden silence produced by the unexpected gesture of the Conductor, Mr. Gay sang "Oft in the stilly night" with all his old sweetness and expression, to the great delight of his listeners.

On the 6th ult. Mr. John Barrett's choir gave its third annual Concert at the Lesser Colston Hall, J. S. Bach's Magnificat in D and Goetz's 137th Psalm constituting the principal part of the programme; and on the 17th ult. the Bristol Musical Association performed Cowen's "Rose Maiden" at the large hall.

Mr. Riseley has recommenced his Saturday evening Organ Recitals at the Colston Hall, having given one on the 3rd ult. and another on the 10th; but they were not sufficiently advertised, and the attendance was small. It is to be hoped that Mr. Riseley will in future make their dates more widely known.

A Concert of a particularly interesting nature was given on the 15th ult. by the local branch of the Kyrle Society, assisted by Mr. J. Pomeroy (violoncello) and Mr. C. Bucknall, Mus. Bac., Organist of All Saints', Clifton, at the neighbouring village of Westbury. This Society gives fortnightly twopenny Concerts in Bristol and Westbury, taking for the first part of the programme the works of one of the great masters. On this occasion the composer chosen was Wagner, and there is a singular significance in the coincidence of a selection of his works being performed, probably for the first time in England, to a village audience within two days of his death. The Rev. W. Mann, Precentor of Bristol Cathedral, gave a short lecture on the life and works of the great musician, and Mr. Bucknall played the Dead March in "Saul" on the organ before the Concert was proceeded with. Each item on the first part of the programme was warmly received, the Spinning Chorus from the "Flying Dutchman" and Vieuxtemps' paraphrase for violin solo of the Preislied from "Die Meistersinger" being encored; while in the more "popular" second part no particular enthusiasm was displayed, except for Mr. Pomeroy's solo on the violoncello, a Nocturne of Chopin's. Taking the character of the audience into consideration, these facts must speak for themselves to the happily decreasing number of opponents to Wagnerian music.

MUSIC IN YORKSHIRE.

(From our own Correspondent.)

The month of February has passed without any musical event of more than ordinary importance. Mrs. Emily Clough's Chamber Concert at the Leeds Church Institute on January 26th was attended only by a small number of amateurs, and was not remarkable, save in one or two instances, for any performance of special excellence. Neither the concerted pieces nor Mrs. Clough's own pianoforte solos were of the standard which should have been reached; but both Signor Risegari and Mr. Frank Weston deserved and gained appreciative applause for their solos on the violin and 'cello respectively. Madame Edith Wynne appeared as the vocalist, and displayed her old taste in all her selections.

Signor Scuderi gave his annual Concert of Chamber Music in the Bradford Church Institute on the 9th ult., and provided an interesting programme, in which were included Beethoven's String Quartet in C minor (Op. 104) and Mozart's Piano Quartet in E flat: both were moreover well played. The artists were Madame Clara Ter Meer, whose singing was greatly enjoyed, Miss Averdieck (solo pianist), Signor Scuderi, Herren Heiss and Hannemann, and Mr. H. Smith.

On the 13th ult. the third of the present series of Leeds Chamber Concerts passed off with great success, at the Albert Hall. The appearance of Mdlle. Marie Krebs was enough to ensure a large attendance, and thoroughly were those who were present rewarded, for the famous *pianiste* played all her solos in her very best style, and in Beethoven's Polonaise in C (Op. 89) surpassed all expectations: she also took part in two Trios—Spohr's in E minor (Op. 119) and Haydn's in A major—in conjunction with Herr Otto Peiniger (violin) and Mr. Chas. Ould (violoncello): the Scherzo in the former work, and the Andante in the latter were wonderfully well rendered. Another excellent performance was that of Beethoven's Sonata in E flat for Violin and Piano (Op. 12, No. 3) in which Mdlle. Krebs and Herr Peiniger worked together with the greatest success. Mrs. Hutchinson was the vocalist, and sang Sullivan's "Orpheus with his lute" and two German Lieder, being deservedly encored in the latter. The concert as a whole was, from a musical point of view, perhaps the most successful that has yet been given in this series.

The Huddersfield Glee and Madrigal Society's Concert was also given on the 13th ult., when Madame Georgina Burns was the principal vocalist; all her songs were powerfully rendered, and in the Polonaise "I am Titania" from Thomas' "Mignon," her cultivated style elicited the most enthusiastic applause. Solos were also given by Miss England and Messrs. Bartin, Beaumont, and Haigh, all members of the society. The part-singing was not the least enjoyable feature of the concert, and for this satisfactory result the credit is chiefly due to the zeal of the society's conductor, Mr. Joshua Marshall.

The fifth Bradford Subscription Concert on the 16th ult. was largely patronised. The programme consisted of vocal and instrumental music. The vocalists were the Misses Robertson, who fully confirmed the favourable impression which they made at their first appearance in Bradford last season; Mr. Abercrombie, who has much improved of late; and Mr. Santley. The latter gentleman sang, we need hardly say, with the finish of a real artist. Madame Frickenhaus was the pianist, and selected as one of her solos Chopin's Sonata in B flat minor (Op. 35), in which the "Marche Funèbre" was impressively rendered. Herr Hollmann proved himself a talented violoncellist, and played the Andante and Finale from Goltermann's Concerto with the greatest taste. For the next concert, the last of the series, Gounod's "Redemption" is announced, and, as may be expected, its rendering is anticipated with no little interest.

The programme for the Leeds Musical Festival for 1883 is yet under consideration, but we have every reason to believe that a commencement will again be made with Mendelssohn's "Elijah," and that the same composer's "Lobgesang," Beethoven's "Missa Solemnis" in D, and a selection from Handel's oratorios will also be sung. The novelties will include Raff's last oratorio, "The End of the World," Dr. Macfarren's "King David," Mr. Frederic Clay's "Sardanapalus," and Mr. Barnby's "97th Psalm." Dr. W. Spark and Mr. Walter Parratt, Mus. B., St. George's Chapel, Windsor, have been appointed organists.

EDINBURGH ORCHESTRAL FESTIVAL.

The local journals allude to this annual event as again thoroughly successful. It has now taken place, in connection with the commemorative concert of the founder of the University Music Chair, for fifteen consecutive years, Mr. Hallé's orchestra having been on each occasion engaged by the "Reid" Professor. During that period the highest standard of orchestral music has been unflinchingly maintained, and, although the earlier festivals, for that very reason, may have been somewhat wanting in general popularity in a part of the kingdom where such music was then almost unknown, there seems to have been in Scotland an annual growth of appreciation of the works of the greatest masters, which are no longer listened to in stolid indifference or puzzled bewilderment, but with reverent attention and with musical intelligence. This progress has been proved, not only by the increased interest shown in the Reid Festival, but by a greater number of other orchestral concerts both in Edinburgh and Glasgow. It is needless to point out that these results have been mainly consequent upon the institution of an annual commemorative Reid Concert, which, developed into a three days' festival by the present Incumbent of the Chair, and rendered in the most efficient manner possible, first gave an impetus in Scotland to a greater love for instrumental music, by fanning into flame the latent spark of appreciation for the greatest works of musical art.

At this year's Festival a somewhat larger orchestra than usual was brought by Mr. Hallé, in order to give the Berlioz music as that master wrote it. Our space does not permit detailed allusion to the selections of the first Concert, on the 10th ult. We may say, however, that the overtures were Cherubini's "Anacreon," Sterndale Bennett's "Naiades," and Spohr's "Jessonda;" the symphony, Haydn's No. 4, and the concerto Beethoven's C minor, with Mr. Hallé, as soloist. The ballet music from Gounod's "Polyeucte" was the other orchestral item. Miss M. Davies and Mr. E. Lloyd gave solos by Handel, Weber, Schubert, &c. At the second Concert the overtures were "King Stephen," Beethoven; "Ossian," Gade; and "Siège de Corinth," Rossini. The concerto was Mendelssohn's, with Madame Néruda as violinist, who also took the solo part in Mozart's resuscitated (thanks to the great Leipzig edition in progress) "Haffner" serenade. The orchestral movements from Berlioz' "Romeo and Juliet" were a novelty in Scotland. Miss Davies and Mr. Lloyd were again the vocalists, the eminent tenor singing music by the great operatic composer who died the following day at Venice—the prize song in "Meistersinger," and also a new and very telling song by Sir Herbert Oakeley, "Ad Amore," which won a well-deserved encore and was repeated.

On the 13th ult. the third concert took place, and with it ended the eighteenth Festival under the directorship of Sir Herbert Oakeley. An analytical programme—introduced here by him in 1867—was neatly got up and beautifully printed, and, what is perhaps more to the purpose, was excellently adapted to act as a guide to the music. The "Reid music," given according to the will of the General, was conducted, as in duty bound, by the Reid professor, both audience and orchestra standing during the performance of the March. The Overtures were Mendelssohn's "Athalie" and Weber's "Jubilee;" the Symphony, Beethoven's No. 4; the Concertos, Spohr's No. 9, superbly played by Madame Néruda, who also contributed Raff's Cavatina in D and Schumann's in A minor; soloist, Mr. Hallé, who never performed more finely. Svendsen's third Norwegian Rhapsody received an admirable interpretation, and Mr. Lloyd gave "Salve, dimora" and two songs by Schubert to perfection. Miss Mary Davies sang Gluck's aria, "Non, vi turbate, no" ("Alceste"), and subsequently Sir Herbert Oakeley's setting of Tennyson's "The days that are no more," with much good taste and power, gaining a persistent recall. The band did all justice to the beautifully written orchestral accompaniment, and the harp *obbligato* was finely rendered on this occasion by Mrs. Frost. The last number on the programme—Weber's Overture—made a fitting ending to a festival for the arrangement of which the warmest praise is due to Sir Herbert Oakeley.

GOUNOD'S "REDEMPTION" IN AMERICA.

Last month we drew attention to a signal triumph of justice in America: the United States Circuit Court, sitting at Boston, having decided that the publication of a pianoforte score does not entitle any one to arrange orchestral parts therefrom and perform the work as being either that of the composer or arranger. We now give Judge Lowell's remarks, and have no doubt that English readers, while accepting the law from the Bench, will recognise in it not only law but equity. The importance of the decision as affecting the whole vexed question of a copyright treaty between England and the United States is obvious. Yet more obvious is the fact that musical composers in Europe, and those who place their works before the world, now occupy a position across the Atlantic which should have been theirs at the outset, alike in the interests of art and of fair dealing.

The judgment runs as follows:—

"This is a motion to enjoin the defendant from causing to be performed Gounod's oratorio, or cantata, called 'The Redemption,' with full orchestral accompaniment. The plaintiff is a citizen of New York, and the defendant is a citizen of Massachusetts.

"The hearing was on the bill, the answer (to be taken as an affidavit), a stipulation of the parties, and oral evidence of experts.

"Charles Gounod, of Paris, composed the oratorio in question, with an orchestral accompaniment for forty or more pieces, and caused it to be performed for the first time, under his own direction, at Birmingham, in England, in August last, on occasion of a musical festival. The defendant avers his belief that the full score has been published in England, but he adduces no proof of this, and the stipulation finds this belief rests only upon the understanding that the law of England requires a deposit of a copy of the score in the British Museum within three months after the first performance. The law appears to make this requirement unless the score is in manuscript; but we have no evidence whether the score

was or was not in manuscript at the time when it should have been deposited if not in manuscript, nor whether it was so deposited, and if so, whether it is open to public inspection. There is evidence that at some time, not specified, except that it was before the answer was filed, a few copies have been printed, marked 'as manuscript only,' for the use of the performers. We do not need to decide whether these copies were manuscript in the sense of the statute. There has been time, since the defendant first undertook to act as if the oratorio was open to him, to ascertain the true circumstances of the case in respect to this supposed publication.

"The composer did permit the words and vocal parts of his oratorio, set to an accompaniment for the piano, to be published in England, and the book can be bought in Boston, and has been produced in evidence. It is believed and admitted to contain all the melodies and harmonies of the original oratorio. It has, in the margin, references to the particular instruments which are to be employed in playing the different parts of the piece, or many of them.

"The plaintiff owns for this country whatever exclusive rights Gounod retained or could retain after the publication of the book. The defendant applied to the plaintiff to buy the exclusive right of performing the oratorio in Boston, but was told that negotiations were pending with the Handel and Haydn Society, of this city, for that right. These negotiations resulted in a purchase by that society. The defendant appears to have gathered from something which was said to him by the plaintiff, that the negotiations with the Handel and Haydn Society were likely to fall through, and to have begun his preparations as if this were already sure. When he heard that the bargain was made, he undertook to proceed, and to advance his performance so as to bring out Gounod's 'Redemption' before the time fixed by the society for their first performance, and accordingly advertised his own for next Sunday, January 21. Thereupon this bill was filed, and the defendant modified his advertisement by advice of counsel, so that, in the part material to this case, it read thus:

'BOSTON THEATRE.

Sunday Evening, January 21, 1883.

First Performance in Boston of

GOUNOD'S

REDEMPTION.

With New Orchestration arranged from indications in the published Pianoforte Score.'

"It is admitted, for the purposes of this motion, that the defendant has not copied Gounod's score, but has procured the band parts to be made by some unnamed composer or arranger of music.

"Two questions have been ably argued before us. *First*, Whether the publication of the book, with the score for the piano and the marginal notes, gives to every one the right to reproduce or copy the orchestral score if he can. *Second*, Whether a new orchestration, not copied from the original by memory, report or otherwise, but made from the book, is an infringement of the plaintiff's rights.

"These were the points argued, for it was admitted that a performance on the stage is not such a publication as will destroy the exclusive common law right of the author and his assigns to a dramatic or lyrical composition of this sort, though the composer is an alien not entitled to the benefits of our law of statutory copyright. *Keene* v. *Wheately*, 4 Phil. 157; *Boucicault* v. *Fox*, 5 March. 87; *Crowe* v. *Aiken*, 2 Biss. 208; *Palmer* v. *De Witt*, 47 N. Y. 532: *Tompkins* v. *Halleck*, 133 Mass. 32.

"*First*. It is clear that the book is common property in the United States. What does it dedicate to the public? It was to instruct us upon this point that experts were examined; and their opinions were unanimous, that the score for the piano contains all the substance of the oratorio, but that the limitations of the instrument are such that it is impossible to express in such a score what the orchestra expresses with its various instruments, and that any one who adapts such a score for an orchestra must add a great deal to it, not in the way of new harmonies and melodies, but in the way of carrying out and applying them to produce the proper effects upon notes and combinations impossible for the piano. An orchestration can be made from the score by a competent arranger, and several such may be found in Boston, but the precise effects, called by the witnesses the 'colour,' which a composer gives to the orchestral parts cannot be reproduced, because the possible variations which may be produced by slight changes in the use of the several instruments are infinite. Twelve composers would make twelve different orchestrations. It may be doubted whether Gounod himself could reproduce it, if we can suppose him to have no aid from memory. We understand by this evidence that all the oratorios thus made would be somewhat like the original, and all would differ more or less from it. It is conceivable that some one might be considered better than Gounod's, if made by an abler composer than he; but the chances are that they would be much worse; and all might be, properly enough, called imitations of his work.

"These being the facts, we consider it to be clear that a dedication to the public of the arrangement for the piano does not dedicate what it does not contain, and what cannot be reproduced from it. Therefore the defendant does not in fact possess, and has no right to perform, Gounod's 'Redemption' as set for an orchestra. If he should have the opportunity to copy it he would not be permitted to perform it.

"*Second*. We find more difficulty in deciding whether the plaintiff's rights are infringed by a new orchestration. It is held in England that the publication of precisely such a book as this does not authorise a person, without license, to do precisely what this defendant has done. This was the law of England when the book was published: *Boosey* v. *Fairlie*, 7 Ch. D. 701; affirmed, 4 App. Cas. 711. A similar decision was announced in this country in 1882, in a very able and vigorous opinion by Chancellor Tuley, of the Circuit Court of Cook County, Illinois: *Goldmark* v. *Collmer* (printed by itself in a pamphlet). In the English case there was no dissent in either the Court of Appeal or the House of Lords, and the decision of the Vice-Chancellor, which was reversed, was on a technical point of registration, though he did intimate that any one might take the music by memory, if there were no copyright, which is not the law of this country. Still, in that case, infringement was almost taken for granted. The argument against it, which was urged here, and is given by Drone in his able and suggestive work on Copyright, p. 609, is this: By the ordinary law applying to books, any one may make such use as he can of what he finds in a copyrighted work, if he does not copy from it; *à fortiori*, if he can reconstruct an opera or oratorio from a book which is common property, without copying the orchestral score which is protected, he is blameless.

"This argument has a logical and consistent appearance, but as applied to a musical work of this kind the practical objections are very great. Such a work is a single creation, of which the orchestration is an essential part; every reproduction of it from something else is necessarily an imperfect imitation, which nevertheless occupies the same field, and may ruin the original. In this respect an opera is more like a patented invention than like a common book; he who shall obtain similar results, better or worse, by similar means, though the opportunity is furnished by an unprotected book, should be held to infringe the rights of the composer. This view of the subject is very well stated by Chancellor Tuley. Another practical point of some importance is that it would be very difficult to prove, in many cases, whether memory had not had some part in the reproduction. If necessary to the logic of the argument, we might, perhaps, hold that the publication of the piano score is a restricted dedication of that and nothing more. This seems to be the opinion of the English judges, for they appear to have thought that the exact orchestration could be written from the book by any skilled arranger.

"*Lastly*.—It is plain that the defendant has undertaken to represent Gounod's full score. Even his modified advertisement, while it may notify experts that the reproduction cannot be exact, is calculated to express to the public that Gounod's work in its entirety is to be performed by him for the first time in Boston; and he hastened his prepa-

The Lord is exalted.

ANTHEM FOR FOUR VOICES.

Isaiah xxxiii. 5, 9, 10. Composed by JOHN E. WEST.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

Allegro moderato. ♩ = 126.

f Gt.

Ped.

SOPRANO.

ALTO.

TENOR.

BASS.

f

The Lord is ex - alt - ed;

Sw.

- alt - ed; for He dwell - eth on high: He hath fill - ed

He hath fill - ed

He hath fill - ed

for He dwell - eth on high: He hath fill - ed

f Gt.

Man. *Ped.*

Zi - on with judg-ment and righteousness, hath fill - ed Zi - on with judg-ment and

Zi - on with judg-ment and righteousness, hath fill - ed Zi - on with judg-ment and

Zi - on with judg-ment and righteousness, hath fill - ed Zi - on with judg-ment and

Zi - on with judg-ment and righteousness, hath fill - ed Zi - on with judg-ment and

ff *f*

righteousness. The Lord is ex - alt - ed; for He dwell-eth on

ff *f*

righteousness. The Lord is ex - alt - ed; for He dwell-eth on

ff *f*

righteousness. The Lord is ex - alt - ed; for He dwell-eth on

ff *f*

righteousness. The Lord is ex - alt - ed; for He dwell-eth on

ff *f*

high, for He dwell-eth on high: He hath fill - - - ed Zi - -

ff

high, for He dwell-eth on high: He hath fill - ed Zi - on with judg-ment and

high, for He dwell-eth on high: He hath fill - - - - - ed

high, for He dwell-eth on high: He hath fill - - ed Zi - -

- on, hath fill - - - ed Zi - - on with judgment

righ-teousness, hath fill - ed Zi - on with judg-ment and righ-teousness, with judgment

Zi - on, hath fill - - - - - - - ed Zi - on with judgment

- on, hath fill - - ed Zi - - on with judgment

ff

ff *f*

and righ-teousness, with judg - - ment and righ - teous -

ff *f*

and righ-teousness, with judg - ment and righ - teous -

ff *f*

and righ-teousness, with judg - ment and righ - teous -

ff *f*

ff *f*

pp

- ness. The earth mourn-eth and

pp

- ness. The earth mourn-eth and

pp

- ness. The earth mourn-eth and

pp

- ness. The earth mourn-eth and

Sw. *pp*

lan - guish - eth, . . the earth

lan - guish - eth, . . the earth

lan - guish - eth, . . the earth

lan - guish - eth, . . the earth

pp *p* *pp* *Ped.*

mourn-eth and lan - guish - eth. . .

mourn-eth and lan - guish - eth. . .

mourn-eth and lan - guish - eth . .

mourn-eth and lan - guish - eth. . . Now will I rise, saith the

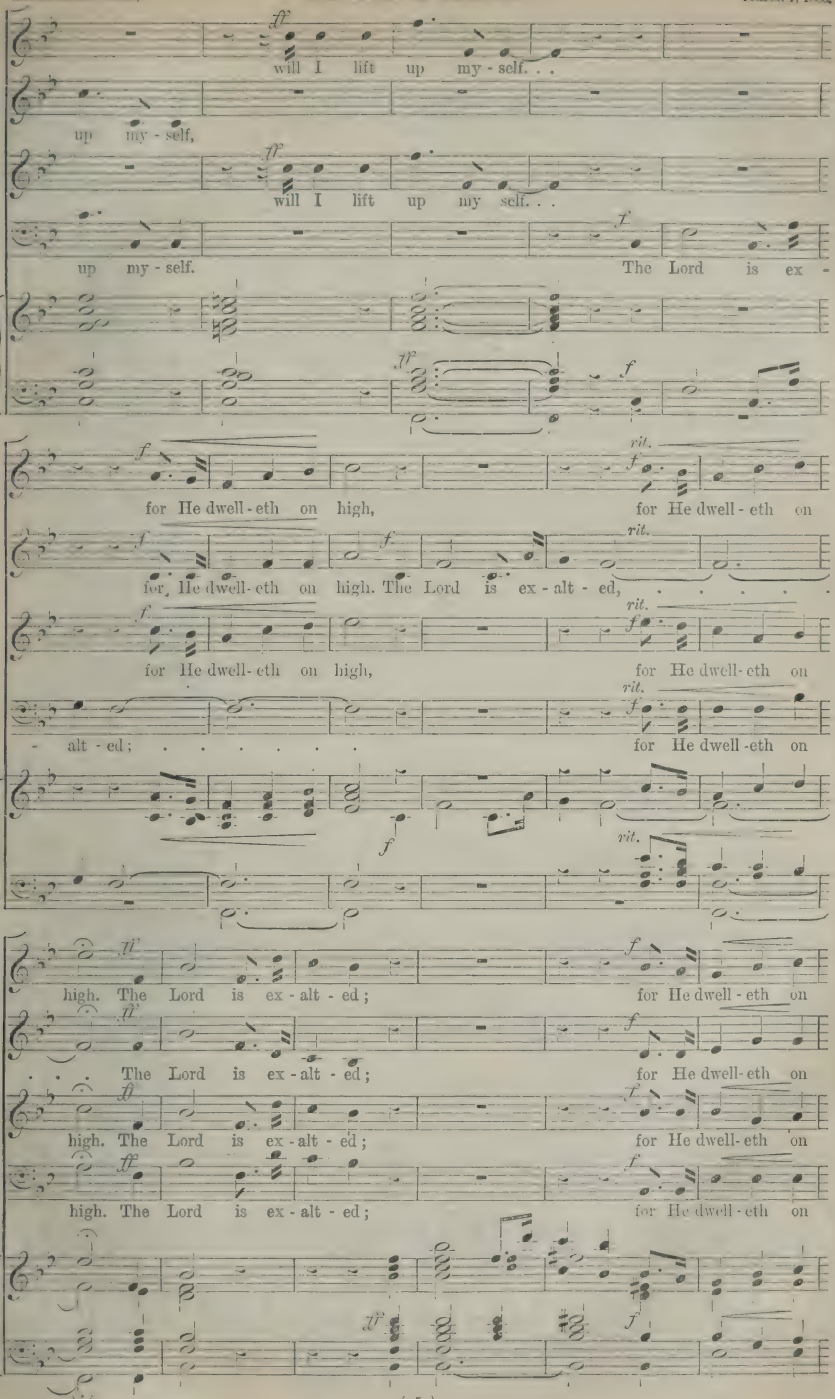
f *p Gt.* *f*

now will I lift

now will I be ex - alt - ed; . . now will I lift

Lord

ff *f* *ff* *cres.*


ff
will I lift up my - self. . .
up my - self,
ff
will I lift up my self. . .
f
up my - self. The Lord is ex -
ff
f
f
rit.
f
for He dwell - eth on high, for He dwell - eth on
f
f
rit.
for He dwell - eth on high. The Lord is ex - alt - ed, ...
f
rit.
f
for He dwell - eth on high, for He dwell - eth on
rit.
f
- alt - ed; . . . . . for He dwell - eth on
f
rit.
ff
f
high. The Lord is ex - alt - ed; for He dwell - eth on
ff
f
. . . The Lord is ex - alt - ed; for He dwell - eth on
ff
f
high. The Lord is ex - alt - ed; for He dwell - eth on
ff
f
high. The Lord is ex - alt - ed; for He dwell - eth on
ff
f

high, for He dwell-eth on high: He hath fill - - - ed Zi - -

high, for He dwell-eth on high: He hath fill - ed Zi - on with judg-ment and

high, for He dwell-eth on high: He hath fil - - - - - - - ed

high, for He dwell-eth on high: He hath fill - - ed Zi - -

- on, hath fill - - - ed Zi - - on with judg-ment

righteousness, hath fill - ed Zi - on with judg-ment and righteousness, with judg-ment

Zi - on hath fill - - - - - - - ed Zi - on with judg-ment

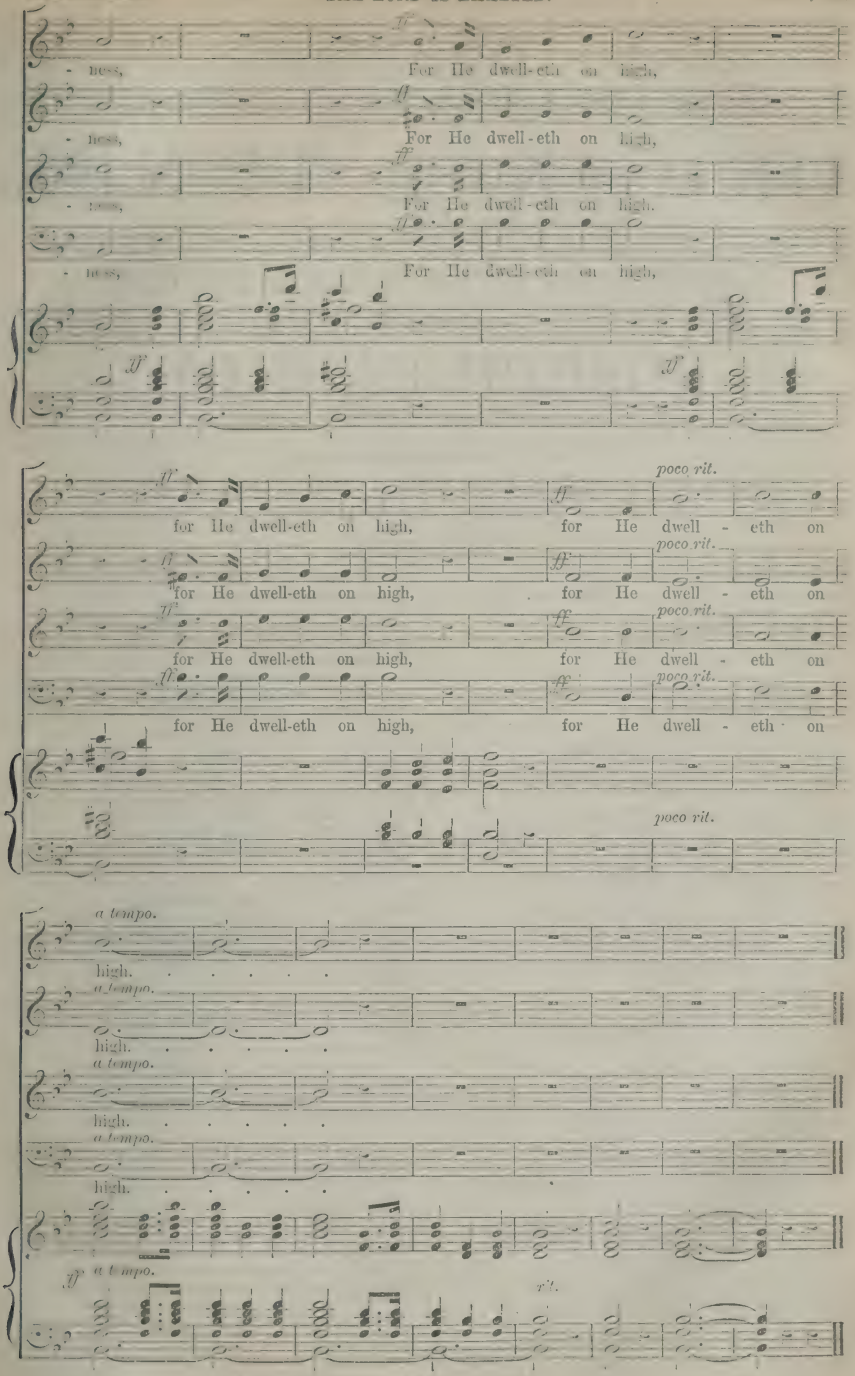
- on, hath fill - - ed Zi - - on with judg-ment

and righ-teousness, with judg - - ment and righ - teous -

and righ-teousness, with judg - ment and righ - teous -

and righ-teousness, with judg - - ment and righ - teous -

and righ-teousness, with judg - ment and righ - teous -


ness, For He dwell-eth on high,
ness, For He dwell-eth on high,
ness, For He dwell-eth on high.
ness, For He dwell-eth on high,
for He dwell-eth on high, for He dwell - eth on
for He dwell-eth on high, for He dwell - eth on
for He dwell-eth on high, for He dwell - eth on
for He dwell-eth on high, for He dwell - eth on
poco rit.
a tempo.
high.
a tempo.
high.
a tempo.
high.
a tempo.
high.
a tempo.
r'l.

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CONTENTS.

All praise to Him Who built the hills.
Alleluia! the crown is on the Victor's brow.
Alleluia! the strife is o'er.
Break forth, O earth, in praises.
By the Cross sad vigil keeping.
Christian, dost thou see them?
Come Thou, O come.
Come unto Me, ye weary.
Crown Him with many crowns.
Earthly pilgrim, joyful see.
Father! beneath Thy sheltering wing,
Father, here we dedicate.
Father, in Thy mysterious presence kneeling.
From Sinai's trembling peak.
Gentle Shepherd, Thou hast stilled.
Gently, Lord, O gently lead us.
God from on high hath heard.
God, Who madest earth and heaven.
Great Father, from Thy throne above.
He that goeth forth with weeping.
Here, O my Lord, I see Thee face to face.
Honour and glory, thanksgiving and praise.
Hosanna to the living Lord.
How calmly wakes the hallowed morn.
How pleasing is Thy voice.
I lay my sins on Jesus.
If life's pleasures cheer thee.
In sweet content let all the anthem sing.
In time of fear.
It was the very noon of night.
Jesu, my Lord.
Lead us, O Father.
Lo, sea and land their gifts outpour.
Lo, the Bread which angels feedeth.
Lord, in these days of humblest prayer.
Lord of the harvest, Thee we hail.
Lord of the harvest, Thee we hail (another setting).
Lord, the shades of night surround us.
Now God be with us, for the night is closing.
Now, on land and sea descending (Vesper Hymn).
Now the labourer's task is o'er.
Now the light of heaven is stealing.
Now the sighs and the sorrows.
O day of joy, when first the light.
O Food, the pilgrim needeth.
O God the Lord, to Thee we raise.
O Jesu, Light of all below.
O Lord, be with us when we fail.
O Thou, Who in the light dost dwell.
O world! behold upon the Tree.
Oh, walk with God.
Pleasant are Thy courts above.
Praise, O praise our God and King.
Praise, O Sion, thy salvation.
Quiet, Lord, this trembling frame.
Rejoice, ye pure in heart.
Remember Me.
Rest of the weary.
Saviour, again to Thy dear Name we raise.
Saviour, blessed Saviour.
Sing to the Lord a joyful song.
Softly now the light of day.
Still, still with Thee.
Still will we trust.
That day of wrath, that dreadful day.
The day is gently sinking to a close.
The day is gently sinking to a close (another setting).
The foe behind, the deep before.
The Lord be with us as we bend.
The radiant sun declining.
The spring-tide hour.
The valleys and the mountains.
The Virgin stills the crying.
There is an hour of peaceful rest.
Thou knowest, Lord, the weariness and sorrow.
Thou, Who dost build for us on high.
Through the day Thy love hath spared us.
To-day Thy mercy calls us.
To give Thee glory, Heavenly King.
To Thee, O Comforter Divine.
To Thee, O God and Saviour.
Upraised from sleep, to Thee we kneel.
When day's shadows lengthen.
When God of old came down from heaven.
When, His salvation bringing.
When I survey the wondrous Cross.
When the day of toil is done.
Whence shall my tears begin.
Where the mourner weeping.
Ye holy Angels bright.

LONDON: NOVELLO, EWER AND CO.

rations and changed the day to an earlier one for the very purpose of anticipating the performance by the plaintiff's assigns. Under these circumstances infringement appears to us to be sufficiently admitted for the purposes of this motion, even if it were otherwise doubtful.

Motion granted.

For Complainant,
Causten Browne and Alex. P. Browne.
For Defendant,
Thos. Wm. Clarke and John H. Burke.

WAGNER'S FIRST GRAND OPERA.

(FROM THE GERMAN.)

For more than seven weeks had the opera singers, chorus, and orchestra of the Magdeburg Stadt-Theater of 1836 been tormented with the rehearsing of a new opera, the first ambitious production of its young *musik-director*, and still the youthful maestro complained that the soloists did not know their parts, that the chorus was not firm, the orchestra not prompt enough, and thus the first representation of the work had been postponed from day to day. To the manager, who was in want of funds, this delay was most inconvenient; pay-day was imminent, and the possibility of not being able to meet it weighed heavily on his mind. And Herr Bethmann (that was the manager's name) expected great things from this first work of his talented capellmeister; the new opera was to set afloat again the almost sinking ship of the Magdeburg-Theater. Nor was this expectation altogether unfounded. The town had for some weeks past been made acquainted with the grand preparations in scenery and costumes which the new opera had called forth. The numerous friends and acquaintances of the young composer, moreover, had taken care to spread abroad the most favourable accounts respecting the merits of the new work, so that—a most unusual occurrence in Magdeburg—seats had actually been booked beforehand in anticipation of a crowded house. Now, if Bethmann's operatic *personnel* had been less efficient than it actually was, there would have been no difficulty in accounting for the repeated postponement of a first performance. In those days, however, that stage had at its disposal such forces as in the present day can only be looked for at a first-class residential theatre. Freimüller and Schreiber were the tenors, Krug and Unzelmann, jun. the bassos; Frau Pollert and Fräulein Limbach were the *prime donne*. To do justice therefore to these admirable singers it would appear that the onus of this long-deferred performance must be laid at the door of the young composer and capellmeister himself. The fact was he had in this his first work assigned notes to the singers which they had not in their throats, and passages to the musicians which made excessive demands upon their executive skill. Thus it was necessary to transpose, to alter and to curtail from one rehearsal to another. These rehearsals were held in those times on the ground floor of the theatre, and in a part emerging into a public thoroughfare. No wonder then if passers by would by degrees become acquainted beforehand with some portions of the new opera. The present writer still remembers a few of the observations made at the time by this out-door audience. "Just as in a synagogue!" one of these critics would exclaim (and that above all, of one of Wagner's works); "not a particle of melody!" another. Those were the observations which could be heard here daily.

Herr Bethmann stood at the door of the Stadt-Theater, casting his eyes upon the dark clouds that hung in the western sky, and praying for a merciful rain towards the afternoon, as the only means of driving the inartistic public of Magdeburg into his theatre. A three hours' rehearsal had just come to a close, and, drawing a long, deep breath, the tortured singers and musicians were leaving the building. At length the composer himself came, his betrothed lady, the talented tragic actress, Fräulein Planer (afterwards his first wife) by his side. No sooner had Bethmann caught sight of his capellmeister, than he exclaimed "Well, Herr Musik-director, how are you progressing? Shall we have your opera at last? May I get the bills ready for the day after to-morrow?"

"I think so," answered the composer with a smile.

"You only *think* so?" questioned Bethmann in great alarm.

"The solo-singers are tolerably well prepared, and with regard to the chorus and orchestra, I have built my hopes upon the night rehearsal."

"Night rehearsal?" cried the manager. "The night rehearsal? Man! how can you contemplate such a thing? Do you imagine that they will yet put up with a night rehearsal, when I am indebted to them to the extent of fully two months' salary? With the choristers, perhaps you may be able to arrange it; but the musicians, the born revolutionists, will never consent to it!"

"Never fear," replied the young composer, with a laugh; "they shall come, chorus, orchestra, and all. I have promised them a good supper, and a cooling bowl afterwards if the performance can take place the day after to-morrow. That has had the desired effect."

"Let us hope so," was the manager's reply. "For your own sake, too, I will hope that all may go well, since the first performance will be for your own benefit."

"On the contrary! You stand in greater need than I do of a successful first night. Take the first for yourself, by all means, and I will come in for the second."

"You are very generous," responded Bethmann.

"Less so than you think," the capellmeister rejoined, laughingly. "The good result of the first night, whereof there can now scarcely be a doubt, shall draw a still fuller house on the second!"

"Let us hope so, at all events," said the manager, returning to his theatre. The young composer sent a look of sympathy after the old man, and, with his handsome *fiancée*, went his way.

Two days later there was to be read on the playbills of the Magdeburg Theatre:

DIE NOVIZE VON PALERMO.
Grosse Oper in Drei Aufzügen.
von
RICHARD WAGNER.

The house was completely filled on that evening. Great indeed, had been the expectations of the public, and not the least eager were those of the composer himself. In order to appreciate the feelings of a composer or dramatist on the occasion of the first performance of one of his own works it is necessary to have undergone that ordeal oneself. If there be some dramatic authors who, in such cases, can exhibit a calm or even apathetic demeanour, ten to one that the attitude is merely an assumed one. Inwardly, there is turmoil, the heart throbs violently, and if you felt the pulse you will find it increased to 120 beats a minute. This anxiety becomes greater still when the curtain rises, and during the following scenes. The coughing of the apprentice lad in the gallery provokes the poet's wrath, and the hard sneezing of the elderly lady in the pit drives him into despair. Should the first act please, and there be applause, and even calling before the curtain, the fate of the drama or opera is thus by no means decided. With the second and the following acts the warmth of the audience must yet increase, and the plaudits reach their climax in the last scene. What an ordeal, then, the poor poet has still to undergo, compared to which the fire and water braved by Prince Tamino are mere child's play! The caprices of fortune are sometimes so very odd. May not, for instance, the gas suddenly go out in the middle of the last act and the house become enveloped in an Egyptian darkness? Or the *prima donna*, dissatisfied with the part assigned to her, faint away in the most effective scene? May not, at the most tragic moment of the piece, the black cat belonging to the theatre run across the stage, or the prompter have taken too much wine and perchance turn over six pages of his book instead of one? . .

It is not the intention of the present writer to criticise the early work of a composer who with his subsequent productions has obtained so deservedly great a name. He will merely chronicle the result of the first representation of the opera in question, which was nothing more or less than an unmistakable *fiasco*. The audience, whose expectations had been raised to too high a pitch, and who, moreover, could not at once reconcile themselves to this novel conception of music, became more and more dissatisfied as the opera progressed. This strange, unconventional

music whereof they could not carry away with them a single note in their memory, confused and irritated them. In vain did they listen for one of those sweet tunes which so easily take hold of the fancy and fix themselves in the memory, such as they had hitherto met with in every other new opera; a characteristic which, indeed, to this day prevents some people from appreciating Wagner's music, and which to some extent—if not with such marked individuality as in his later productions—was already apparent in "Die Novize von Palermo." The new opera, in fact, was condemned in the most unequivocal manner by the public. A second performance was, with much difficulty, arranged some few days later, but the house was almost empty. Sorely disappointed in his strong hopes as he was, the genial composer nevertheless made good his word, and treated the assembled choristers and musicians to the promised supper after the trial of the first night was past.

The public verdict as regards this early opera of Wagner may be summed up in the words—too much orchestration, too little melody. The fact, however, that the mellifluous "Norma" had just previously been introduced to the acquaintance of the people of Magdeburg doubtless contributed to the adverse opinion expressed on the occasion in question. Real connoisseurs, on the other hand, though shaking their heads at many details contained in the new work, were yet constrained to admit having been struck by occasional flashes of genius, and to predict a great future for the young composer of "Die Novize von Palermo." How these prophecies have been fulfilled the world knows. Richard Wagner was able to write a "Tannhäuser" and a "Lohengrin;" was able to conceive and accomplish other works of gigantic proportions. And the fact alone that so far from being discouraged by his early failures, he should, on the contrary, have gathered a fresh stimulus from them for his indomitable devotion to his ideal, stamps him as a truly great artist.

We understand that Sir Thomas Elder, of Adelaide, has given a Local Scholarship for South Australia, and Mr. J. G. Whitcombe, Ex-Mayor of Portsmouth, has guaranteed a Local Scholarship for the Borough of Portsmouth at the Royal College of Music. These, with Sir William Clarke's Local Scholarship for the South Province of Victoria, make three Local Scholarships (£3,000 each) founded in the College. Lady Harvey, of Langley Park, Slough, has, in memory of her mother, the late Lady Elizabeth Pringle, daughter of John, first Marquis of Breadalbane, given a Scholarship to be called the Elizabeth Pringle Memorial; and Mr. Samuel Morley, M.P., Mr. Howard Morley, and Mr. Charles Morley have increased their subscription to found a Scholarship. These, with the Courtenay and the Wilson Scholarships, make four Open Scholarships founded in the College. The mayors of the chief towns, and the several local boards and vestries have been requested to grant accommodation for the preliminary examinations to be held preparatory to the final examination for 50 scholarships, and the mayors were also asked to nominate three honorary local examiners. The replies to these have been extremely satisfactory. The Director of the Monday Popular Concerts has kindly promised free admission for the scholars of the College to all Monday evening concerts. The prospectus, giving particulars as to fees, studies, terms, &c., is now in preparation, and will shortly be issued.

The Finchley Choral Society gave its second performance this season on the 1st ult. at the National Schools, Church End. The first part of the programme consisted of J. F. Barnett's Cantata, "The Building of the Ship," the soloists in which were Miss Jessie Royd, Miss Clara Myers, Mr. John F. Probert, and Mr. Bicknell Young. The choruses were well rendered. The second part was miscellaneous, and included songs by the above named artists, "The Vikings" (Eaton Faning), "The Curfew" (H. Smart), and "Jack and Jill" (Caldicott), by the choir, and pianoforte solos by Miss Mackness, R.A.M., and Mr. A. A. Yeatman. Miss Mackness ably accompanied the Cantata on the pianoforte, and Mr. John Tunstall presided at the harmonium. The conductor was Mr. A. A. Yeatman, who was presented, on the evening before the concert, with a handsome ivory *bâton* by the members of the Society.

At a public meeting recently held in the Athenæum Rooms, Derby, certificates were given to the local students who had passed their examination under the rules of the Royal Academy of Music. The chair was taken by Alderman Bemrose, and Mr. Arthur O'Leary, one of the professors of the Royal Academy, who had acted as examiner, distributed the certificates. Mr. O'Leary, in an address to the meeting, took occasion to remark on the recent development of musical studies in England and on the higher rank now generally accorded to music in the public estimation. Not many years ago, he said, music was struggling against a feeling of apathy which pervaded the entire country, and the only institution in England to whose fostering care the neglected art was committed could at that time barely manage to exist. The local examinations instituted by the Royal Academy of Music had stimulated the desire to know more of the serious side of music. After pointing out the mistaken tendency which was sometimes shown in the junior section of the examinations to look upon the task set as too insignificant, the speaker said that the real artist manifested his power as much in expression as in mechanical difficulties, which astonished more than they pleased. There was much to learn in the simplest music. The deplorable habit had yet to be overcome of looking upon music as a mere amusement. Music could only flourish when treated seriously; and to the student who paid it serious attention it afforded pleasure of the highest kind—pure and intellectual. They could not wonder at the prejudice which they found among certain circles when they considered the inanity of many of the songs to which they were compelled to listen, and the vulgarity of the imported operatic burlesque. In England they had a unique treasure in their madrigals and glees—sentimental, serious, or humorous. Mr. O'Leary then distributed the prizes and certificates. At the close of the meeting votes of thanks were given to Mr. O'Leary, to Alderman Bemrose, and to those who had taken part in the proceedings of the evening.

At the second performance in Brighton of Gounod's Oratorio, "The Redemption," on the afternoon of the 3rd ult., every available seat in the dome of the Pavilion was again filled, and the success was in every respect as marked as on the first representation of the work. The principal vocalists were the Misses Robertson, Mrs. Irene Ware, Mr. Barton McGuckin, Mr. Lucas Williams, and Mr. Barrington Foote. *The Brighton Herald* says, "It is easy, perhaps, to fall into a vein of superlative admiration over such a work, just as it is easy to carp at some of the effects produced by M. Gounod as 'theatric;' but the fact remains that at more than one portion of this grand work—the work of his life, as the composer pathetically calls it—an audience is overwhelmed by what is little short of a majestic use of the splendid resources of a modern orchestra. The chorus which ends the second part, 'Unfold, ye portals everlasting,' may be cited as only one instance of a *tour de force*, remarkable not only for its grandeur, but for its simplicity. It is, in fact, a triumphant sequel to those impressive passages which earlier in the work treat with such solemnity and dignity the great Sacrifice on Calvary; and it is well followed by the more jubilant strain in the final section of the work which symbolises the New Dispensation." The choruses were excellently sung by Mr. Kuhe's Festival Choir; the orchestra was thoroughly efficient (three trumpeters of the 4th Royal Irish Dragoon Guards taking part in the grand closing chorus of the second section of the work) and the Oratorio was conducted with his usual skill by Mr. Randegger.

The Belle Sauvage Glee Union gave its usual monthly Smoking Concert on the 8th ult., at Anderton's Hotel, Fleet Street, Mr. J. F. Wilson in the chair. The part-songs were very well rendered, especially "King Witlaf," "The Image of the Rose," and "The Retreat," the last-named being enthusiastically re-demanded. Mr. W. Syckelmoore, Mr. Lansmeer, Mr. H. E. Vickers and Mr. Lawrence contributed solos in excellent style and were much applauded, Mr. J. D. Henderson, Mr. Sydney Beckley and Mr. R. Moss being encored for the rendering of their respective songs. Mr. G. F. Bruce played two pianoforte solos in a highly effective manner and accompanied throughout.

A meeting of the City Glee Club was held at the London Tavern, on Tuesday, the 6th ult. Mr. H. T. Smith, Treasurer, in the chair. The professional members present were Messrs. A. Lester, Dutton, W. Coates, G. T. Carter, F. Walker, W. Winn, R. Hilton, and T. Lawler. Mr. Turle Lee presided at the pianoforte. An excellent programme was well rendered. Not the least agreeable feature of the evening's proceedings was the presentation of a testimonial to Mr. Theodore Distin (who has recently retired from the Club), consisting of a handsome silver cigarette case, bearing the following inscription:—"Presented by the City Glee Club to Theodore Distin, Esq., with a purse of twenty guineas, as a small recognition of his valuable services during a period of twenty-four years." The Chairman in alluding to Mr. Distin's past services—which included seven years as the musical director of the Club—said that at the time Mr. Distin joined the Club it numbered only thirty-five members, the professional gentlemen giving their services almost gratuitously. The great advance in Glee Societies in the City of London, mostly amateur, during the last few years was, he said, chiefly owing to the admirable example set by the City Glee Club and a few other similar societies. Mr. Distin replied in feeling terms, thanking the Chairman and members of the Club for their handsome present and their kind recognition. Mr. Distin then sang a new song of his own composing, called "Allegiance," which was rapturously applauded.

At a meeting held in the Hall of the Dundee Young Men's Christian Association on January 29, Mr. Henry Nagel was presented with a cheque for £1000, a valuable gold watch, and a handsome silver jug, on the occasion of his retirement from the conductorship of the Dundee Amateur Choral Union, a position he has held for twenty-five years. The chair was occupied by the Provost, and Colonel Walker commenced the proceedings by reading a highly flattering address from the members of the Union, acknowledging the great benefits conferred upon the art in Dundee, as well as upon the Society, by the indefatigable exertions of Mr. Nagel, and expressing much regret at his retirement. In an excellent speech, Mr. Nagel returned thanks for the valuable gifts, which he said would be appreciated as kindly offerings from those with whom he had been so long pleasurably associated, and not as a sort of deferred payment for his work. It was announced that the names of the subscribers, alphabetically arranged, would be written on vellum, with the following inscription, which appears also on the watch and jug:—"Presented to Mr. Henry Nagel, with a gold watch, silver jug, and one thousand pounds, by the following subscribers, as a recognition of his long and arduous services to the cause of music in Dundee, and more particularly of his valuable work as conductor of the Dundee Amateur Choral Union, which position he filled gratuitously for the long period of twenty-five years. Dundee, 29th January, 1883."

On Saturday, the 17th ult., a Lecture on Singing was delivered at the Royal Institution by Dr. W. H. Stone, who exhibited some beautiful photographs, which Mr. Behnke has succeeded in obtaining, of his own soft palate and vocal ligaments in the act of tone-production. These photographs were thrown upon a screen by means of the electric light, and are the first results of the joint enterprise of Mr. Lennox Browne and of Mr. Behnke, who are actively engaged in embodying in a new and comprehensive book their respective experiences of vocal surgery and of voice-training. For several years scientific men have tried, but in vain, to achieve this result, which will help to settle many hitherto disputed points, and the knowledge derived therefrom will be of great value to all teachers of singing and of elocution.

The second Concert of the Crouch End Choral Society took place on the 6th ult., at Christ Church School Room, before a large audience. The programme consisted of Alfred R. Gaul's sacred Cantata "The Holy City," and a miscellaneous selection, including an effective part-song by C. W. Pearce, Mus. Bac. The soloists were Mrs. Alfred Dye, Miss Bessie Dimond, Miss Eleanor Crux, Mr. Arthur Davey, and Mr. Charles Victor. Mr. C. W. Pearce rendered valuable aid at the harmonium, and Mr. C. W. Lovejoy presided at the piano. Mr. Alfred J. Dye conducted.

At the Annual Festival in connection with St. Saviour's Church, Eastbourne, on January 30, the Rev. Sir F. A. Gore Ouseley, Bart., Mus. Doc., gave a short lecture on the main principles of musical services in the Church of England, in the course of which, after relating his experience of the music he had heard in Rome, Germany and France, he confidently asserted that on the whole the English School of Church Music was by far the best for the services of the Sanctuary. The lecturer then proceeded to notice Tallis, Bird, Bence, Batten, Morley, Gibbons, and other composers of choral services of the fifteenth century, remarking that "the music of Gibbons contained the purest counterpoint ever produced, and would compare favourably with that of the Italian writers, who were indeed indebted to him as the great standard." Dr. Sangster (organist of the Church) also addressed the meeting on the subject of the new organ at St. Saviour's, and alluded in flattering terms to the Recital given on the instrument that afternoon by Sir Frederick Ouseley. During the evening several glees and part-songs were well rendered by the choir of the church.

At the recent examination held at the College of Organists the following gentlemen satisfied the examiners for Associateship: R. C. Banks, Rochdale; F. N. Baxter, Tetbury; R. Briant, London; T. Cox, Wolverhampton; M. Fairs, South Shields; S. Hall, Stalybridge; A. Hann, Ilminster; H. H. Hoyle, Queensbury; W. Jones, Woodville; E. H. Lemare, Ventnor; O. A. Mansfield, Warminster; J. H. Olding, London; R. Y. Mander, Leamington; C. E. Melville, Leeds; H. W. Richards, London; C. W. Moss, Ipswich; G. J. Robertson, North Tawton; S. Round, Tipton; C. H. H. Tipple, Reading; P. A. Strickland, Leeds; F. W. Sykes, Selby; R. F. Tyler, Woolwich; J. W. Wallis, London; J. E. W. West, London; and H. D. Whetton, London. For Fellowship: F. N. Abernethy, London; F. J. Harper, Hull; H. Hudson, Southport; and H. Robertson, London. The examiners were Dr. E. J. Hopkins, Dr. C. J. Frost, Messrs. H. Gadsby, James Higgs, Mus. B., E. H. Turpin, and T. Wingham.

A Concert was given in the New Town Hall, Kensington, on Tuesday, the 20th ult., for a charitable purpose. The programme was an attractive one, and consisted of songs by Miss Annie Morant, Miss Ellen Marchant, Miss Amy Richards, Miss Emmeline Dickson, Mr. W. H. Burgon, and Mr. M. S. Skeffington; recitations by Miss Carrie Lawrence; pianoforte solos by Miss Florence Waud, a pianoforte duet by Miss Praetorius and Mr. F. Nash, and violin solos by Mr. G. Leipold. Masters Denne, Passey, and Ross sang Claribel's "Children's Voices," the chorus being given by the members of the St. Barnabas choir. Mr. H. Leipold and Mr. M. S. Skeffington conducted, and also accompanied the singers. There was a full attendance, the audience being much pleased with the excellence of the entertainment throughout.

Mr. J. S. Curwen, president of the Tonic Sol-fa College, has recently concluded a series of large public meetings in the principal towns of Scotland, extending over three weeks. He visited Forfar, Arbroath, Coatbridge, Airdrie, Dunfermline, Kirkcaldy, Dumbarton, Irvine, Kilmarnock, Ayr, Greenock, Glasgow, Edinburgh, Boness, Galashiels, Dumfries and Hawick, addressing audiences varying from 800 to 1600 persons, on the nature and results of the Tonic-Sol-fa system and its value in musical education. United choirs in each town, gathered for the occasion, illustrated the lectures by singing, and demonstrated the facility in reading music at first sight which the Tonic-Sol-fa notation gives. Mr. Curwen also addressed the Free Church Normal students at Edinburgh and Glasgow, and the United Presbyterian theological students in Edinburgh.

Mr. Cowen's Scandinavian Symphony was given on January 27 at one of the Boston Symphony Concerts, conducted by Mr. George Henschel, its success being such that a repetition, on the 1st ult., became necessary at the Concert of the same Society in Cambridge University. The full score, which has been recently published, is dedicated to Mr. Hueffer, who introduced the work to the notice of Herr Richter, and thus started it on its successful Continental progress.

The members of the East Finchley Choral Society gave their second Concert in the Lecture Hall, on Tuesday, the 6th ult., before a large and appreciative audience. Bennett's Cantata "The May Queen" occupied the first part of the programme, and was performed in a highly creditable manner. The solo parts were well rendered by Madame Willis, Miss Upton, Mr. E. J. Field and Mr. T. E. Snell. Miss Janes presided at the pianoforte and Mr. Edwin Drewett, R.A.M., at one of Mason and Hamlin's Concert American Organs. Mr. I. H. Jeayes was an efficient Conductor. The second part included two pianoforte solos by Mr. Drewett, a glee and two choruses by the Society (Mr. Greenslade conducting), a duet for the piano and American organ, played by Mr. Drewett and Mr. B. C. Wainwright, and songs by members of the Society.

A Musical Lecture, entitled "Glimpses into the Life and Character of Handel," was delivered in the Lecture Hall attached to St. John's Wood Presbyterian Church, on Tuesday, the 13th ult., by Mr. F. G. Edwards, Organist of the church. The lecture was interspersed with airs from Handel's Operas and Oratorios, and selections from the "Water Music" and Suites. An interesting feature was the Gavotte from "Otho," played by the lecturer upon a virginal made in 1666; this, with a similar instrument inscribed "Joannes Ruckers me fecit," bearing date 1590, were kindly lent by Messrs. Chappell and Co. Several facsimiles of Handel's writing, signatures to his will, the "Messiah" MS., a large portrait, statuette, &c., were on view. The lecture was listened to by a crowded and appreciative audience.

Mendelssohn's 13th Psalm, "Lord, how long wilt Thou forget me?" was sung with an augmented choir of about sixty voices at St. John's Church, Waterloo Road, on Thursday evening, the 22nd ult., and will be repeated on Thursday, the 8th inst., commencing at 8 p.m. The choir of the Kyrle Society, conducted by Mr. Malcolm Lawson, will perform Handel's "Messiah" in the same church on the Wednesday before Easter (21st inst.), commencing at 8 p.m. Admission to the church will be free, but a collection is to be made on behalf of the organ, on which there is still a debt. The next Organ Recital will be given by Mr. W. G. Wood, of Christ Church, Woburn Square, on Tuesday, the 6th inst., at 8 p.m.

The first of a series of musical and elocutionary entertainments was given in the Lecture Hall, adjoining Trinity Chapel, Brixton, on Friday evening, January 26, before a large and appreciative audience. The artists were—vocalists, Miss Janet St. Clair, Miss L. Shrimpton, and Miss E. Oldham; Messrs. Kabery, J. Ogier, and H. J. Eldridge. Miss Cutting was warmly applauded for her excellent playing of two pianoforte pieces, and a couple of effective flute solos were contributed by Mr. W. Wood. Several anthems and part-songs were well rendered by the choir. Mr. J. Leigh presided at the harmonium, and Mr. A. J. Crabb (the Organist) conducted.

On the 14th ult. the first of the Special Services announced for that date and for the 28th ult. took place at St. Thomas's Church, Portman Square, when Part I. of Gounod's Oratorio "The Redemption" was excellently rendered. A special choir has been trained for the occasion by Mr. Edmund Rogers, Organist and Director of the Choir; and the result proved the careful manner in which the work had been prepared. The solo vocalists were Miss White, Miss Florence Wallis, Mr. Hulbert L. Fulkerson, and Mr. Henry Baker. Mr. C. T. Corke gave valuable assistance at the organ, and Mr. Edmund Rogers conducted.

Mr. Sims Reeves's Concert at St. James's Hall on the 20th ult. proved a brilliant success, some hundreds of people being unable to gain admission. Mr. Reeves was in good voice, and sang "Spirto gentil" and "The Death of Nelson" with all his old charm of style. In addition to the vocal contributions of Miss Santley, Miss Effie Clements, Miss Spenser Jones, Madame Sterling, Mr. Herbert Reeves, Mr. Santley, and the Anemoic Union, the programme was varied by recitations by Mr. Henry Irving and Mr. J. L. Toole. Mr. Reeves announces a repetition of the Concert on Tuesday, May 1.

The members of the Dulwich Grove Choral and Orchestral Society gave their first Concert on the 12th ult., at the Lecture Hall, before a large and appreciative audience. The first part of the programme consisted of C. Ward's Cantata "Nativity," under the conductorship of Mr. W. H. Hook; and the second of unaccompanied part-songs and glees. The singing of Mrs. Charles Edwards and Mrs. Charles Saffell received well-deserved applause. The Misses Molteno, Rodgers, and Messrs. Shill, Wallis, Howe, and Eager also rendered efficient assistance.

Mr. G. E. Hedges was the organist at the free popular Organ Recital, held in Wycliffe Chapel, Philpot Street, on Monday, the 5th ult. The programme included Rossini's Overture to "Guillaume Tell" and an Andante and March composed for the occasion by Mr. Geo. Merritt, the Choirmaster, which was encored.

A successful Concert was given in connection with the London and North-Western Library and Literary Association at Euston Station on the 12th ult. Miss Kate Poole played two violin solos, which were warmly received, the first gaining an encore. Signor Paggi (cello) and Herr Koch (piano) gave an effective reading of the Andante and Allegro from Mendelssohn's Sonata in B flat. A feature of the evening was Herr Koch's admirable interpretation of Chopin's Scherzo in B minor. A song, "Zuleika," by Herr Koch, was well rendered by Mr. Gostic.

At St. Michael and All Angels' Church, North Kensington, on Quinquagesima Sunday, the evening service was rendered throughout with the aid of a complete orchestra, selected from the Crystal Palace and other bands, conducted by Mr. Sidney Naylor, Mr. T. L. Forbes at the organ. The anthem consisted of the first part of "The Creation." The orchestration of the services and hymns was effectively arranged by Mr. Naylor. An overflowing congregation testified to the growing estimation in which these periodical orchestral services are held.

The following is a list of the successful candidates at the examination for the Diploma of Associate in Music of Trinity College, London, held in January last: William H. Barry, Ernest Burton, William J. D. Butt, Thomas J. Chapman, Albert L. Draper, William G. Eveleigh, Alfred Furse, Clement R. Gale, Emily Hagger, Davis Hunt, Lucy E. H. Jackson, Orlando A. Mansfield, Florence Marshall, Maggie Westwicke, Arthur R. Wood. The examiners were Dr. E. J. Hopkins, Dr. A. H. Mann, Dr. H. A. Harding, and Dr. W. H. Walshe.

The examination for the degree of Doctor in Music at the University of Oxford, and the second examination for the degree of Bachelor in Music, will be holden in October next. In addition to the usual subjects, there will be required a critical knowledge of the full scores of Beethoven's Symphony No. 6 (Pastoral) and Mozart's Motett "Misericordias Domini." All exercises are to be sent to the Professor of Music, Sir Frederick A. Gore Ouseley, St. Michael's, Tenbury, as early as possible. None can be received after the end of June.

A Matinée Musicale was given at Messrs. Blüthner's Rooms, in Kensington Gardens Square, on the 3rd ult., by Madame Eugene Oswald, who performed Beethoven's Sonata, No. 2, in D minor, and Chopin's Berceuse. She was assisted by Herr Hermann Koenig (violin) and Herr Otto Leu (violoncello). The vocalists were Mr. Bicknell Young, Miss Clara Myers, Miss Helen Akroyd, and Miss Mary Davies.

Herr Hans Richter announces a series of nine Concerts at St. James's Hall on May 7, 10, 21 and 26, June 4, 11, 18 and 25, and July 2. These performances are now thoroughly established in public estimation; and there can be little doubt that this, the seventh season, will receive, as before, the cordial support of all lovers of high-class music.

The Festival of the Three Choirs will be held this year at Gloucester, on September 4, 5, 6, and 7. We understand that it has been decided to produce Gounod's "Redemption" on the occasion.

The Bloomsbury Choral Association, conducted by Mr. W. G. W. Goodworth, L. Mus. T.C.L., gave its second Concert on the 10th ult., at the Schoolroom, Richmond Street, Maida Hill, when, besides part-songs, operatic choruses, &c., by the choir, Mr. S. Vernon and Mr. J. J. Keliher gave pianoforte and flute solos respectively. Songs were sung by Miss M. Townsend, Miss C. Stokes, Mrs. G. Edwards, Mr. F. A. Goodworth, Mr. E. E. Barnard, and the Conductor. Mr. S. Vernon and Mr. F. Pogson acted as accompanists.

Mr. C. E. Miller, the Organist of Lambeth Parish Church, gave an Organ Recital at the Church of St. John the Evangelist, Waterloo Road, on the 15th ult. The programme included compositions by Bach, Mendelssohn, Sir F. Ouseley, Sir W. S. Bennett, Onslow, Adams, and C. H. Lloyd, all of which were artistically rendered by Mr. Miller, who, we believe, gave his first Recital in London on this occasion. Master H. A. Bartlett (of St. Paul's Cathedral) sang two solos with much taste. There was a large audience.

Dr. Hiles read a paper, on the 2nd ult., at a meeting of the Debating Society in Owens' College, Manchester, on "Music an Essential Part of Education." Several interesting and novel views were unfolded, showing the exacting discipline which a study of the artistic and scientific phases of music affords. After friendly discussion a resolution was unanimously passed "That the study of music has an educational influence of so high and exacting a character as to entitle it to full recognition as an essential part of collegiate training."

Mr. Sinclair Dunn gave his third annual Concert at the Royal Academy of Music on the 13th ult., before a large audience. The principal vocalists were Miss Effie Clements, Mrs. Irene Ware, Miss Augusta Arnold, Messrs. Arthur Burrows, Sinclair Dunn, Egbert Roberts, and Edward Grime, all of whom were highly successful, several of the solos eliciting enthusiastic encores. Some pianoforte pieces, excellently rendered by Miss Margaret Gyde, contributed much to the success of the evening. Mr. W. G. Wood accompanied most ably on the pianoforte.

The St. George's Glee Union held its 169th monthly Concert at the Pimlico Rooms on the 2nd ult., when a miscellaneous programme was well rendered. The solo vocalists were Miss Nellie Watts, Miss Mathilde Paque, Mr. R. F. Roberts, and Mr. Herbert Schartau. Pianoforte solos were contributed by Herr von Joel and Mr. George Sumpter. The part-singing by the choir, which mustered about fifty voices, was unusually good. Mr. Joseph Monday conducted.

The Durham Musical Society (Conductor, Mr. T. Albion Alderson) will give, at its next Concert, in the last week in April, Schumann's "Pilgrimage of the Rose" and Bennett's "May Queen;" and the Newcastle-on-Tyne Amateur Choir (under the same Conductor) will give its second Concert of the season on May 1, when Gaul's "Holy City" and Dr. Creser's "Eudora" will be sung, the last-named work under the conductorship of the composer.

The competition for the Baumer Scholarship at the Watford School of Music (for proficiency in pianoforte-playing) took place at the Public Library on the 9th ult. The examiner was Mr. John Francis Barnett, and the successful candidate was Miss K. S. Burns. The scholarship is the gift of the Head Master, Mr. Henry Baumer, and entitles the holder to one year's tuition in pianoforte and harmony at the school.

We regret to record the death of Mr. T. Knowles, an old inhabitant of Windsor, and well known in musical circles, more particularly in connection with the choir of St. George's Chapel, to which at one time he belonged. At the funeral the members of the choir were present, and the anthem "The souls of the righteous" (Elvey) was most impressively sung.

The Kyrle Choir, under the direction of Mr. Malcolm Lawson, gave a performance of "Samson," on the 14th ult., in Trinity Chapel, Poplar; Mr. E. H. Turpin presiding at the organ. The soloists were Miss Edith Phillips, Miss Clara Myers, Mr. Dyvid Lewis, Mr. Albert Orme, and Mr. Ap Herbert.

Stuttaford's Patent String Peg, a specimen of which has been forwarded to us, appears admirably adapted for bow instruments, guitars, banjoes, &c.; the difficulty often experienced in fitting a string being materially lessened if not entirely obviated, by its use. Each peg is numbered, near its string-hole for the string it is intended to hold; and when accurately adjusted, there can be little doubt of its efficacy.

Gounod's "Messe Solennelle" will be sung at the High Celebration at St. John's Church, Horselydown, Southwark, of which Mr. Richard Lemaire is Organist and Director of the Choir, on Easter Day; and Stainer's Cantata "The Daughter of Jairus" is to be given at the Dedication Festival, in April, with orchestral accompaniment.

The Academical Board of Trinity College, London, has awarded the gold medal, annually offered for an essay on a musical subject, to Miss Melloney Stephens, of St. Leonards-on-Sea, for her essay on "The Value to the Musician of a Knowledge of Modern Languages," and the prize of two guineas to Miss H. L. Elmes, of Addlestone, for her essay on "Early Writers for the Pianoforte."

At the triennial meeting of the guarantors of the Bristol Musical Festival Society, on January 30, the Report showed that the receipts by the sale of tickets was £6,311, and, after meeting the expenditure, including £1,470 for the principal vocalists, and £1,255 for Mr. C. Hallé's band, there was left a balance of £148, which was subscribed to the Bristol Scholarship Fund of the Royal College of Music.

A Recital was given on the large organ at Christ Church, Newgate Street, on the 12th ult., by Dr. C. J. Frost, before a large congregation. The programme comprised selections from the works of Gigout, Mendelssohn, Rheinberger, Lemmens, Wely, Saint-Saëns, Guilmant and Bach.

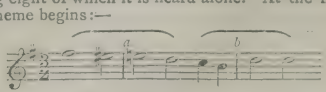
Bach's St. Matthew Passion Music will be performed, as usual, in St. Paul's Cathedral at the special service on Tuesday in Holy Week, the 20th inst., commencing at 7 p.m. A week earlier—namely, on Tuesday, the 13th inst.—Gounod's "Redemption," as already notified, will be performed in its entirety at Westminster Abbey.

REVIEWS.

Stabat Mater. For Soli, Chorus and Orchestra. Composed by Anton Dvorák. (Op. 58.)
[Novello, Ewer and Co.]

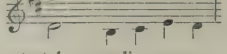
There is so much to say in an analysis of this very important work that we shall take up no space with mere words of introduction. Such, indeed, are not needed: Dvorák is sufficiently well known for a hearty welcome and respectful attention whenever he comes before us with a novelty in his hand.

No. 1—Quartet and Chorus, "Stabat Mater dolorosa." This number deals with the grand old Latin hymn as far as "Quis est homo," and is, therefore, a comprehensive expression of the sorrow of the Virgin Mother *juxta crucem.* It opens (*Andante con moto*, B minor, 3-2) with an orchestral introduction seven bars long, and important for more reasons than its length since here are found displayed the materials, in great part, from which the whole movement springs. First we have a *pianissimo* dominant pedal, direct and inverted, sustained through sixteen bars, during eight of which it is heard alone. At the ninth bar this theme begins:—

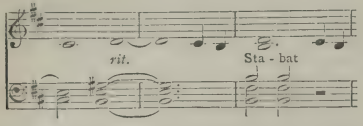


Here is, in great measure, the germ of the movement, and we shall call it, for distinction's sake, the "Stabat" theme. Let us, also, say at once that Dvorák divides it into two members, respectively marked $\widehat{a}$ and $\widehat{b}$ above. In the first instance, however, he treats it as a whole, and for many bars it is heard continuously in one or other part of the orchestra, attended by chromatic harmonies that

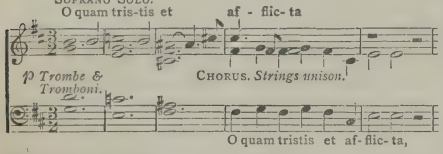
accentuate its wailing character. It at length gives way to a short phrase of six notes—



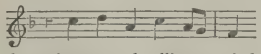
treated at the outset in ascending sequence, and leading, through a long *crescendo* to a tremendous crash upon a diminished chord, sustained during an entire bar. Subsequently the "Stabat" theme appears, with fine relief, in the relative major; but the gloom of the movement soon returns, and, reiterating the second member of the theme, the introduction dies away for the entrance of the chorus. That entrance is a curiosity, a resolution of the dominant seventh harmony of A being refused in favour of the tonic chord, as thus:—



The composer's object here is as little obvious as what he gains by a transition that can hardly be called beautiful. With the foregoing materials the chorus in the first instance deals, presenting a combination of gloomy majesty and sharp anguish such as even music rarely attains. Presently we arrive at soli passages, with choral answers, as to which let us apply the principle *ex uno disce omnes*. Here is one of sufficient impressiveness for a clear idea of the rest:—



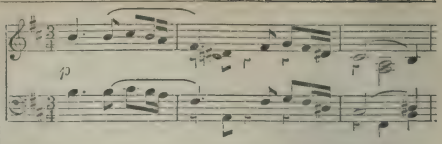
From the intense feeling of passages like the foregoing the movement goes on to a Molto tranquillo in F, wherein the soli and chorus are employed together. This does not well lend itself to extract, still less to verbal description. Enough that the section in F is constructed entirely upon a tonic pedal and is very beautiful, conspicuous among its features being a charming phrase—



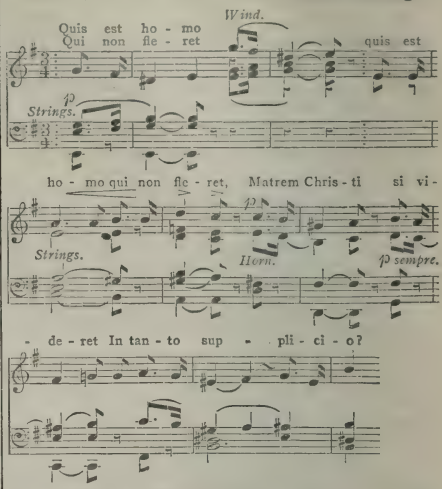
reiterated in the orchestra, and calling to mind, more than faintly, the Fire motive in Wagner's "Walküre." At the close of this more elaborate section, a return is made to the original key, and a retrospect of the whole of the first section follows, with sundry changes in detail. The coda is most impressive, though based almost entirely upon the four notes constituting the second member of the leading theme. We gladly recognise the very great power of this number as a whole. Technically, it shows what a master can make out of slight material, while its effect upon the imagination and the emotions is exceedingly great. On the score of propriety, hypercriticism might, perhaps, suggest that the idea of a mother lamenting the tragic death of her son demands more simple and tender pathos. On the other hand, Dvorák might have chosen to regard the scene at the foot of the Cross in its relation to the greatest and most far-reaching event that history records.

No 2. Quartet, "Quis est homo."

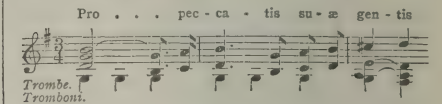
This number (*Andante sostenuto*, *E minor*, 3-4) opens with a theme for contralto, afterwards taken up in succession by the other voices, with varied counterpoint wherein the voices to which the subject has already fallen take part. There is an orchestral introduction of six bars, subsequently used, not only as an interlude, but as a part of the vocal design. The first three bars contain its chief feature, and are given to corno Inglesi, clarinet, and bassoon:—



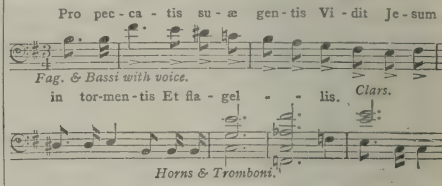
The theme, as first announced, runs in manner following:—



The introductory bars now appear by way of interlude, after which the tenor takes up the theme, then the bass, and lastly the soprano, the orchestral and vocal counterpoint becoming more elaborate at each repetition. Presently, after the introductory theme has appeared in the vocal parts, we reach a "second subject" in the orthodox relative major key—



treated imitatively at some length, the trumpet and oboe being by turns conspicuous as accompaniment. Then, through the introductory subject, we get back to the original key and theme, which, after further treatment, leads to a climax that once more brings in the preliminary matter, introducing it with the subjoined striking passage:—

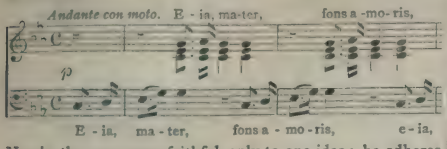


In the coda all the voice (*Unis.*) whisper the words "Vidit suum" &c., on the key-note, while the wind instruments have sustained chords. Nothing could be more impressive, or more fully atone for what some critics may urge is here and there undesirable elaboration of detail.

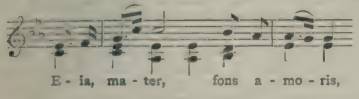
No. 3. Chorus, "Eia Mater."

Reference has already been made to the fashion in which Dvorák uses up his subject matter—presenting a few thoughts in so many varied forms that ample relief is secured, conjoined with a structural unity impossible through any other means. We have a remarkable example

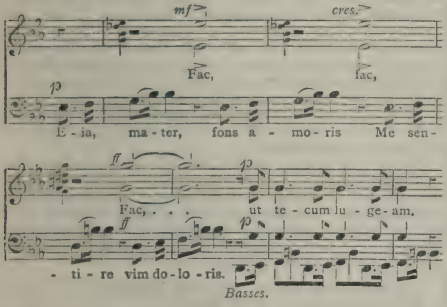
in the number now before us, the whole of which springs from two bars:—



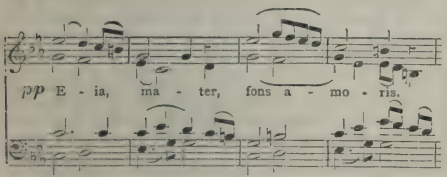
Nor is the composer faithful only to one idea; he adheres with equal steadfastness to his key, rarely leaving it for a moment, and then keeping as close to it as possible. Yet there is no monotony. Observe, for instance, how beautifully the bass phrase shown above is expanded—



and, again, what a striking climax is reached further on—the orchestra fills in the chords, as indicated, with repeated crotchets:—



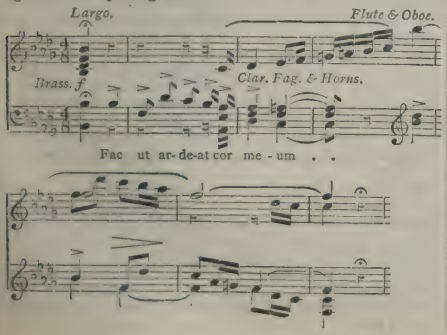
Note, finally, the effect of the theme as "augmented" in the bass:—



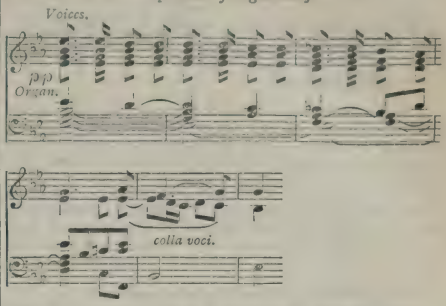
Further annotation of this movement can hardly be required to prove that it has singular charm and power.

No. 4. Solo and Chorus, "Fac ut ardeat cor meum."

Once more we find a small and fruitful germ, and again in the opening bars:—



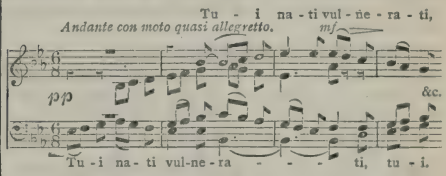
From the continuation of the solo there is much to quote did space permit, but we go on to the entrance of the chorus, where the key changes to E flat major. Mark the delightful contrast, heightened by employment of the female voices accompanied by organ only:—



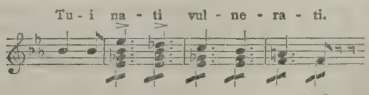
The solo resumes, much as before; so does the chorus; now, however, to be expanded, and presently, by the more chromatic progression of its theme, distinctly to suggest the "Stabat" motive in the opening number. A third time the solo enters, but avoids its old subject, which now appears exclusively in the orchestra, and is almost continually present to the end. There is, perhaps, less decided inspiration in this number than in any one of its predecessors. It strikes us by its artifice rather than by its poetic expression.

No. 5. Chorus, "Tui nati vulnerati."

Here the composer breaks new ground. He stops the procession of minor keys and the long, unbroken use of chromatic harmonies, preferring to write a flowing 6-8 movement in E flat that only once or twice departs from the simple and natural manner in which, after eight bars of orchestral introduction, the vocal music begins:—



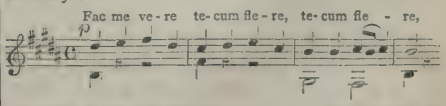
In this unaffected manner the number continues, with only one brief change; till its second subject—*un poco più mosso*—is reached:—



This breaks but for a little while the smooth flow of the quaver passages, and soon the first *tempo* and theme return by way of winding up the number.

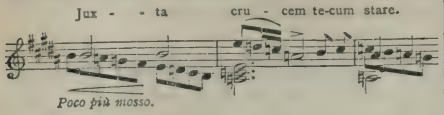
No. 6. Solo and Chorus, "Fac me vere tecum flere."

Once more the composer opens fresh ground, this number having as little in common with its predecessor as that had with the pages foregoing. There is something of Handelian directness and vigour in the theme with which the solo opens, after sixteen bars of orchestral introduction in the same style:—



This is repeated in three-part harmony by the male voices, as is a continuation of the theme; in each case the orchestra having a distinctive counterpoint. The whole subject then reappears in its complete form—first for the solo and next for the male chorus, as before, but with

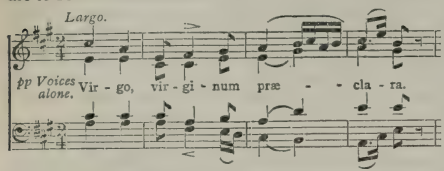
varied harmony. Afterwards a brief contrasted episode presents itself, the solo again leading, echoed by the chorus. Its character may be judged from the first phrase:—



The whole of the chief theme next returns, with further change of treatment, and the episode likewise reappears, with an extension which forms a coda to the whole. Doubtless the greater simplicity of this number, when compared with most of the others, makes it welcome as a relief. At the same time, it is not throughout marked by spontaneity, the composer choosing to indulge a fondness for elaboration that does not in every instance appear to have a *raison d'être*. An examination of the full score might, however, reveal designs concealed in the pianoforte transcription.

No. 7. Chorus, "Virgo, virginum præclara."

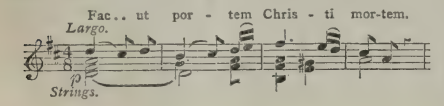
It is evident at the beginning of this chorus that beauty and tender grace without affectation or laboured effort are to be its characteristics:—



From the mingled simplicity and elegance here shown the number scarcely ever departs, and it is therefore needless to multiply either remarks or quotations. Enough that the whole work contains nothing better adapted to become popular for reasons which all, musicians and non-musicians, can appreciate.

No. 8. Duet, "Fac ut portem."

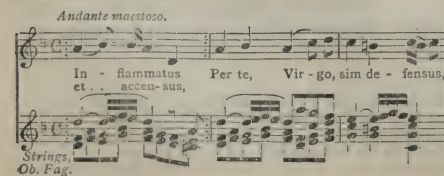
Another instance of the careful economy with which Dvorák makes the most of his thematic material comes before us. The main idea of the Duet (soprano and tenor) lies, so to speak, in a nutshell, and here it is:—



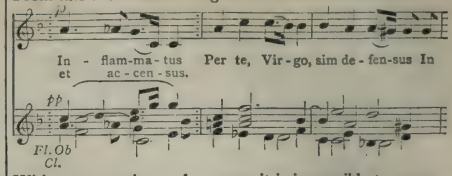
With this the composer works throughout the whole of the duet, voice answering voice with the quoted phrase or others closely related, while, if the theme drops from the vocal parts it appears at once in the orchestra. Let no one suppose that hereby poverty is indicated. Such treatment, when successful, points to wealth—to the abundance of resource that enables a thought to be presented in many forms, as one and the same diamond reflects many rays of different colours.

No. 9. Solo, "Inflammatus et accensus."

This is a remarkable and very masterly number. It contains two distinct and contrasted themes, one inspired by a sense of majesty, the other pleading and pathetic. A brief quotation in each case will convey what we mean better than many words. The voice begins thus, after the usual introductory bars:—



From this the transition is great to theme the second:—



Without occupying undue space it is impossible to convey a just idea of the many beauties contained in this impressive solo, and it must suffice to leave the foregoing illustrations as partly showing the nature of its materials. Particularly beautiful is the development of the second subject. Its refinement and tenderness are beyond praise.

No. 10. Quartet and Chorus, "Quando corpus."

Dvorák not only follows the example set by Beethoven in his First Mass, by Rossini in his "Stabat," and by Mozart's "Requiem"—to mention no others—but he improves upon it; that is to say, he forms the bulk of his final number out of the materials which served for the first. Thus the "Quando corpus" leads off with the dominant pedal that ushered in the "Stabat Mater," and its matter is obviously suggested by, where it does not exactly reproduce, the music of that number. So with the elaborate *ensemble* for soli and chorus on the word "Amen." Here the "Stabat" motive is prominent throughout a contrapuntal movement from which it would serve no useful purpose to make such quotations as alone could be given. Enough that harmonic masses and counterpoint help to form a magnificent climax of varied grandeur and consistent impressiveness.

To sum up—this "Stabat Mater" is a notable work, and approaches as near to greatness as possible, if it be not actually destined to rank among world-renowned masterpieces. It is fresh and new, while in harmony with the established canons of art; and, though apparently laboured and over-developed in places, speaks with the force and directness of genius.

Solemn Mass in E flat. By T. R. Buckton.
Mass (St. Joseph). By J. Short.
[Novello, Ewer and Co.]

While music is steadily winning its way as an aid to devotion in the various dissenting communities, it cannot be said that the musical representatives of the Roman Catholic faith in this country have recently displayed much activity in their own special sphere. The two Masses named above claim attention, chiefly because so few examples of a similar kind from the pens of English composers have lately come under our notice. Mr. Buckton is organist and choirmaster of St. Augustine's, Manchester, and it appears from a letter written by Canon Wilding, of that church, that the Mass in E flat has been performed frequently during the last few years, and that he considers "the style of it to be good and quite church-like." After such a testimonial it seems invidious to raise objections; but from a strictly musicianly point of view, Mr. Buckton's Mass can scarcely be spoken of in terms of praise. In manner it belongs to the weakest Italian school, but as difference of opinion may rightly prevail as to what are the true characteristics of church music, it would be unfair to condemn the work on that score. When, however, we find theoretical errors of the most atrocious kind scattered up and down the pages of the score, it behoves us to express regret that the composer should have rushed into print without submitting his work to the revision of some competent musician, who would have informed him, among other things, that consecutive fifths and octaves are forbidden.

Mr. Short's Mass is far more commendable. In manner it is more solid, the resources of counterpoint being employed to a moderate extent, while the writing throughout is musicianly and fairly expressive. The composer is probably familiar with the best examples of Haydn, Mozart, Schubert, and Cherubini, and his music reflects the style of these great exemplars, allowing for an intentional conciseness, the Mass being written for ordinary church use.

The Great Musicians. Edited by Francis Hueffer.
Sebastian Bach. By Reginald Lane Poole, M.A.
English Church Composers. By Wm. Alex. Barrett, Mus. Bac. Oxon.
[Sampson Low, Marston, Searle and Rivington.]

Mr. Poole, in his life of Bach, modestly expresses a hope that it may be the means of preparing a worthy reception for the English translation of Dr. Spitta's elaborate and exhaustive work, which is shortly to appear. We may certainly credit him with having achieved this object; but there is much to be said in praise of the book on its own merits. True it is that his facts are chiefly derived from the "Johann Sebastian Bach" of Spitta already mentioned; but there is something in arranging these facts so as to engage the reader's attention, and in creating an interest by placing the composer vividly before us, instead of baldly cataloguing the several events of his life. The author is evidently an earnest student of Bach's works, and loves to linger over the career of one he so reverences. Those, therefore, who sympathetically peruse the pages of Mr. Poole's book cannot fail to derive both pleasure and profit from their contents; and we sincerely hope that the work will receive as extensive an appreciation as it deserves. Mr. Barrett is a recognised authority on the subject which he ably treats in the second of the two books before us. His remarks upon the characteristics of our national composers for the Church, show an intimate knowledge of their works; and much valuable information may be gained from his treatise, which has evidently been a labour of love with the author. We are glad to find that, amongst the volumes devoted to the lives of the "Great Musicians," one at least contains such a glorious list of English names as to convince the most sceptical that we can boast of a few eminent national composers.

The Musical Directory, Annual and Almanack for 1883. [Rudall, Carte and Co.]

The late appearance of this Directory is accounted for by the occurrence of a fire on the premises of the printer of the work; and we trust, therefore, that this will not prove detrimental to the sale of a publication which has now been issued for thirty-one years. In every respect it is fully equal to its numerous predecessors; and indeed we may say that unusual care seems to have been used in collecting the addresses of members of the musical profession, for the status of whom—as we find that allusion has been made to the subject in a lecture by Mr. Monk—it is but fair to say that the Editor is by no means responsible.

Organ Music. By P. Wolfrum.
First Sonata, in B flat minor, Op. 1.
Second Sonata, in E, Op. 10.
Third Sonata, in F minor, Op. 14.
[Munich: Jos. Aibl; Novello, Ewer & Co.]

These Sonatas, speaking in a general way, show all the characteristics of the German style of composition. According to English ideas they are inclined to be heavy, and some would say dry; but the music is thoughtful, dignified, well suited to the instrument, and they would be considered fine voluntaries by many a cathedral organist. The *choral* forms a large and effective feature in several of the movements, while the two fugues (last movements of Sonatas 1 and 2) are both worthy of the attention of all earnest organ students.

What an Angel heard. Ballad.
The Thread of the Story. Ballad.
Words and Music by Louisa Gray.
[Duff and Stewart.]

The composer of these songs writes well enough to render herself independent of authors who "supply" words for musical setting; and, although the poetry of the first ballad is somewhat conventional, the lines are full of human feeling, and the music, without much pretence to originality, is unforced and melodious. "The Thread of the Story" is a better song in every respect; the little tale upon which it is founded being well expressed both in words and notes. We may say, too, that in both these compositions the harmonies are always appropriate, and the accompaniments written with care and judgment.

Classical Compositions for the Organ. Nos. 1 *&* 2. By J. Wodehouse. [Weekes and Co.]

The pieces included in the above-named numbers are arrangements consisting of "Angels ever bright and fair," Handel—"My heart ever faithful," Bach—"I waited for the Lord," Mendelssohn—"How beautiful are the feet," Handel. All these pieces have been very well arranged for the organ before, but we suppose there is no reason why they should not be done again. In the present instance they have been carefully adapted to organs of moderate pretensions, and are excellently printed.

Two Lovers. A Four-part Song. Poetry by George Eliot. Composed by Edward Hecht.
[Novello, Ewer and Co.]

The exquisitely delicate treatment of this Part-song by the composer will demand equally delicate treatment from the vocalists; but where this can be ensured, there can be little doubt of the composition winning the sympathies of an audience. The changes from tonic minor to major give much effect to the varied feeling of the words; the concluding phrase of the song, especially, reflecting most faithfully the natural pathos of the climax. Mr. Hecht will enrich the art, as well as do honour to himself, by multiplying such specimens of healthy part-music.

March of the Heralds (*and a movement from the Overture*). From Professor Glover's Cantata, "St. Patrick at Tara." Arranged for the Organ by Seymour Kelly.
[Novello, Ewer and Co.]

This is a composition of a very ordinary kind. In listening to the first theme, we are strongly reminded of a Gavotte or Bourrée by a well-known composer. We suppose the Professor is not responsible for the rather startling fifths in the first bar of this March. In our opinion they are of the worst kind, and we only trust that this work is not intended for use as a Church voluntary.

FOREIGN NOTES.

We record on another page the death of Richard Wagner, which occurred on the 13th ult., at Venice, where he had been spending the winter months. The remains of the great tone-poet left Venice on the 17th ult. for Bayreuth, a large concourse of persons assembling in gondolas on the Grand Canal, to take their last farewell of the mortal remains of one who had shed such lustre upon the musical art. The coffin was placed in a black gondola, which was ornamented with four lions' heads. Wax tapers were burning in front, and a number of wreaths, including those forwarded by King Louis of Bavaria and King Humbert of Italy, besides floral offerings from societies, clubs, and private friends, almost filled the gondola. At the railway station a train, draped in black, was waiting to convey the body and the mourners to Vicenza, and thence by a special train they travelled direct to Bayreuth. During the journey whenever the train halted it was met by representatives of local musical societies, as well as by deputations from neighbouring towns, who presented laurel wreaths and other tokens expressive of their sense of the loss which musical art has sustained in the man to whose memory they were offered. Most of the intended special demonstrations had, however, to be dispensed with, in deference to the wish of the bereaved widow of the master, who accompanied the remains. On Sunday afternoon, the 19th ult., the funeral ceremonies took place at Bayreuth, in the presence of numerous deputations from all parts of Germany and Austria, and a multitude of people such as the small town of Bayreuth has probably never before witnessed. Speeches were made by the burgomaster of the town, as well as by Herr Feustel, in the name of the committee of management of the "Festspiele." The ceremonies produced a deep impression upon all present. Accompanied by the sounds of the noble funeral dirge known as "Siegfried's Tod," from the composer's "Götterdämmerung," and the singing of choral societies, the procession moved through the streets of Bayreuth—the silence of the spectators most eloquently expressing their heart-felt grief—to

Wagner's Villa, styled by himself "Wahnfried," as being the abode where his ambition might be set at rest. In the garden of his villa, and opposite his working room, a mausoleum had been constructed by the composer, and here he was buried, the wreath sent to him by King Ludwig being the only one laid upon the tomb. A brief religious service preceded the interment; and we are told that the master's Newfoundland dog, during this touching ceremony, not only betrayed the utmost sorrow, but showed his sympathy with the members of the family by fawning upon them, as if he would wish to share their grief. Amongst the mourners were a number of well-known musical artists; but only a few were admitted into the garden, amongst whom were Herr Niemann and Herr Richter, two of the most eminent of the many identified with the master's work.

A correspondent writes from Vienna: "The news of the death of Richard Wagner has caused an intense feeling of regret here among his numerous admirers. The master was a well-known visitor here, for he had lived for some years at Pinzing, near Schönbrunn, and had moreover visited this capital from time to time for the purpose of conducting concerts and first performances of his operas. The 'Nibelungen' Trilogy was also first performed here after its production at Bayreuth. On the latter occasion it became most apparent who were the true supporters of the new German music-drama; for while in the boxes and in the stalls the demeanour of their respective occupants was decidedly cool, there were thunders of applause from the upper portions of the house, where students from the university, pupils from the Conservatoire, and other youthful enthusiasts were crowded together. In other words, youth and progress were distinctly on the side of the poet-composer. On the evening after Wagner's death 'Lohengrin' was performed here at the Hof-Theater with more than their usual zeal and earnestness on the part of the executants, while a feeling of reverence seemed to prevail among the entire audience. A special commemorative performance, in honour of the great deceased, is to take place in March."

A correspondent writes to us from the Hague: "The sixth Concert of the Diligentia Society here, which took place on February 14, was rendered memorable by the fact of its having included, for the first time, some of the music of Richard Wagner, M. Verhulst, the Conductor of the Society, having hitherto persistently refused to conduct the works of either Wagner or Berlioz. A meeting of members was called some time ago when a large majority decided in favour of the admission of the works of both masters into the programmes of the Society. In deference, however, to the artistic scruples of the conductor, M. Richard Hol, of Utrecht, had been asked to conduct on the present occasion, when the Prelude to 'Lohengrin' and the 'Huldigungs-Marsch,' together with Berlioz's overture 'Carnival Romain,' gave us the first taste of the hitherto forbidden fruit. To render the occasion still more special, the news of the sudden death of the great Bayreuth master reached us on the very day on which he was to hold his first entry into the Diligentia Society, and what, under any circumstances, would have been an enthusiastic display, was thus converted into a solemn demonstration. Wagner's portrait, surrounded by wreaths of immortelles, had been placed in front of the orchestra, and, in lieu of Beethoven's overture, 'Zur Weihe des Hauses,' the solemn strains of the Adagio from the same composer's 'Eroica' symphony worthily commenced the evening's proceedings. The selection, too, of the 'Lohengrin' prelude—perhaps Wagner's most idealistic production—appeared to be specially appropriate, under the circumstances, and produced a deep impression. Berlioz's above-named overture was received with some indifference. The programme also included some solo performances, vocal and instrumental. M. Hol conducted with much ability, and well deserves the gratitude of the musical public of this town, and of the Diligentia Society in particular."

The statistical order of productions of Wagner's works at the Vienna Hof-Theatre is as follows:—"Lohengrin," 181; "Tannhäuser," 157; "Der Fliegende Holländer," 121; "Die Meistersinger," 50; "Rienzi," 42; "Die Walküre," 42; "Siegfried," 17; "Das Rheingold," 14; and "Götterdämmerung," 10 times.

The first performance at Hamburg of M. Massenet's Opera "Hérodiade" appears to have been a complete success. The Hamburg correspondent of the *Allgemeine Deutsche Musik Zeitung* says: "It is a pleasure to meet again, at last, with a really dramatic musical talent such as Massenet undoubtedly possesses. . . . The applause, the laurel wreaths, and other ovations whereof the modest, retiring composer was the recipient, were, indeed, well merited, and will not be grudged to one who, in his own country, does not yet appear to have been recognised as a prophet."

The annual Music Festival of the Lower Rhine will be held this year at Cologne, under the conductorship of Ferdinand Hiller. Among the principal works to be performed are mentioned Haydn's "Creation," Beethoven's "Eroica" symphony, and works by Bach, Brahms, and Bruch. Herr Brahms will probably be amongst the solo performers and play his second pianoforte concerto. Señor Sarasate is likewise expected to contribute to the programme of the Festival. There will be 600 choristers, with an orchestra of 120 executants.

The performance, for the first time at the Dresden Hoftheater, of Rubinstein's Opera "Die Maccabäer" has met with great success. Among the executive artists Fräulein Marianne Brandt, who sang the part of *Leah*, is said to have especially contributed to the favourable result of the performance.

Herr Joachim, in his capacity of director of the Berlin Hochschule, has engaged the services of the "Philharmonic" orchestra of that capital with a view to organising a series of twelve concerts during the present year in which a number of the pupils of the Hochschule are to take an active share.

Dr. von Bülow has recovered his usual health and vigour so completely that he was able to conduct a Symphony Concert in Meiningen on January 23, the programme of which consisted entirely of compositions of the late Joachim Raff.

Mr. Eugene D'Albert has met with great success in Berlin, and has played before the Empress and other Royal personages.

Professor Helmholtz, the celebrated author of several books on the theory of music, has been knighted by the Emperor of Germany.

M. Gounod's sacred Trilogy "La Rédemption" was performed with great success in January last, by the "Maatschappy tot Bevordering der Toonkunst," of Rotterdam. The leading journal, the *Nieuwe Rotterdamsche Courant*, contains a lengthy notice respecting the merits of the work, the third part whereof has found most favour with the critic in question, and seems likewise to have produced the greatest impression upon the audience. "The third part," says the journal alluded to, "will appear to most people the best. It is here where the stream of Gounod's wealth of melody flows on uninterruptedly. The opening chorus, 'Ah! qu'ils sont beaux sur la montagne,' belongs, on account also of its truly religious spirit, to the finest numbers in the score. No less beautiful is the orchestral paraphrase of the Prayer of the Apostles . . . . The elaborate final chorus of the work, again, with its fascinating *motivi* and masterly polyphonous treatment, furnishes abundant proof of a really surprising youthful freshness of invention on the part of a composer who is already well advanced in years." Respecting the performance itself, after bestowing praise upon the executants of the choral portions of the work, the journal quoted adds: "The solo parts, too, were well rendered. The music allotted to the first narrator could not have been intrusted to better hands than those of Herr Westberg, whose excellence as a vocalist we need not here further enlarge upon. For the second narrator (it was a happy idea on the part of the composer to assign the narrative portion to two voices) M. Henri Fontaine, of Paris, had been selected—a singer who, whilst not entirely free from a certain dulness of *timbre* which characterises French bassos in general, possesses a good voice and declaims impressively. The music of the *Saviour* was well rendered by M. Seguin, of the Hague Opera, whilst the soprano and contralto parts were effectively sustained by Mdlle. Kufferath, of Brussels, and a member of the Society respectively."

The first performance, on January 30, at Vienna, of M. Gounod's opera "Le Tribut de Zamora," was very successful, owing, in a great measure, to the splendid realisation on the part of Madame Pauline Lucca of the character of *Hermosa*, which is admitted on all sides to have been a veritable triumph of vocal and histrionic art. It is well known that Madame Lucca, on hearing the work last year at the Paris Grand Opera, was so much impressed with the part assigned to the heroine (then performed by Mdlle. Krauss), that she determined to study it herself, and, of course easily prevailed upon the director of the Viennese Hof-Theater to afford her an early opportunity of adding another to the long series of operatic successes which this versatile artist has achieved. The work, which has been mounted with much care and taste, and was conducted by Hans Richter, will doubtless be frequently repeated during the season.

The Paris *Le Figaro* furnishes some hitherto unpublished details respecting the last hours of Chopin's life, which were communicated to the writer in that journal by the late M. Clésinger, the sculptor, who was on terms of great intimacy with the composer for many years. According to this account, some days previous to his death, Chopin had been removed to the *salon* of his apartments in the *entresol* of the house, No. 12, Place Vendome. There was but little furniture in the room beyond a Pleyel grand-pianoforte. Kwiatkowski, Guttmann, and Clésinger, had for some nights past been sitting up by turns with the dying man. It was about eight o'clock in the evening when the last moments approached. The composer was scarcely any longer able to speak. Casting his looks upon the beautiful Countess Delphine Potocka, he said faintly: "The Ave Maria, by Schubert." She understood his meaning, and sang the song referred to, Chopin holding Kwiatkowski's hand the while, pressing it from time to time, and whispering softly: "How beautiful, Mon Dieu, how beautiful is this!" Shortly before midnight he died.

Franz Liszt, having been requested to take part in the concert recently held in Paris on behalf of the inundated districts of Alsace-Lorraine, has written a letter to the Committee expressing his inability to assist on the occasion in question, and adding: "As a man of seventy-two I am, unfortunately, an invalid as regards pianoforte playing. I could not—at least, in public—risk the reputation of my ten fingers, unpractised as they have now been for years, without meeting with a certain *fiasco*. I have no doubt whatever on this point, and, having regard to my great age, am determined to abstain from playing in public altogether for the future."

Gustave Doré, the lately deceased painter, was also passionately fond of music, his favourite instrument having been the violin. He also possessed a good and well-trained tenor voice, which he frequently displayed at the interesting *soirées* held at his residence in the Rue Saint-Dominique in Paris, accompanied on the pianoforte by his brother, M. Ernest Doré, a composer of merit.

M. Ambroise Thomas's "Hamlet" was sung in Paris, on the 21st ult. for the two hundredth time. The occasion was signalised by the return to the stage of Madame Fidés Devries, who has accepted an engagement at the Grand Opera, at the high terms, for Paris, of £60 a night. The lady also stipulates for a minimum of six performances a month, and two months' holiday in the year.

The manuscript of an unpublished Symphony by Mendelssohn has been presented to the "Association Artistique" in Angers by a Monsieur Albert Cohen, of Paris. The letter which accompanied this present says that this work was written by Mendelssohn in his thirteenth year, and "dedicated to his dear friend E. R." (Ernst Rietz, brother of Julius Rietz, the late Dresden Conductor).

Another infant pianist, one Ernst Schelling, aged seven, has made his appearance at Paris, in a Concert given at the Salle Pleyel.

A new musical journal has been issued in Paris under the title of *Musique Gazette*, the editor being Ernst Dubreuil.

We have received the first numbers of a new weekly periodical published at Rome in the English language, and entitled *The Roman News*. The journal embraces the comprehensive interests of "politics, archæology, fine arts, literature, and society," and is edited by Signor Luigi G. Mella.

Herr Max Bruch's visit to Boston, where he will conduct the Music Festival of the Handel and Haydn Society in May next, is looked forward to with eager interest in that town, which prides itself upon being the intellectual centre of the United States. Herr Bruch's Oratorio "Arminius" will be performed on the occasion referred to.

The Royal Opera House in Toronto (Canada) was entirely destroyed by fire on the 9th ult.

At Florence died, on January 18th, the well-known musical editor and publisher, G. G. Guidi, who has rendered valuable service to the art, by a long series of cheap and reliable editions of standard works.

The death is also announced at Bilbao, at the age of ninety-two, of Nicolas Ledesma, a well-known Spanish composer of church music.

We subjoin, as usual, the programmes of concerts* recently given at some of the leading institutions abroad:—

Paris—Conservatoire (February 4) "Roméo et Juliette" Symphony (Berlioz); Concerstück for Flute (Anderson); Baptismal Scene from "Polyeucte" (Gounod); Symphony, C minor (Beethoven). Château d'Eau (February 4): Overture, "Michel Angelo" (Gade); Choral Symphony (Beethoven); Concerto, E minor (Chopin); Prelude, "Tristan und Isolde" (Wagner); Overture, "Athalie" (Mendelssohn). Concert Populaire (February 4): Fragments from "Lohengrin" (Wagner); Pastoral Symphony (Beethoven); Air from "La Lyre et la Harpe (Saint-Saëns); Larghetto (Mozart). Conservatoire (February 11): Music to "Manfred" (Schumann); Pianoforte Concerto, C Minor (Beethoven); Scene from "Orpheus" (Gluck); Overture, "Oberon" (Weber). Châtelet Concert (February 11): "Ruins of Athens" (Beethoven); Concerstück (Weber); "Scènes de Féerie" (Massenet); Chœur des Génies from "Manfred" (Schumann). Concert Populaire (February 11): Symphony, "In the Forest" (Raff); Violin Concerto (Ernst); Adagio from Sestet (Beethoven); orchestral fragment from third act of "Parsifal" (Wagner); Air from "Elijah" (Mendelssohn); Rhapsody (Liszt).

Leipzig.—Conservatorium (January 26): Pianoforte Quintet (Jadassohn); String Quartet, B flat major, Op. 130 (Beethoven); Elegy for viola (Vieuxtemps); Vocal Soli (Jensen, Franz, Boïeldieu, Reinthaler). Conservatorium (February 2): Sacred Song, and 121st Psalm, for mixed chorus (Vollhardt [pupil]); Variations for two pianofortes (Singer); Sonata in C, Op. 53 (Beethoven); Adagio from String Quintet in C (Mozart); Three Fantasiestücke for pianoforte (Schumann [pupil]); Violin and Pianoforte Sonata in F (Grieg); Vocal soli (Meyerbeer, Schumann, Norris).

Mayence.—Symphony Concert (January 26): Symphony, unfinished (Schubert); Air from "Alexander's Feast" (Handel); Orchestral Variations on theme by Haydn (Brahms); Symphony, C minor (Beethoven); Vocal Soli (Scholz, Schubert, Loewe); vocalist, Herr Max Friedländer.

Boston.—Symphony Orchestra (January 20): "Faust" Overture (Wagner); Scena, "Ah, perfido!" (Beethoven); Symphony, A minor, No. 3 (Mendelssohn); Songs (Schumann); "Scènes Alsaciennes" (Massenet). Symphony Orchestra (January 27): Overture, "Alfonso and Estrella" (Schubert); Pianoforte Concerto, No. 4 (Beethoven); Symphony, "Scandinavian" (Cowen); Pianoforte Pieces (Schubert, Liszt); Introduction to "Die Meistersinger" (Wagner). Symphony Orchestra (February 3): Overture, "Naiads" (Bennett); Air, "Il Seraglio" (Mozart); Pastoral Symphony (Beethoven); Melodies for Strings (Grieg); Songs (Rubinstein, Franz); Symphonic Poem, "Tasso" (Liszt).

Baltimore.—Students' Concert of Peabody Institute (January 20): String Quartet, Op. 18, No. 4 (Beethoven); Songs (Brahms); Pianoforte Trio, Op. 15, No. 2 (Rubinstein). Students' Concert of Peabody Institute (January 27): String Quartet, G minor, Op. 14 (Volkman); Song (Schubert); Air from "Paradise and the Peri," (Schumann); Pianoforte Quintet, E flat major (Schumann).

TO CORRESPONDENTS.

*** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

W. Burton.—*The simple form of 9-16 is 3-8. The compound form of common time—4 crotchets in the bar—is 12-8, and that of 8 quavers in the bar 24-16.*

E. A. Sutton.—*"Notes on Gounod's 'Redemption'" is published by J. Goddard, Argyll Street, Regent Street.*

* Contributions intended for this column should indicate clearly the place and date of performance, as otherwise they cannot be inserted.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Belfast.—Mr. W. F. W. Jackson, M.B.O., Organist of Holyrood Parish Church, gave a most successful Pianoforte and Organ Recital, in the Ulster Hall, on Friday, January 26. The programme was divided into sections representing ecclesiastic, operatic, drawing-room, and concert music.——The third Subscription Concert of the Philharmonic Society was given in the Ulster Hall on the 9th ult. The programme consisted of Mr. Mackenzie's Cantata *The Bride* and a miscellaneous selection. The solo vocalists were Miss De Fonblanque, Madame Trebelli, Mr. Frank Boyle, and Signor Ghilberti. M. Musin contributed violin solos, which were highly appreciated. The chorus-singing was exceedingly good, and reflected great credit on Herr Beyschlag, the Conductor.

Belper.—On Thursday evening, the 15th ult., the Musical Society gave a performance of Mendelssohn's *Athalie*, and a miscellaneous programme, in the Public Hall, with band and chorus of sixty performers. Mr. T. B. Mellor, Organist of Bakewell Parish Church, conducted, and Mr. Albert Mellor, Director of Music, Farnboro' School, presided at the organ. The solo vocalists were Miss Fannie Bristowe and Miss Fannie Lymn, R.A.M.; and Miss Frost and Miss Hey, two members of the Society. The music was rendered in a highly creditable manner, much of the success being due to the energy and judgment displayed by the Conductor.

Bridport.—The first Concert of the newly formed Choral Association took place at the Drill Hall, on Wednesday, January 31, under the conductorship of Mr. J. Hopkins. A miscellaneous programme was well rendered. The solo vocalists were Miss Gill, Mrs. Spencer, Mr. Dunn, Mr. T. Matthews, Mr. Hopkins, Mr. W. Newberry and Mr. Palk.

Burnley.—A most interesting Lecture on the Violin was given on the 6th ult., by Mr. Crompton, a well-known violinist, who exhibited specimens of the instrument by the greatest makers, and also a violoncello by Carlo Bergonzi. Mr. Crompton dwelt largely on the structure of the violin, which he described as one of those few things that had been brought to perfection. At the close of the lecture some movements from quartets of Haydn were performed.

Bury St. Edmunds.—On Tuesday, January 30, an evening Concert and was given, in the Athenæum Hall, by Mr. E. A. Sydenham (Organist Choirmaster of St. James's Church), which was numerously attended. The vocalists were Miss Gould, the Rev. — Griffiths, Messrs. Salmon, Haines, Sydenham, Bevan, and Frederick Pattle; instrumentalists, Mrs. Henry, Dr. Henry, Mr. Pratt, and Mr. Geo. Pratt. The programme included several songs composed expressly for the occasion by the *bénéficiaire*, which met with a good reception, as did also the same composer's part-song "Tel-el-Kebir," which was sung with great precision by the choir.

Cheltenham.—Mr. J. A. Matthews's Choral and Orchestral Society gave the last Concert for the season, in the Assembly Rooms, on Tuesday evening, the 13th ult., when Mendelssohn's *Elijah* was performed. The principal vocalists were Miss Julia Jones, Miss Emily Dones, Mr. Alfred Kenningham, and Mr. Montague Worlock; the Misses Neate, Bucknell, A. Martin and Mr. Twinning assisting in the quartets. Mr. Matthews conducted, and the band was led by Mr. E. G. Woodward.

Chichester.—Mr. Seymour Kelly gave his Annual Concert, on January 31, before a crowded audience. The artists engaged were Miss Marian McKenzie, A.R.A.M., the Misses Fanny and Alice Osmond, Messrs. J. Wenham, Walker, C. E. Pillow, and S. Kelly, vocalists; Signor Bellizia, solo flute; Mr. Ernest Fowler, solo piano; and Mr. Edward Bartlett, accompanist.

Clayton-le-Moors.—A Concert was given in the Mechanics' Institute, Pickup Street, on Monday evening, the 12th ult., under the auspices of the Clayton Foresters' Football Club. An excellent miscellaneous programme was well rendered by Miss Bessie Holt, Mr. M. Ingham, Mr. H. W. Varley, Mr. Alfred Sharples, and Mr. R. Moorhouse, vocalists; accompanist, Mr. W. T. Bleasdale.

Clifton.—Mr. W. Haydn Cox, Organist of the Parish Church, gave an Organ Recital at the Victoria Rooms, on Tuesday, the 6th ult., at a large meeting held there in connection with the church. The programme consisted of Organ Concerto No. 6, in B flat (Handel), Minuet and Trio from Symphony in G minor (Sir Sterndale Bennett), Adagio in D major (Smart), Andante in G (encored) (Batiste), Pastorale (Lefébure-Wély), and March from *Eli* (Costa).——On Thursday evening, the 8th ult., a vocal and instrumental Concert was given at the Alexandra Hall. The vocalists were Miss Marie Gane, Mrs. Cumberland, Mr. Bazeley, and Rev. F. Hichens; solo violin, Miss Nora Peache. Pianoforte duets were excellently performed by the Misses Bird and Budgett. Several part-songs were given with good effect by a glee party. Miss Nora Peache's violin solo and Miss Marie Gane's song received enthusiastic encores.

Dundee.—On Thursday evening, the 15th ult., the Chapelshade Musical Association gave its first Concert in the Kinnaird Hall, under the leadership of Mr. John Sim, Organist and Graduate of the Tonic Sol-fa Society. The soloists were good, and Mr. Sim proved himself a very efficient Conductor. In the choruses the tenors were a little weak, but on the whole the Concert went off admirably, and both choir and Conductor made a very successful *début*. The audience was a large one, and apparently much enjoyed the programme.

Durham.—A Concert, in aid of the County Hospital, was given on Tuesday evening, January 23, in the Town Hall, by Mr. Algernon Ashton. The feature of the Concert was the performance, by Mr. Ashton, of his own compositions, which were received with the warmest applause. Mr. Thorne also played successfully a gavotte by Dr. Arne. Miss Ashton and Mr. Borthwick were the solo vocalists, duets and trios being contributed by local amateurs.

Exeter.—A series of musical events of a most interesting description took place in the Victoria Hall, under the auspices of the Western Counties Musical Association, on Wednesday, January 31. In the afternoon four bands competed for two prizes of £10 and £5, it being stipulated that these contests should take place between orchestras from localities in the western counties in union with the Association. In the evening the contest was by choirs numbering from 12 to 24 voices, for prizes of £10 and £5, and an extra prize of £5 to the choir (not being first in the main contest) which successfully passed the test of singing one concerted piece at sight selected by the judge, conducted, and chord only given. Mr. George Riseley, Organist of Bristol Cathedral, was the adjudicator. The first prize was awarded to Mr. Russe, Conductor of the Tiverton Band, and the second to Mr. Moore, Conductor of the Exeter Band. The first prize for the choirs was awarded to Exeter, and the second to Tiverton, but the sight-singing of the other choirs was not sufficiently good for the extra prize to be awarded.

Gloucester.—An excellent Concert was given at the Shire Hall, on the 1st ult., for the benefit of Mr. John Hunt, whose services in the cause of music are well known to all the residents of the city; and it is gratifying to record that the performance was attended by a large audience. The principal vocalists were Miss Kate Hardy, Miss Agnes Wilson, Miss Hilda Wilson, Mr. Hirwen Jones, and Mr. W. H. Brereton; the instrumentalists being Miss Annie Ward, a pupil of Mr. Carrodus—whose performance of two violin solos created a marked effect—and Mr. A. H. Brewer (organ). The part-music was effectively rendered by the Choral Society. Mr. Hunt conducted, and Mr. Brewer and Mr. F. Higgs in turn presided at the pianoforte, Master Mills lending assistance in the duet accompaniment to one chorus.——The second Concert for the season of the Choral Society, took place at the Shire Hall on the 20th ult., when Handel's *Messiah* was performed. The solos were sung by Miss De Fonblanque, Miss Winthrop, Miss Matthias, Mr. Fredericks and Mr. Brandon. Mr. J. Hunt conducted and Mr. C. L. Williams presided at the organ. There was a string band of about twenty-four performers, including several lady violinists, under the leadership of Mr. E. G. Woodward.

Greenwich.—A Concert, in aid of Appleby's Cricket Club, was held in the Lecture Hall, on the 15th ult., which was very successful. The principal vocalists were Mrs. Lansdell Sims, Miss F. Eliot, Messrs. A. Gower, E. Birdseye, T. J. Williams, A. W. Ballance, and Bernard Beard. Mrs. Forster contributed pianoforte solos, and Mr. Williams accompanied.

Guildford.—On Tuesday, January 23, *St. Paul* was performed in the Western Hall. The soloists were Madame Worrell, Madame Jenny Pratt, Mr. Edward Levetus and Mr. T. Kempton, all of whom were highly successful. The choruses were well sung by the members of the Choral Society, under the conductorship of Mr. Tiltman; Mr. Rendle led the band and Mr. W. G. Eveleigh presided at the organ. On the following evening a miscellaneous Concert was given, which was well attended. The vocalists were Miss Berrie Stephens, Madame Pratt, Mr. Levetus and Mr. T. Kempton. Miss Payne presided at the pianoforte.

Hartlepool.—A very good Concert was given in the Temperance Hall, on the 12th ult., the attraction being the engagement of M. Joseph Hollmann (Violoncellist to the King of the Netherlands). The other artists were Madame Shephard (vocalist) and several local amateurs. The programme, which was miscellaneous, was well rendered, the various items receiving the fullest appreciation. M. Hollmann's solos were Corelli's Preludio, Popper's Mazurka, a "Benedictus" of his own composition, with piano and harmonium accompaniment; "Moments Musicales" (Schubert), encored; and "Arlequin" (Popper), all of which were received with the greatest enthusiasm. M. Hollmann was accompanied by Mrs. and Miss Trechmann; Mr. W. Cheesman accompanying the singer.

Helston.—Mr. T. J. Thuell's Annual Concert was given at the Guildhall on Tuesday, January 30. The Overture to *The Messiah* was well played by a full string band. Miss Laura Roskouge (a promising pupil), Miss M. Gard, Mr. Hendy, and Mr. Trestrail were the vocalists. Mr. G. W. Bishop led the band, and Mr. Thuell conducted.

High Wycombe.—On the 4th ult. the Choral Association gave its second Concert of the season. The principal item in the programme was Dr. Stainer's *Daughter of Jairus*, which was warmly received. In the second part Webbe's glee "Thy voice, O Harmony," Sterndale Bennett's "Come, live with me" and Blumenthal's "Night" were admirably sung. The Conductor, Mr. J. G. Wrigley, Mus. Bac., Oxon., played Chopin's Polonaise in C sharp minor, Schubert's Impromptu in A flat, and Meyer's study "La Fontaine"—the latter encored. At the next Concert Bennett's *May Queen* will be performed.

Huddersfield.—The Concert of the Glee and Madrigal Society took place on the 13th ult. at the Town Hall, when an excellent selection was given, including "The Praise of Music" (Wesley), "Hushed in death" (Dr. Hiles), and part-songs by Mendelssohn, Macfarren, Hatton, Smart, &c. Solos were given with much success by Madame Georgina Burns, Miss England, Mr. H. Beaumont, Mr. H. Haigh, and Mr. Bartin, the first-named lady being enthusiastically encored. Mr. Marshall conducted. It is to be regretted that, from lack of public support, this Concert will be the only one given by the Society this season.

Huntsham, Devon.—In this small village a series of Concerts has been given, the last of which took place in the latter part of January. These performances were organised and arranged by the "squire," Colonel Troyte, who is well known as an ardent supporter of the Western Counties' Musical Association, with the object of stimulating the people to an appreciation of a higher order of music than that usually given at penny readings and popular entertainments. At each of his Concerts he had a string quartet, with one or two wind instruments. The result has been excellent. The room was always crowded, and the audience listened with delight to movements of

Beethoven's Septuor, the Andante in Haydn's "Clock" Symphony, and several other classical works. At the end of the final Concert, Colonel Troyte was heartily congratulated by those who had assisted him in the great success that had attended his efforts.

Inverness.—The members of the Philharmonic Society gave their ninth Concert (the first of the current season) in the Music Hall on the 1st ult., when Haydn's "Winter" and Locke's *Macbeth* music were performed. The programme also included Haydn's Trio, No. 1, in G major, for piano, violin, and violoncello; the "Ave Maria" and Vintage Song from Mendelssohn's unfinished Opera *Loreley*, several songs, and Handel's Sonata in A, arranged by Fr. Hermann. The chorus numbered about seventy voices, and the orchestra fifteen instrumentalists. Mr. J. H. G. Money (Organist of St. Andrew's Cathedral) is the Conductor of the Society.

Irvine.—The Burns Anniversary Concert took place on Friday evening, January 26, in the Institute Hall. The solo vocalists were Mrs. Deans, Mr. Adam Deans, and Mr. James Fleming. Mr. Hinchliffe accompanied, and Mr. Allen conducted. The choruses were sung by members of the Choral Union.

Littlehampton.—A successful Concert was given in the Lecture Hall, on Tuesday, January 30, by the Musical Union. The first part of the programme comprised *Lauda Sion* and *God, Thou art great*. Part two was miscellaneous. The solo vocalists were Miss Bertha Moore, Miss Hills, Mr. J. Wenham Walker, and Mr. Seymour Kelly; piano, Mr. E. Bartlett; harmonium, Mr. J. W. D. Pillow. The band was ably conducted by Mr. C. E. Pillow.

Liverpool.—Haydn's Passion Music was performed at St. Jude's Church, on the 14th ult., and will be continued every Wednesday during Lent. This work, rendered in a Liverpool church for the first time, was effectively sung by the Choir, maintained by R. W. Banner, Esq., an enthusiastic supporter of high class music, and trained by his efficient Choirmaster, Mr. J. L. Hughes. Mr. S. Claude Ridley was specially engaged to preside at the organ.

Louth.—Handel's *Messiah* was given in the Town Hall on Tuesday, the 6th ult., by the members of the Choral Society and a band of twenty performers. The solo vocalists were Mrs. Bellamy, Miss Eliza Thomas, Mr. A. W. Holberry Hagyard, and Mr. E. Jackson; leader, Mr. Hilton; trumpet, Mr. Alfred Robinson; pianoforte, Mrs. G. H. Porter; harmonium, Mr. G. H. Gregory, Mus. Bac., Oxon.; Conductor, Mr. G. H. Porter, Organist of the Parish Church.

Maidenhead.—On the 5th ult. the Philharmonic Society gave its second Concert of the season. The programme consisted of a miscellaneous selection of sacred and secular music. The most important works were Dr. Garrett's Psalm "Just Judge of Heaven" (the solo well sung by Miss Cravino), Haydn's Motett "Insanæ et vitæ curæ," and Beethoven's "Hallelujah" Chorus. The principal instrumental works were the variations from Beethoven's Kreutzer Sonata, finely played by Mr. J. G. Wrigley and Mr. J. S. Liddle. The former also performed Chopin's Nocturne in G, and the latter a Barcarole of his own composition and a Gavotte by Ries. Mr. J. G. Wrigley conducted. The last Concert of the season will be given on April 3, when Hiller's *Song of Victory* will be performed.

Manchester.—On the 17th ult., M. De Jong gave a Concert, which was well attended. The vocalists were Mdlle. Ella Lemmens, Miss Wilson, Messrs. H. Reeves and F. King, all of whom were well received.——On the 22nd ult., selections from *Lohengrin*, and the Funeral March from *Siegfried*, were given in commemoration of the death of the composer Wagner, at Mr. Hallé's Concert. The soloists were Miss Elliott and Mr. Hallé.

Melbourne.—At the third Concert of the Musical Festival, held in the Exhibition building, Mr. A. Plumpton's new Cantata, *Endymion*, was performed, and received with great favour. The solos were sung by Miss A. Rees, Miss R. Carandini, Mrs. Cutter, and Messrs. Beaumont and Verdi. Madame Tasca presided at the organ, Mr. Guenett at the pianoforte, and Mr. Plumpton conducted.

Melbourne, Derbyshire.—On the 9th ult., Mr. A. D. Coleridge gave a lecture "On the Life and Times of Weber." The illustrations were rendered by a few members of the Glee and Madrigal Society, and were much appreciated. The lecturer was assisted in the concerted music by Miss Wadham, Miss Haines, and Mr. Wilson; Mrs. Wilson, as usual, presiding at the piano, and Mr. Wilson conducting.

Melrose.—The members of the Musical Association gave their first Concert for the season in the Public Hall, on the 2nd ult., before a large audience. The first part of the programme consisted of Gade's *Erl-King's Daughter*, the soloists being Miss Mackenzie, Miss Isabella Lumgan, and Mr. James Bryce. The work was most creditably rendered, the chorus being remarkably well balanced. The second part was miscellaneous. Miss Rutherford accompanied on the pianoforte, and Mr. Walter Mitchell, F.C.O., was Conductor.

Montrose.—The members of the Harmonic Union gave their second Concert of the season, on January 30, in the Guild Hall, under the conductorship of Mr. Taylor. The programme was devoted to selections from the works of Burns. Mr. Taylor and Mr. Nichol were the vocalists, and Miss Taylor presided at the pianoforte with much care and judgment. The performance was in every respect highly successful.

Mossley, near Manchester.—At the annual Demonstration in connection with the Liberal Club, held on January 31, in the Mechanics' Institute, a special feature of the proceedings was the admirable part-singing of the newly formed Mossley Glee Union, consisting of a double quartet of male voices. The rendering of the glees reflected the greatest credit upon the members, whose efforts were highly appreciated by a large audience.

Newark.—A Concert, under distinguished patronage, was given by Mr. Reay, Mus. Bac., in the Town Hall, on January 31. The principal pieces selected for performance were the "Autumn" and "Winter" of Haydn's *Seasons* (for the first time in Newark), the solos being taken by Miss Lavinia Rowbottom, Mr. E. Dunkerton, and Mr. E. Jackson. The choruses were very fairly rendered by about fifty voices. Mr. Reay conducted, and Mr. Gregory, Mus. Bac., presided at the pianoforte. The second part of the programme was miscellaneous.

North Tawton.—Mr. G. J. R. Robertson, A.C.O., gave a very successful Concert in the Market Hall, on the 14th ult. The artists were Miss Gina Fitzgerald, Miss Frances Hamilton Smith (Silver Medalist and Prize Scholar of the Royal Academy), and Mr. Edwyn Fritha, vocalists; Mdlle. Hélène de Lisle, violinist; and Mr. Robertson, solo pianoforte.

Oldham.—The Carl Rosa Opera Company has been performing at the Theatre Royal from the 12th to the 17th ult., with much success.——Mr. J. Greaves continues his Monday Pianoforte Recitals. Solo vocalists, Messrs. Smith, Warburton, Hopkins, &c.

Perth.—The members of the Musical Association gave their first Concert, on Tuesday evening, January 23, in the new Public Hall, under the conductorship of the Rev. D. J. Mackey, B.A., Canon and Precentor of St. Ninian's Cathedral. The programme consisted of Haydn's "Spring," the Overture to *Oberon* (arranged for four hands), and Weber's *Jubilee* Cantata. The soprano solos were well sung by Mrs. Cairn Cross, and Miss Ramsay. The accompanists were Mr. Wylie and Miss Steele.

Pietermaritzburg, Natal.—*The Messiah* was given by the Philharmonic Society on December 28, the chorus and orchestra numbering over 100 performers. The conductorship of the Society has lately been accepted by Mr. J. C. Dunster, well known in London as a conductor of several choral societies. The choruses were given with admirable precision, and the soloists, all amateurs, proved themselves fully equal to the music. The success of this performance will probably do much to establish the Society as a permanent institution.

Rugby.—An evening Concert, in aid of the Midland Counties Home for Incurables, was given at the Town Hall, on January 31, before a large audience. The vocalists were Mrs. Steele, Miss Gordon, Miss Buchanan, Miss Vicars, Miss E. Vicars, Miss Constance Herring, Mr. Sydney H. Beckley, Mr. G. Vicars, and the Rugby Amateur Choral Society. An excellent programme was provided, a Trio by Sterndale Bennett—well played by Miss Emily Lawrence (pianoforte), Herr Pettersson (violin), and Mr. Donkin (violoncello)—being amongst the most attractive items in the selection. Mention must also be made of Miss Emily Lawrence's pianoforte solo, which was well rendered and warmly applauded.

St. Leonards.—On Wednesday January 24, Haydn's Oratorio *The Creation* was performed at a special evensong in Christ Church. The choruses were well rendered under the direction of Mr. F. H. Hallett, Organist of St. John's Church, who supplied the place of Dr. Abram, absent from indisposition. The solo vocalists were Miss Julia Jones, who sang with great taste; Mr. Alfred Kenningham, who was highly successful in the music of Uriel; and Mr. Kempton, who made a most favourable impression on all present, his solos being listened to with breathless attention. Mr. Custard presided at the organ.

Salisbury.—The members of the Vocal Union gave their first Concert of the season on January 29, in the Hamilton Hall, when Alfred R. Gaul's Cantata *Ruth* was performed with much success. The second part of the programme was miscellaneous. The soloists engaged were Miss Julia Jones, Misses Sutton and Wheeler, and Messrs. Haydn, Crick and Kelsey, of the Cathedral Choir; Mrs. Gosslett played a harp solo, Miss Kate Harding and Mr. Arthur Luxton presided at the pianoforte and organ, and Mr. John M. Hayden conducted. The Concert was a great success.——The first Popular Concert of the Amateur Orchestral Society was given in the Assembly Rooms on Monday, the 5th ult., and was highly successful. The band, numbering fifty performers, played the *Tannhäuser* March, Barnett's "Ebbing Tide," Watson's Gigue in G, Haydn's Symphony No. 4, Himes' "Danse des Paysans," Overture to *Zauberflöte*, &c., each piece being capitally rendered. Miss Clara Wollaston was the vocalist, and created a marked impression by her artistic singing. Solos were given by Mr. T. Wells (flute), Mr. T. J. Mansfield (concertina), and Miss Margaret Hussey (violoncello). Mr. Augustus Aylward conducted.——Miss Aylward's Concerts of Chamber Music were resumed on Tuesday, the 13th ult., when the programme was of unusual excellence and interest, the works chosen for performance being all by Beethoven, and including the "Kreutzer" Sonata and the Septet and Quintet in E flat for pianoforte and wind instruments. Miss Aylward was assisted by Messrs. G. Horton, Lazarus, T. E. Mann and J. Winterbottom. The "Kreutzer" Sonata was excellently played by Miss Aylward and Mr. A. Burnett. The Concert concluded with the Septet, Mr. Burnett again taking the violin, Mr. W. H. Hill the viola, Mr. Trust the violoncello, and Mr. Augustus Aylward the double-bass—the clarinet, horn, and bassoon parts being played by Mr. Lazarus, Mr. T. E. Mann, and Mr. J. Winterbottom.

Selkirk.—The members of the Choral Union gave a performance of *The Messiah* in the Volunteer Hall, on Thursday evening, the 8th ult. The solos were well sung by Mrs. Shepherd, Miss Wilkie, Mr. Banks, and Mr. John Tulloch. Mr. G. R. Colledge presided at the pianoforte, Mr. W. R. Morris at the harmonium, and Mr. Walter Mitchell conducted. The choruses were, on the whole, most creditably rendered.

Sutton.—On Tuesday evening, the 6th ult., a new organ, by Bevington and Son, of London, just erected in Christ Church, was opened by Dr. C. J. Frost, who gave an excellent Recital to a crowded and appreciative congregation. The programme included pieces by Gigout, Saint-Saëns, C. E. Stephens, Smart, Krebs, Chipp, and Guilmant.

Warminster.—The Choral Society gave its annual Concert on the 5th ult., at the Bleeck Memorial Hall, before a large audience. The following were the principal vocalists: Mrs. Jeans, R.A.M., Miss Smith, Mr. Toone, Mr. Neat, and Mr. J. Greenland. The band and chorus numbered about fifty performers. The programme included Niels Gade's Cantata, *Spring's Message*, and compositions by Gounod, Bishop, Marzials, &c. Mr. F. W. King, Organist of Christ Church, conducted.

Watford.—A successful Concert was given by the Choral Union at the Corn Exchange on the 5th ult. Sullivan's Cantata, *The Martyr of Antioch*, was the work selected for performance, the principal vocalists being Miss Brooks, Miss Barker, Mr. T. Hartley and Mr. Charles Healey. The choruses were exceedingly well rendered, and the solos—especially those allotted to Miss Brooks, the soprano—received every justice. Mr. Henry Baumer conducted with much ability.

Wellington, N.Z.—At St. Paul's Cathedral Church, on December 6, Spohr's Oratorio *The Last Judgment* was sung as the anthem at a special Advent Service. On December 21 a Christmas performance of *The Messiah*, with full orchestra and chorus of nearly 100 performers, was also given in the same church, under the direction of Mr. Robert Parker, who played between the parts of the Oratorio Handel's Organ Concerto No. 2, with orchestral accompaniment.——On December 15 the Harmonic Club opened its fourth season with an excellent performance of Mendelssohn's *Athalie* and Barnett's *Building of the Ship*. The hall was densely crowded by an attentive audience. The orchestra was led by Mr. Isherwood, and the Concert was under the direction of Mr. R. Parker.

Woodbridge.—On Tuesday evening the 6th ult., the first Concert of the Choral Society was given in the Lecture Hall, under the conductorship of Mr. E. J. Wareham, Organist of the Parish Church. The first part of the programme was miscellaneous, and the second consisted of Van Bree's cantata *St. Cecilia's Day*. The solo vocalists were Miss Julia Jones and Mr. G. King Smith; solo violin, Mr. T. R. Francis; solo violoncello, Mr. Price. Mr. Wareham contributed a pianoforte solo, Mr. Cullingford led the band, Miss A. Rouse presided at the pianoforte, and Miss Cullingford at the organ.

Worcester.—The first Concert, or Members' Night, of the Musical Society took place on Thursday, January 26, at the Public Hall. The programme was miscellaneous, the principal item being Macfarren's Cantata *May Day*. The band gave a good rendering of Sullivan's dance music from *The Tempest*, and the Overtures to *Figaro*, *Merry Wives of Windsor*, and a Concert Overture, "A day in the fields," composed by the Honorary Conductor, Mr. H. W. Wareing. Vocal solos were contributed by Miss G. Barnitt, Miss Walsh, and Mr. J. W. Stoyle.——The third and last of Mr. Spark's Concerts for the present season was held at the Public Hall on Wednesday evening, January 31, and was in every respect highly successful. The vocalists were Madame Trebelli, Miss De Fonblanque, Mr. Frank Boyle, and Signor Ghilberti; solo violin, M. Ovide Musin; solo pianoforte and Conductor, Mr. Wilhelm Ganz.

Wolverhampton.—The third Subscription Concert of the Festival Choral Society was given at the Agricultural Hall on January 31. The programme was miscellaneous, the idea in its arrangement being obviously to distribute the pieces selected as evenly as possible amongst the three great musical departments of band, chorus, and solo vocalists. The orchestral works—Beethoven's Symphony No. 2, in D, and Rossini's Overture to *William Tell*—were excellently rendered by the band; and a feature in the Concert was the performance of Mendelssohn's Pianoforte Concerto in D minor, by Dr. Heap, which elicited warm applause. The principal vocalists were Miss Orridge and Mr. Joseph Maas, both of whom won enthusiastic marks of approbation in all their pieces. Amongst other notable items in the selection was Dr. Heap's Cantata, *The Voice of Spring*, which was excellently sung by the Choir and well received. The Concert was ably conducted by Dr. Heap.

Organ Appointments.—Mr. John Brook, Organist and Choirmaster to St. Stephen's Church, Copley, Halifax.—Mr. Sidney Hall, to Holy Trinity Church, Stalybridge.—Mr. James M. Preston, Organist and Choirmaster to Brunswick Place Chapel, Newcastle-on-Tyne.—Mr. J. F. Brewer, to the Catholic Church, Farm Street, Berkeley Square.

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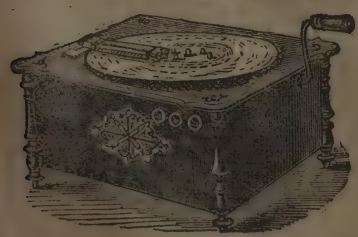

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THE MUSICAL TIMES

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SACRED HARMONIC SOCIETY, St. James's Hall.—Conductor, Mr. Charles Hallé.—FRIDAY, April 6, at 7.30, ELIJAH. Miss Anna Williams, Madame C. Penna, Madame Patey, Miss M. Hancock, Mr. Edward Lloyd, Mr. Chaplin Henry, Mr. Arthur Thompson, Mr. Santley, Master Sidney Smith. Reserved numbered tickets, 10s. 6d., 7s., 5s., unnumbered 5s., 3s., 2s., at Society's offices, 25, Russell Street; Austin's, Piccadilly; and usual agents.

MUSICAL ARTISTS' SOCIETY.—President: His Grace the DUKE OF BEAUFORT, K.G.—The TWENTY-EIGHTH PERFORMANCE of NEW COMPOSITIONS will take place at the Royal Academy of Music on SATURDAY, April 14, 1883, at 8 p.m. Trio for Pianoforte, Violin and Violoncello, by Alfred Gilbert; Sonata for Pianoforte and Violoncello, by Walter Macfarren; Novelletten for Pianoforte and Violin, by Dr. Wolff; Duo-Concertante for Two Pianofortes, by E. Aguilar; Pianoforte Solo (Theme—variations), by Tobias A. Matthay; Vocal Music, by Emily Lawrence, George Gear, Mary Travers and Duncan Hume. Executants: Miss Norah Hayes, Mr. Sydney H. Beckley, Miss Foskett, Alfred Gilbert, Ellis Roberts, W. C. Hann, Charles E. Stephens, E. Aguilar, E. H. Thorne and T. A. Matthay. Tickets (invitation) can be obtained of the Hon. Sec., Dr. Bradford, South London Musical Training College, 247, Lewisham High Road, S.E.

COLLEGE OF ORGANISTS.—TUESDAY, April 3, "Balfe and his Works," W. A. BARRETT, Esq., Mus. Bac. TUESDAY, May 1, "Counterpoint," H. J. STARK, Esq., Mus. Bac. TUESDAY, June 5, "Some Musical Ethics and Analogies," H. C. BANISTER, Esq. TUESDAY, July 3, a paper will be read by Mr. F. J. SAWYER, Mus. Bac. The above meetings will take place at the Neumeyer Hall, Hart Street, Bloomsbury, commencing at 8 o'clock.
E. H. TURPIN, Hon. Secretary.
95, Great Russell Street, Bloomsbury, W.C.

MUSICAL ASSOCIATION, 27, Harley Street, W. On MONDAY, April 2, at 5 o'clock, G. A. OSBORNE, Esq., will read a Paper "On Musical Coincidences and Reminiscences."
JAMES HIGGS, Hon. Sec.
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ALTO and TENOR WANTED for Holy Trinity Church, Twickenham. Stipend, £10. Address, Rev. D. Anderson, Holy Trinity Vicarage, Twickenham.

TENOR WANTED for St. Barnabas', Marylebone. Must read well at sight. Two Sunday services and one practice. Cathedral Service. Salary, £15. Apply by letter only, stating experience, to Mr. Harvey Löhr, 1, Lansdowne Place, Brunswick Square, W.C. All applications unanswered within a week must be considered declined.

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ORGANIST and CHOIRMASTER WANTED for St. John's Church (of England), Waterloo, near Liverpool. Salary, £50. Apply by letter (with references) to John Nickson, Esq., 17, Victoria Road, Waterloo, Liverpool.

ORGANIST (experienced) desires ENGAGEMENT in or near London. Good testimonials. Address, 4, Queen's Road, Norbiton.

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ORGANIST and CHOIRMASTER.—A Gentleman desires a Post as above in the Country. Could also assist in a School. Testimonials and references. W. G., 13, Trevor Square, Brompton, S.W.

ASSISTANT ORGANIST.—Advertiser desires SITUATION as above (in London). Fully competent and reliable. First-class references. Used to full choral services. Address H. W. Sorby, Messrs. J. and E. Hall, 23, St. Swithin's Lane, E.C.

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Oratorio and Ballad Concerts, 32, Hunter's Lane, Birmingham.

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For Oratorios, Concerts, &c., 30, Woodview Terrace, Manningham, Yorks.

MISS FRASER BRUNNER (Soprano).
For Oratorios, Operatic or Ballad Concerts, address, 44, Icknield Street, or Messrs. Rogers and Priestley's, Colmore Row, Birmingham.

MISS LILY CALLAM (Soprano).
MR. PHILIP J. HOLDEN (Baritone).
For Oratorios, Cantatas, Ballads, Duets, &c., address, 56, Shrubland Grove, Dalston, E.

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Will sing at Oldham, March 27; Earlestown, March 31; Beverley, April 10; Bennett's "May Queen."
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MISS CLARA MARNI, R.A.M. (Soprano).
For Oratorios, Dinners, and Miscellaneous Concerts.
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MISS FANNIE SELLERS (Soprano).
Engaged: Hull, March 15; Walsall, 19; Masham, 26; Skelton, 27; Knaresbro', 30; Whitby, April 2; West Hartlepool, 3; Belfast, 6; Enniskillen, 9. Address, York Place, Knaresbro'.

MRS. ALFRED J. SUTTON (Soprano)
Is open to engagements for Concerts and Oratorios.
54, Duchess Road, Edgbaston, Birmingham.

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Vocalist and Pianist. For Soirées, Dinners, Dances, &c., address, 142, Ferndale Road.

MISS LILY MARSHALL-WARD (Soprano).
MISS JESSIE MARSHALL-WARD (Contralto).
For Oratorios, Concerts, &c., address, 80, Addison Street, Nottingham.
Long Eaton, March 12; Uttoxeter ("Elijah"), 16; Sutton ("Judas Maccabæus"), 27.

MADAME CLARA WEST (Soprano).
MISS LOTTIE WEST (Contralto).
For Oratorios, Cantatas, Vocal Duets, Ballads, &c. Beethoven Villa, King Edward Road, Hackney, London.

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For Oratorio and other Concerts, address 25, Shelgate Road, Clapham Junction, London. Critiques and References to the Conductors of thirty-seven Musical Societies forwarded on application.
Engaged: Wednesbury, March 28; Falkirk, 29; Higham Ferrers, 30; Dunfermline, April 5; Southampton, 17; Stroud, 18; Kington, 20; Leominster, 23; Hereford, 25.

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MISS JEANIE ROSSE (Contralto) begs to announce that she has REMOVED from Fairmead Lodge, Holloway, and requests that in future all communications may be addressed to 14, George Street, Manchester Square, W.

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" 4. "Elijah," Todmorden.
" 5. "Elijah," North London.
" 9. Prout's "Alfred," &c., Buxton.
" 11. Prout's "Alfred" and "Hymn of Praise," Guildford.
" 12. Classical Concert, Guildford.
" 13. "Messiah," Bury St. Edmunds.
" 16. "St. Paul," Gravesend.
" 17. Classical Concert, Kennington.
" 20. "St. John the Baptist," Leamington.
" 24. "Elijah." North London.
" 26. Costa's "Eli," Walsall.
May 8. Ballad Concert, Tottenham.
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" 16. "Messiah," Chelmsford.
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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

APRIL 1, 1883.

WAGNER'S WORK AND INFLUENCE.

Few men of genius have existed who in their lifetime have provoked in the language of criticism more of the distemperature of passion than Richard Wagner. This provocation proceeded almost as much from his polemical writings as from the heterodoxy of his theories and practice in music. Another important factor in the great conflict of controversy that followed the appearance of "Tannhäuser" is to be found in the injudicious statements of certain partisans. To attempt to justify either the extravagance of the latter or the detractions of their opponents would be to condone with what is best forgotten—if possible. There seems to be something in the life and work of Wagner that provokes irritation and combativeness, even among critics of well-known geniality and breadth of view. What is this inherent force which has transformed the field of critical inquiry into a field of battle, and which has provoked as much mischief as the presence of the Goddess of Discord in the garden of the Hesperides? It can be finally traced in the Titanic personality of the composer himself. The overpowering individuality of Wagner escapes no one, however slightly conversant with his life and work. It permeates all his writings and all his compositions. The man, whether as polemic or composer, is always present to our conscience, and with a vivid sense that cannot be denied. If this were true only of his controversial writings there would be nothing notable in it. It is not so, however. He was always *en scène*. There is something in this ever-obtruded personality so characteristic of the untiring self-assertion of Wagner, which is in itself provocative of aggressiveness in others. Strong natures, such as his, naturally generate strong partisans, and partisanship may be beneficial to art when it springs from pure disinterested enthusiasm and is worthily directed to worthy ends. But it is more defensible in artists, and should never replace the deliberate judgment of the critic, who, if once he become a mere partisan, degrades his office.

It is unfortunate that at the present time there exist too many signs that the question of Wagner's work and influence is not likely to receive much temperate investigation. There has been a species of hollow truce merely, and the tomahawk is but half buried. In spite, however, of the apparent renewal of the bitter strife of polemics, the present is as opportune a time as any for a dispassionate survey of the question. In the first place, with respect to what were Wagner's theoretical aims, and to what extent he subsequently realised them, it must be confessed that they suffered fully as much from the interpretation of over-zealous followers as from the unwisdom of his own procedure of advocacy. Had he been content merely to exemplify the ever-growing strength of his theories in his compositions without inditing a line of controversy, his works would, we believe, have taken the same high position they now do, and the ears of the world would have been unafflicted with much unseemly cacophony in the shape of pamphlets and letters. This was the course pursued by Beethoven, a genius fully as revolutionary as Wagner, whose grandest compositions have only in our own time received anything approaching just recognition, and who yet, when told during his last illness that one of his quartets did not please, calmly remarked, "It will please some day." At the outset of Wagner's career there was much in the aspect of dramatic music to encourage the lofty hopes and noble aspirations of the young composer. To assert, however, that in composing "Rienzi" he was not obeying his true instincts, but merely endeavouring to obtain a basis for more revolutionary operations, is paying but an indifferent compliment to the artist, however pleasing a tribute it may have been to the astuteness of the man. Yet such was the interpretation made of the appearance of that phenomenal and meretricious opera by some of Wagner's most devoted adherents when its incongruity contrasted painfully with subsequent and maturer productions. The truth is that Wagner in his youth, like other great composers, was naturally influenced by the example of his most successful and popular contemporary. He was acquainted with the splendours of the spectacular drama of Meyerbeer, and he naturally attempted something of the same *genre*. That he did not repeat the experiment in the face of its success shows that he early became possessed of the germs of those theories which were afterwards to make him famous, and that he had already determined upon their demonstration.

But although the progress towards a lofty ideal is shown to an astonishing degree in his three following works, Wagner had not as yet obtained a clear view of his ideal future. He had, indeed, in giving "Lohengrin" to a German audience, aimed a deadly blow at the spurious native opera then in vogue, but he did not in that beautiful work do more than indicate the path he was about to enter, and dimly forecast the glorious vision he had ever before him. This was nothing less than to restore to modern dramatic music the ancient signification music possessed for the Greeks, and which, of course, embraced an intimate union of all the arts. There is something so tremendous and imposing in this aim that it is not surprising that it fascinated many minds not naturally susceptible to the influences of music. It explains in a great measure the widespread interest taken in Wagner's views by men whose work has been in other fields of art. The influence he exercised, through the mere pronunciation of this grandiose scheme, upon the imagination of artists generally is something unique. It is an eloquent proof of his indomitable will and unequalled personal influence that, in spite of immense discouragement, he succeeded in obtaining a new theatre specially constructed for his purpose. It is true that this building was in its arrangements very far from recalling the antique theatre. Instead of possessing the absolute simplicity of the Athenian stage, with its open-air scene of the surrounding plain, or little strip of the Ægean Sea, or the baldest interior, the Wagnerian stage commanded all the resources of modern art, scenic and mechanical. Here was a striking divergence. Again, while Wagner made, in one sense, an admirable choice of subject for dramatic representation in the "Nibelung's Ring," he subjected himself to a disadvantage from which the Æschylean tragedy was free. The wisdom of his choice lay in its natural greatness and national scope; but among the Greeks the general orthodox belief of the audience in the mythical element of their lyrical drama made illusion perfect even without scenery, whereas the modern ethical standard is something so opposed to the faith and morals held by the Scandinavians that the art of Shakespeare himself would be strained to create an interest in that which possesses no appeal to humanity nor any human interest. The burden of dramatic exposition thus greatly devolves upon the orchestra, and undue importance is attached to mere mechanical effects.

Hence the darkened theatre, the hidden orchestra, the steam effects, the dragon, and other wonders and devices to flatter the senses at the expense of the intellect. We should not attach so much importance to these discrepancies if some such comparison had not been challenged—if Wagner's dramas had not repeatedly been styled great literary productions by some in authority, and he himself a great dramatist. Let it be fully conceded that Wagner's music, particularly in "Tristan und Isolde," is often remarkably dramatic; too often, however, are the finest situations marred by an unhappy lack of dramatic instinct in the writer. It would seem as if there were two distinct personalities in Wagner—the musician, who is fully possessed by the grandeur of his subject, and the *littérateur*, who frequently is irresistibly damaging. Without referring further to the dreary prolixity of the declamatory *résumés* of *Wotan* in the Nibelung tetralogy let us take an instance of this from "Tristan und Isolde." It is the magnificent scene where *Brangäne* rushes into the garden of *King Mark* and warns the lovers of the approach of daylight. All who have witnessed the scene that follows need not be reminded of the superlative beauty of the music, and the strength of the incident of the discovery of the lovers by *King Mark*. Instead of pursuing the dictates of the most ordinary dramatic feeling and finishing the scene at once, an anti-climax is arrived at in a speech from *King Mark* of almost insufferable redundancy, wholly iterative and unnecessary, and which nullifies the striking incident preceding it. The dramatic writings of Wagner abound in instances as glaring as this, and that their author should ever have been regarded as a great dramatist is a surprising proof of the lengths to which special pleading will go.

It needs little reasoning, indeed, to demonstrate that there is a wide gulf fixed between Wagner's theories, and his practical exemplification of them, novel and distinct from all other work in opera as this undoubtedly is. Without any malicious *arrière pensée* it may be said that Wagner was debarred from the perfect realisation of his theories, because his ideal of their realisation was impossible. The union of all the arts in representation, so that they are all mutually and equally operative, may be imaginatively depicted by the poet, but the hope of viewing such a consummation on the dry stage is purely visionary. Wagner's work in music is so individual and so distinguished, his position among the great composers so unassailable, that it is quite superfluous to make on his behalf any claims to divinity. We have alluded to his personal influence, and the interest his great career has excited outside the musical world. The influence of his compositions has for the last twenty years been continuously exercised over most of his contemporaries and is clearly apparent. The "new Art" which he bequeathed to the world resolves itself into this, that he established a new form of opera so different from others that it is most appropriately described by his own designation "music-drama." It would be presumptuous to speak of this as a "new Art," for that would be to infer that none of Wagner's predecessors or contemporaries had perceived the necessity of reconstructing opera or had introduced any beneficial innovations, and, moreover, that his theories absolutely originated with him. This, we know, is far from being the case. The art-work of Richard Wagner should be regarded not apart from, but in connection with, that of other great composers; we should even then discover in it qualities precious enough to make us deplore the utterances of fanaticism whether exhibited in praise or blame.

"ELIJAH"

A COMPARISON OF THE ORIGINAL AND REVISED SCORES

By Joseph Bennett.

(*Concluded from page 125.*)

PART II.

No. 41—Chorus, "But the Lord from the north hath raised one."

Mendelssohn altered many details in the orchestration of this number, with a view, apparently, to greater dignity of effect. None of them, however, are important enough to call for notice here. But at the tenth bar from the end of the present version we come upon a very important change. The original has a different ending altogether, as the following example shows:—

No. 1. Voices, *unison.*

And of the fear of the Lord.

Strings.

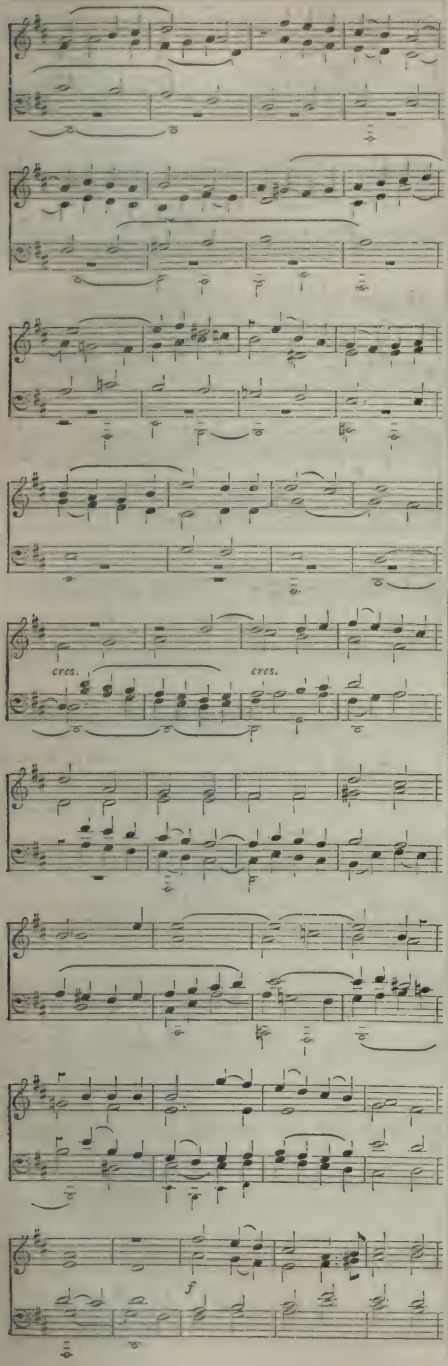
Strings.

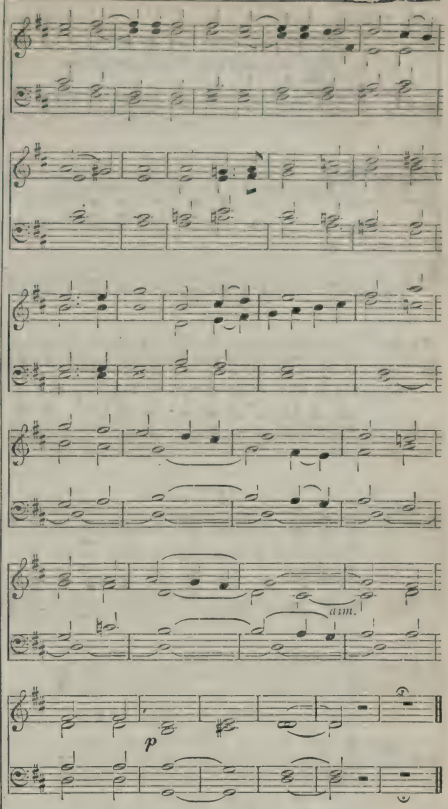
Wind.

Moreover, this half close is followed by a somewhat extended movement, *Alla breve moderato*, in the same key, and having the form of an accompanied canon at the octave, four in one. We give the voice parts below, with such few indications of the accompaniment as are needful in a case where the instruments chiefly strengthen the vocal harmony. It may be premised that the words are the well-known Scriptural passage, "He will open the eyes of the blind," &c.:—

No. 2. Soprano.

Orchestra.





The choral-like form of the theme above employed suggests inquiry whether the composer borrowed it from Church song, and it may be that some of our readers can solve the doubt on this point.

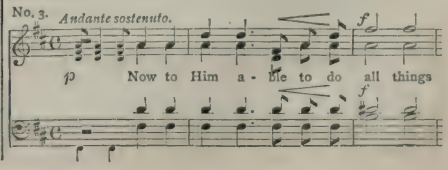
No. 42 — Quartet, "O come, every one that thirsteth."

In this number Mendelssohn very slightly touched the soprano part at one place only, and, removing an oboe from the score, substituted a clarinet, without, however, changing a note of the music.

No. 43—Chorus, "And then shall your light."

The Andante maestoso which now opens the final chorus was written after the Birmingham performance, and took the place of an Andante sostenuto in the same key twenty-two bars long. From the voice parts given below it will be seen that the composer anticipated the subject of his closing fugue. The wind instruments are impressively used in sustained harmony throughout this Andante, while the strings have a syncopation indicated in the first bar of our extract:—

No. 3. *Andante sostenuto.*



for us, do all things more than we can ask, can ask or

think, . . To Him be glo - ry throughout all

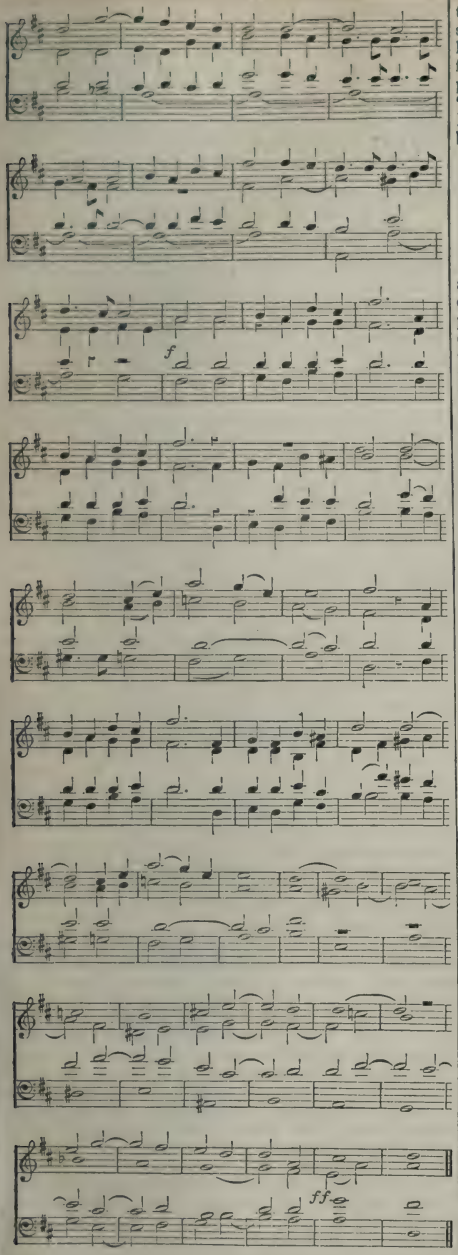
time, yea, to Him be glo - ry with-out end, To Him be

glo - ry throughout all time, yea, to Him be glo - ry

with - out end. A - men, A - men, A - men.

Coming to the fugue it is seen that Mendelssohn gives a crowning proof of his dissatisfaction with the original work, and his resolve to spare no pains for its amendment. The movement in the original, though having the same subject as that in the printed score, is substantially different from its successor, and a comparison of the two conveys so much interest and profit that we cannot refuse the reader an opportunity of making it. The Birmingham fugue is, therefore, appended in its entirety. Its connected words are a portion of those used in the preceding Andante sostenuto—viz., "To Him be glory throughout time," &c.:—

No. 4. *Allegro vivace.*



Our task is now ended, and, for the first time in the history of the oratorio, the changes made by Mendelssohn have been set forth with sufficient particularity for a just estimate of their extent and character. As regards the composer, we can now judge, not only his fastidiousness, but his undaunted resolve that no labour should be spared to strengthen weak points. We learn also the value of second thoughts, and the fact that even genius requires many such for the perfecting of a great work of art. Mendelssohn, in "Elijah," reached the "Temple of the Sun," but his Pegasus was a slow and plodding beast. This should be at once a warning and an encouragement.

THE GREAT COMPOSERS

By Joseph Bennett.

No. XII.—ROSSINI (*concluded from page 131*).

Rossini remained in Bologna from 1836 to 1847, and during all that long time did nothing except complete his "Stabat Mater," under circumstances presently to be mentioned, and write three religious choruses—"La Foi," "L'Espérance," and "La Charité"—only the third of which was absolutely new. Still, it cannot be said that he idled away those eleven years of vigorous manhood. He took quite a fatherly interest in the Communal Lyceum at Bologna, and became not only the honorary, but, in effect, the acting director of that establishment, lifting it, if Azevedo may be credited, to the highest position in Italy as a school of music. It was there he marked the rising talent of Marietta Alboni, and there he trained her to become the acknowledged best exponent of his contralto *rôles*. Rossini's activity in these respects, however, went for little with the public. As year succeeded year, and "Guillaume Tell" remained without a successor, "all the world wondered." Then all the world began to ask the reason why. But there was no answer, and finally the matter became one of those permanent puzzles which are referred to only when topics of inquiry are scarce. We may add that the mystery of Rossini's inaction never has been cleared up. It may, however, be found discussed in an intelligent and interesting manner by Mr. Sutherland Edwards, who devotes to the subject one of the closing chapters in his life of the composer. The biographer marshals four popular explanations, which are these: first, disgust at the reception and treatment of "Guillaume Tell"; second, a conviction that nothing better than "Guillaume Tell" could be produced, while a worse was possible; third, annoyance at Meyerbeer's success; fourth, laziness. We hold with Mr. Edwards that the third should be dismissed at once. In one of his sardonic moods, Rossini may have said that he would recommence writing when the Jews had finished their Sabbath, but, apart from his consistent friendship with Meyerbeer, he was not a jealous man, the exalted idea he justifiably entertained of his own powers raising him above the level of so petty a feeling. As for laziness, he remained to the end of his life what he was at the beginning—a man who could do wonders under pressure, but without pressure preferred to enjoy himself. Far from being idle, he was keenly active, though the great vitality in him did not always find vent in what we call work. On the other hand, discontent at the fate of his greatest opera may have made him averse to once more taking up his pen, and the humour of a season finally became the habit of a life. Mr. Edwards contends that the master did not himself know with precision the reasons for his own silence: "It is astonishing how many persons had the coolness, not to say impertinence, to ask Rossini why he never composed anything for the stage after 'Guillaume Tell,' and it is amusing, though also provoking, to find that to most of these inquisitive persons he returned very evasive answers." Whether these premises be sufficient for

the biographer's conclusion we shall not stop to inquire, since it will serve a better purpose to quote several recorded sayings of the master that seemed to throw a little light upon the darkness. To Chevalier Neukomm he once said, "You have a passion for industry; I always had a passion for idleness," and, on Neukomm reminding him of his forty operas, added, "That was a long time ago. We ought to come into the world with packthread instead of nerves. But let us drop the subject." Reading between these lines we may, perhaps, see a record of the distress caused by the treatment of "Guillaume Tell," which all evidence goes to show that he keenly felt. On another occasion, when Hiller put the question point-blank, "How can you exist without composing?" Rossini answered "What! would you have me, without motive, without excitement, without a definite intention, write a definite work? I do not require much to be excited into composition, but still I do require something." These words have an important significance. We have seen the master writing all his life under the constraint of circumstances, but after "Guillaume Tell" he was perfectly free. Ambition dictated to him no more; he had won the highest honours a composer could reach. The struggle for material good ceased when competence was assured, and a pleasure-loving nature was naturally insensible to the promptings of a musical instinct theretofore identified with incessant, almost superhuman, toil. It is not wonderful that Rossini found all incitements to composition weak. Again the master, after explaining to Hiller his once-formed intention to write a "Faust," said: "Meanwhile, the Revolution of July had taken place; the Grand Opéra, previously a royal institution, passed into the hands of a private person, my mother was dead, and my father found a residence in Paris unbearable because he did not understand French, so I cancelled the agreement, which bound me by rights to send in four other grand operas, preferring to remain quietly in my native land and enliven the last years of my old father's existence. I had been far away from my poor mother when she expired. This was an endless source of regret to me, and I was most apprehensive that the same might occur in my father's case." Taking note of this filial regard, so honourable to its subject, and also of the statements before made, it is not difficult to discover an explanation of Rossini's conduct—one which satisfies us, though it may hardly be put forward as authoritative.

The year (1836) of Rossini's retirement to Bologna was that also of a visit to Frankfort, where he and Mendelssohn came together through their common friend Hiller. Mendelssohn has, of course, given us a vivid and charming sketch of the Italian master, with whom, however, he was so little in sympathy. We extract the following from a letter to his mother and sister, dated Frankfort, July 14, 1836:—

"Early yesterday, I went to see him (Hiller) and whom should I find sitting there but Rossini, as large as life, in his best and most amiable mood. I really know few men who can be so amusing and witty as he, when he chooses; he kept us laughing incessantly the whole time. I promised that the St. Cecilia Association should sing for him the B minor Mass, and some other things of Sebastian Bach's. It will be quite too charming to see Rossini obliged to admire Sebastian Bach; he thinks, however, 'different countries, different customs,' and is resolved to howl with the wolves. He says he is enchanted with Germany, and when he once gets the list of wines at the Rhine hotel in the evening, the waiter is obliged to show him his room, or he could never manage to find it. He relates the most laughable and amusing things about Paris and all the musicians there, as well as of himself and his compositions, and entertains the most profound respect for all those present, so that you might really believe him if you had no eyes to see his sarcastic face; but intellect and animation and wit sparkle in all his features and in every word, and those who do not consider him a genius ought to hear him expatiating in this way, and they would change their opinion."

Writing of the master at the same time, and with reference to his encounter with Mendelssohn, Ferdinand Hiller says:*—

"He had lost the enormous corpulence of former years: his figure was still full, but not disproportioned, and his splendid countenance, which displayed both the power of the thinker and the wit of the humorist, beamed with health and happiness. He spoke French quite as well as Italian, and with the most melodious voice: his long residence in Paris and intercourse with the best people there had transformed him from a haughty young Italian into a man of the world, dignified, graceful and charming, and enchanting everybody by his irresistible amiability. He had come to see us one morning to our great delight, and was describing his journey through Belgium and all that had struck him there, when I heard the bell, and, feeling certain that it was Mendelssohn, ran out to open the door of the corridor. It was Felix, and with him Julius Rietz, who had just arrived. I told them that Rossini was there and Mendelssohn was delighted, but, in spite of all our persuasions, Rietz would not come in and turned back. When Felix appeared, Rossini received him with marked respect, and yet in such a friendly manner that in a few minutes the conversation resumed its flow and became quite animated. He wanted Mendelssohn to play to him, and, after a little resistance on Mendelssohn's side, they arranged to meet at our house again next morning. These meetings were often repeated in the course of the next few days, and it was quite charming to see how Felix, though inwardly resisting, was each time afresh obliged to yield to the overwhelming amiability of the *maestro*, as he stood at the piano listening with the utmost interest, and expressing his satisfaction more or less openly. I cannot deny the fact—and, indeed, it was perfectly natural—but Felix, with his juvenile looks, playing his compositions to a composer whose melodies just then ruled the whole world of song, was, in a certain measure, ostensibly acting an inferior part—as must always be the case when one artist introduces himself to another without a corresponding return. Mendelssohn soon began to rebel a little. 'If your Rossini,' he said to me one morning when we met at our bath in the Main, 'goes on muttering such things as he asked yesterday I won't play him any more.' 'What did he mutter? I did not hear anything.' 'But I did. When I was playing my F sharp minor Caprice he muttered between his teeth, "*Ca sent la Sonate de Scarlatti.*" 'Well, that's nothing so very dreadful.' 'Ah! Bah!' However, on the following day, he played to him again. I must add that Rossini always looked back to this meeting with Mendelssohn with heartfelt pleasure, and expressed the strongest admiration for his talent. The impression made by Rossini on the whole colony of Frankfort musicians was really overwhelming. The second day after his arrival I had to drive about with him to all the artists of importance, and with many of them to act the part of interpreter. Some were ready to faint with fear and surprise when he appeared. My mother afterwards invited all these gentlemen, and one or two foreign artists who happened to be staying in Frankfort, to meet him at a *soirée*, and it was almost comic to see

* "Mendelssohn: Letters and Recollections," p. 36 *et seq.*

how each did his best to shine before the great leader of the light Italian school. Capellmeister Guhr played a Sonata of his own; Ferdinand Ries, the Study with which he had first made a sensation in London; Aloys Schmitt, a Rondo; and some one else, a Notturno. Mendelssohn was intensely amused at the whole thing. Rossini was more pompous that evening than I ever remember to have seen him; very polite, very amiable, and very complimentary—in fact, *too* complimentary. But next day his sly humour came out. A grand dinner had been arranged in his honour at the 'Mainlust,' and as many celebrities of all kinds as there was room for took part in it, Mendelssohn among the rest. When the dinner was over, the hero of the day began walking up and down the garden, talking in his usual way; meanwhile the place had become crowded with people who wanted to see the great man, and who pushed and squeezed and peered about to get a peep at him, he all the time pretending to ignore them utterly. I have never witnessed such a personal ovation to a composer in the open air—except, perhaps, on his way to the grave."

We do not apologise for presenting the foregoing picture of Rossini at the height of his fame. It may well serve as our last glimpse of him in his capacity as a maker of history. Henceforth, though the view extends over near upon forty years of life, there is little to record.

In July, 1839, the ex-trumpeter and inspector of slaughter-houses at Pesaro died in the arms of his illustrious son. Rossini felt the loss of his father deeply, and the acuteness of his grief brought on an attack of illness which at one time threatened serious consequences. From an ethical standpoint, it may seem a thing of course for a son to cherish his parents, no matter in what circumstances he and they may be placed. But we must take human nature as we find it, and, not seldom, when children have risen to wealth and fame, they cease to take pleasure in personally ministering to the humble authors of their existence. Rossini was incapable of such poverty of spirit. He delighted in honouring his parents, as they did in contemplating the greatness of their son, and we already know that one of his reasons for quitting Paris was to be near his aged father for the purpose of making his last days bright and happy.

The "Stabat Mater" next claims attention. In course of time Don Varela, of Madrid, died, and the work, partly written for him by Rossini, and completed by Tadolini, was, in September, 1841, sold to a certain publisher for 2,000 francs. The new owner made no secret of his intention to print it, and the news soon travelled to Rossini, who promptly authorised his own publisher, Troupenas, to intervene for the protection of his reserved rights. The matter, on going before a court, was decided in Rossini's favour, and soon Troupenas became, for 6,000 francs, proprietor of the "Stabat" as we now have it—that is to say, with Tadolini's four movements cut out and others by Rossini substituted. Six movements of the now perfected work were heard in the *salons* of M. Herz, October 31, 1841, and made so favourable an impression that MM. Escudier *frères* purchased for 8,000 francs the right of performance during three months. Under their auspices, the "Stabat" was given for the first time at the Théâtre Italien, January 7, 1842, the soloists being Grisi, Albertazzi, Mario and Tamburini. At this point another speculator stepped in—M. Darmoy, director of the Italien—purchasing the rights acquired by the Escudiers for 20,000 francs. Even he did not lose money. Fourteen performances took place under M. Darmoy and brought into the treasury no less a sum than 150,000 francs.

Rossini visited Paris for the benefit of medical advice in May, 1843, but returned to Bologna four months later, and there, in October, 1845, his wife, Madame Colbrand-Rossini, died. Two years later, the master found for her a successor in Mdlle. Olympe Pélissier, a lady whom he had known for some time, and who had been assiduous in her attentions both to Rossini and his father during their illness. "She has acted," he said of her, "as a providence to father and son, and I have done my best to make her happy." Soon afterwards the revolutionary spectre, which had troubled Rossini's early years, came on the scene again, and to avoid it the master fled from Bologna to Florence, where a serious illness determined him once more to take up his residence in Paris. He reached the French capital in 1855 and never again left it, finding in its homage, respect, and affection—perhaps, also, in its vivacious life and ample opportunities for enjoyment—cause for entire content. There, though he produced no great work, he did not altogether avoid the pen. To the second Parisian period we owe the "Petite Messe Solennelle," first performed at the house of M. Pillet Will, March 14, 1864. Some smaller pieces have also been published, and many more remain in manuscript. These things, however—the Mass excepted—are but the results of whim or pastime. They have little value or significance as the productions of him who wrote "Guillaume Tell," while some of them are the merest jokes, dedicated to the composer's parrot, or bearing names like "Valse anti-dansante," "Fausse-couche de Polka-mazurka," and "Enchantillon de blague." From the crowd one piece stands forth, it is true, and that is the Hymn written for the Universal Exhibition of 1867, and performed at the distribution of prizes in July. Yet even this shines rather with a light borrowed from the occasion than by any illuminative powers of its own. The composer introduced it under a designation of obvious jocularity. He called it "Hymn with accompaniment for orchestra and military bands, for baritone (solo) in Pontife; chorus of High Priests; chorus of Vivandières, Soldiers, and People. At the end, danse, bells, drums, and cannon. *Excusez du peu!!*"

The position filled by Rossini in Paris during the best years of the second empire was, in a sense, unique. The master ranked among the "characters" of that illustrious city, and ruled in his world as absolutely as did the Cæsar of the Tuileries over broad France. His charming villa at Passy remained to the end the goal of many pilgrimages, and it was there that, on November 13, 1868, the master reached the end of his career. Rossini's funeral took place on November 21, the rites being celebrated at the Church of the Trinity in a manner becoming a great composer, who was also Foreign Associate of the Institute, Grand Officer of the Legion of Honour, and of the Orders St. Maurice and St. Lazare; commander of many other Orders, and honorary member of a crowd of Academies. A famous company assembled to pay the last honours, while the funeral music was sung by a choir in which such artists as Tamburini, Duprez, Faure, Gardoni, Belval, Delle Sedie, Agnesi, Krauss, Carvalho and Bloch were glad to have place. The soloists included Patti, Nilsson, and Alboni; and so, amid all that was fitting as regards the art he adorned, Rossini went down to the grave.

An estimate of Rossini's influence upon operatic music does not enter into the scheme of this work. Our endeavour has been simply to record the composer's doings and give some idea of the character which shaped his life. Yet even this can hardly have failed in helping the cause of justice to Rossini at a time when many affect to speak of him as superficial

and even dishonest. Faults he had in plenty, doubtless, but none the less was he a great and gifted man, who in his day increased the resources of his country's lyric stage, entranced the entire world with melody, and contributed as much as any artistic man to the sum of human enjoyment.

THE NATIONAL EISTEDDFOD OF WALES.

By John G. E. Astle.

Although it was scarcely to be expected that the arrangements for the holding of this year's National Eisteddfod in Wales could be commenced without some little quibbling on the part of the promoters, the matter has now been established on a fair basis, and there is every prospect of the forthcoming competitive meetings being very successful in all departments. We may fairly assume that this is due to co-operation. Welshmen were of course the first to inaugurate the preliminary proceedings, and the Eisteddfod is theoretically, if not in fact, an essentially Welsh institution, but their English friends in Cardiff—which is a Welsh port more in a geographical sense than in any other, although it is deemed the metropolis of South Wales—at once came to their aid, and all parties are now bent on a concerted and unified action. A number of sub-committees are constantly meeting to advance the objects which they respectively have in view, and at frequent intervals the general committee assembles to ratify or amend the multifarious recommendations which are brought under their notice. In such a place as Cardiff, where division of opinion acts at times in a very prejudicial manner, this unity is both noticeable and commendable, and it may certainly be regarded as a prognostication of success. It is only fair, too, to allow that a by no means bigoted spirit has been shown in reference to the Eisteddfod by local Welshmen, and it will perhaps be a surprise to many English people, whose notions of the national institution are so often narrow and mistaken, to be informed that the Welsh were thoroughly pleased to invite the countenance and assistance of their English friends in this movement, and that there are many competitions arranged for in which English residents in Wales will be on an equal footing with them. The Eisteddfod, once purely Welsh, still retains its ancient forms, and, while being theoretically the means to some extent of preserving the native language, it is not so essentially Welsh as it was. The fact that it has adapted itself to the bilingual condition of the principality in modern times, is a proof that its promoters are not so narrow-minded as they have not infrequently been said to be, and the success which has attended recent Eisteddfodau ought to be a hint well worthy of the consideration of all English-speaking people. A writer in a recent issue of the *Art Journal* made a reference to the desirability of Englishmen—whose empire has now become so wide, and whose labours in the cause of music and literature are so vast—deciding upon a means of periodically celebrating their achievements, and he cited the ancient Greek custom of holding Olympic games as a national precedent for this proposed celebration. Might not Englishmen look nearer home for a model of such an institution? For ages the Eisteddfod has been a great civilising and patriotic agency among the aboriginal inhabitants of the land, and it may with reason be submitted that, with certain modifications, it would be most useful and acceptable in an extended form. The fact that it comes from the western side of the country ought to be rather an argument in favour of its acceptance than otherwise, and it may perhaps be assumed that the old English prejudice against it has exploded, and that the petty squabbles of humbler Welshmen have been overlooked in an honest admiration of the grand competitive principles which the ancient institution has commemorated for many centuries past. Four years after the battle of Hastings—viz., in A.D. 1070—an Eisteddfod on a large scale was held under the auspices of Prince Bleddyn ap Kynfyn, and from that remote period until now the historic hills and valleys of the principality have been the oft-recurring scene of literary and musical gatherings. A land upon which the visitation of war has fallen heavily has been faithful to its natural love of peace; and the descendants of the ancient Britons, who fully sustain on all occasions of peril the reputation of their ancestors for bravery, are, and have ever been, a race desirous of propagating a knowledge of the arts and sciences. Of course they have not occupied so prominent a position as the English nation, but that doubtless arises to a great degree from a set of circumstances over which they have no control. To begin with, their language, although poetical, is generally admitted to be one of a limited character. The most exclusive Welshman employs words of "Saxon" origin. Then the whole remnant of the ancient British race is comparatively small, and, finally, they are as a rule poor and uneducated. As it is, the sons of toil must be considered to have done wonders; and when it is borne in mind how much in poor Wales has been accomplished through the Eisteddfodau by a comparative handful of uneducated but exalted Cambrians, it may well be asked "What might not England, on whose possessions the sun never sets, be able to effect in the domains of science and art by means of such a powerful auxiliary?" To this it may be replied that exhibitions of the fine arts and of manufactures meet the case. But a small amount of reflection will show how essentially the two institutions differ. The Eisteddfod affords a more direct encouragement to the poor and unknown; it develops literary tastes, and it is calculated to especially promote what may be termed a social and collective feeling of patriotism. Englishmen individually are invariably patriotic, but there is often a want of cohesion among them as a body. The Eisteddfod could not, of course, be converted into a political agency, neither should it be made the means of bringing men together in clannish fashion. It may, however, be confidently submitted that the establishment of institutions embodying the competitive principles in art and literature would be socially advantageous to English people, and would have the effect of imparting a contemporaneous knowledge of the capacities of our race in the higher mental pursuits. The continuance of exhibitions would not necessarily be affected by the adoption of competitive institutions on the general lines of the Welsh model in various centres.

The Eisteddfod at Cardiff will doubtless be conducted in the ancient Welsh mode, which is described by Mr. John Jenkins in his translation of "The Poetry of Wales." The president or chief, followed by the various grades of the bardic order, will walk in procession (*gorymdaith*) to the place appointed, where twelve stones are laid in a circle, with one in the centre, to form a *gorsedd* or throne. When the whole order has assembled, the chief of the bards will ascend the *gorsedd*, and, from his laurel and flower-bedecked chair, will open the sessions by repeating aloud the mottoes of the order—viz., "*Y gwir yn erbyn y byd, yn ngwyned haul a llygad goleuni*," or "the truth against the world, in the face of the sun and the eye of light." Verses laudatory of the president will follow, and the competitions in music and art will subsequently take place, the successful competitors

being crowned or decorated by the "fair hands of lady patronesses who distribute the prizes." For instances of the talent which the Eisteddfod has been the means of developing Mr. Jenkins refers to Brinley Richards and Edith Wynne.

We may observe that the Welsh institution has not only met with criticism in England, but in America also. The following far-fetched caricature appeared in the *New York Herald* on December 26, and as a curiosity deserves to be reproduced. The reporter said:—

To those who look upon the Welsh as a race of placidly unimaginative people, inclined to hopelessness, and with small consideration for the more subtle refinements of civilisation, the audience at the Eisteddfod in Chickering Hall last evening would have been a most exhilarating disappointment. A most eminently aristocratic assemblage was there, of people whose life-long struggle with consonants had left no trace of discouragement on their faces. So far as could be judged by the reporter, the Eisteddfod, an institution which antedates the Christian era by more than a century, is a sort of festival intended as a celebration of the gradual elimination of articulate sounds from the language. The slow progress of this operation can easily be judged by the shorthand notes of a conversation overheard by the reporter on the stairs.

"Bdfgstxzwkbhrj Khorono phgrmskpsdru," said an intelligent-looking young woman to an elderly man, and he answered—

"Brkdrnkbddfwmnr."

The presidents selected for the forthcoming Eisteddfod are the Marquis of Bute, Lord Aberdare, the Right Rev. C. J. Vaughan, Dean of Llandaff and Master of the Temple, Sir E. J. Reed, K.C.B., M.P., and the Ven. Archdeacon Griffiths, Llandaff. The Executive Committee is constituted as follows:—Mr. G. A. Stone, Mayor of Cardiff, Chairman; Alderman W. Taylor, M.D., Vice-Chairman and Chairman of the Financial Committee; Mr. A. Thomson, ex-Mayor of Cardiff; Mr. H. J. Evans, Treasurer; the Ven. the Archdeacon of Llandaff, Chairman of the Literary Committee; Mr. S. Aitken, Chairman of the Musical Committee; Mr. Thomas H. Thomas, Chairman of the Arts Committee; Mr. T. H. Riches, Chairman of the Works Committee; Mr. Peter Price, architect; and Mr. D. T. Evans, Secretary. The total amount of the prizes will be about £1,500, a sum largely in excess of that offered last year at Denbigh; the guarantee fund consists of £1,000, and subscriptions amount to £1,100. Musical adjudicators, comprising some of the most eminent English and Welsh composers, have been retained, and among them may be mentioned Dr. G. A. Macfarren, Professor of Music, Cambridge University; Mr. J. Barnby, Eton College; Mr. E. H. Turpin, London; Mr. Joseph Bennett, London; Mr. David Jenkins, Aberystwith; and Mr. B. Emlyn Jones, Hereford. The competitors' programme is arranged in four sections—viz., poetry, prose, music and art. Valuable prizes are offered under each head. In prose the chief money prize is that of £100, for the best History of Welsh literature from the year 1300 to the year 1650, in Welsh or English. Turning our attention to the musical portion of the programme, we find that the great choral competition will consist of three pieces, "Wretched Lovers" ("Acis and Galatea"), "Lord of the golden day" ("Martyr of Antioch") and "Cyfoded Duw." The choirs are to consist of not less than 150 nor more than 200 voices. The first prize is £100, and a gold medal for the conductor, and a second of £30, and a silver medal to the conductor. No. 2 competition is in sight-singing for an accompanied chorus for mixed voices for choirs of not less than 60 nor over 100 members. First prize, £21; second, £10 10s. There will also be two other choral competitions—viz., best singing of Sir G. Elvey's "In that day," recitative, and next three movements (fifty to sixty voices)—first prize, £25, and *bâton* to conductor; second prize, £10; and choral competition—anthem (choice open to competitors); conductor and performers to be *bonâ fide* members of a church or congregational choir. First prize, £15; second prize, £5. Then follow:—

5. Madrigal and Part-song, best singing of—1. "Come again, sweet love" (Dowland); 2. "Winter Days" (Caldicott). For not less than twenty voices. First prize £25, second prize, £10.
6. Male Voice Part-song, unaccompanied, for sixteen voices. First prize, £10; second prize, £5. Choice open to competitors.
7. Female Voice Part-song or Chorus, accompanied, for sixteen voices. First prize, £10; second prize, £5. Choice open to competitors.
8. Quartet—soprano, alto, tenor, bass—"Quando corpus" (Rossini). First prize, £4 4s.; second prize, £2 2s.
9. Trio—soprano, tenor, bass—"The hour of vengeance" (Beethoven). First prize, £3 3s.; second prize, £1 11s. 6d.
10. Duet—soprano and bass, or soprano and tenor, or tenor and bass. First prize, £2 2s.; second prize, £1 1s. Choice open to competitors.
11. Duet—ladies' voices—"The Homestead" (Rubinstein). First prize, £2 2s.; second prize, £1 1s.
12. Soli—*a.* soprano, "Beauteous Cradle" (Schumann); *b.* contralto, "O Lord, Thou hast searched me out" (Bennett); *c.* tenor, "The enemy said" (Handel); *d.* bass, "Is not His word like a fire" (Mendelssohn). Prizes, £2 2s. and £1 1s. each.

INSTRUMENTAL COMPETITIONS.

1. Brass Band—1. March, "Tannhäuser"; 2. Grand Selection, "Rigoletto." First prize, £25; second prize, £10 10s.
2. Orchestra (full)—Overture, "Masaniello." First prize £25, second prize, £10.
3. Quartet (strings)—No. 1 (Beethoven). Prize, £5 5s.
4. Solo (with pianoforte accompaniment), Violin, for Males, and Solo (with pianoforte accompaniment), Violin, for Ladies. First prize, £4 4s., second prize, £1 1s. Subject open to choice of performer.
5. Solo (with pianoforte accompaniment), Violoncello. Prize, £3 3s. Subject open to choice of performer.
6. Solo (with pianoforte accompaniment), any other orchestral instrument. First prize, £3 3s.; second prize, £1 1s. Subject open to choice of performer.
7. Solo, Harp, "Autumn" (John Thomas). First prize, £5 5s.; second prize, £2 2s.
8. Solo, Harp, choice open. First prize, £5 5s.; second prize £2 2s.
9. Solo, Pianoforte—*a.* "Novelette," No. 1 in F (Schumann). *b.* "Rondo capriccioso" (Mendelssohn). First prize, £5 5s.; second prize, £2 2s.
10. Duet, Piano and Harmonium, "Dinorah" (Engel). First prize, £4 4s.; second prize, £2 2s.
11. Solo, Harmonium, "Cujus animam" (Rossini); played from Novello's edition of "Stabat Mater." First prize, £2 2s.; second prize, £1 1s.
12. Solo, Organ—*a.* Sixth Organ Sonata (Mendelssohn); *b.* extempore playing upon a given initial subject for not exceeding five minutes. First prize, £10 10s.; second prize, £5 5s.

COMPOSITION.

1. Cantata, libretto "The Crusades." Prize, £50.
2. For the best Anthem, four vocal parts, with solo or verse, pf. or organ acc. Prize, £5 5s.
3. For the best Part-song, four voices. Prize, £5 5s.
4. For the best Song, any voice. Prize, £3 3s.
5. For the best Duet for Piano and Harmonium. Prize, £5 5s.
6. For the best Hymn-tune. Prize, £5 5s.
7. For the best double Chant. Prize, £1 1s.

In Nos. 2, 3, and 4, the words are left to choice of composer.

With such a programme as this the musical portion of the Eisteddfod will be one of its most interesting and edifying features, and there is no doubt that among the vast audience that is expected to be present at the meetings (which are to be held in a building capable of accommodating 17,000 persons) there will be visitors from all parts of England. Mr. Lewis Morris, Mr. Marchant Williams and other well-known Welshmen in the metropolis are taking a great interest in the movement. They have visited Cardiff, and it may safely be said that the proceedings this year in connection with the national institution will be watched with exceptional attention on all hands. It has been suggested that the Prince of Wales might be disposed to preside at one of the meetings, but this is not likely to result affirmatively. Patronage, however, cannot be said to be specially needed. The forthcoming national meetings are being looked forward to with zest and pleasure by all classes, and that they promise to be most important and successful cannot be denied.

While the musical competitions are justly prominent, and several first-class concerts are projected also, it would scarcely befit us to conclude without a word or two on the art department. For paintings, casts, designs, models, &c., numerous prizes are offered, and the order of merit will be determined by Mr. Alma Tadema, R.A. (whose works are so well known,

and a portrait of whom, by-the-bye, was given in the March number of *London Society*), and Mr. Fred. Wedmore, art critic. There is, it may be added, a general desire to encourage art productions, and it is a pleasing feature in commercial Cardiff that this is so. Another circumstance is also locally prominent. The proposed University College for South Wales has at length been secured for Cardiff—thanks to the exertions of the members of the Cardiff College Committee, and of the Dean of Llandaff, Mr. Lewis Williams, Councillor Hy. Jones (who first brought the subject before the Corporation), Mr. John Duncan and Mr. J. L. Wheatley (Town Clerk) more especially; and we may perhaps be pardoned for mentioning that an attempt is now being made to promote in Cardiff an art establishment by the sanction of the Cambrian Academy of Art. These are signs of the times, and they indicate a growing tendency towards æsthetic taste, which the Eisteddfod itself will foster in no mean degree. Cardiff is certainly in a fair way to become the "Athens of Wales," and the fact that in the columns of the *Western Mail* correspondents have latterly taken objection to the designative term of "Welsh" being applied to the University and other "national" institutions is sufficient to show that Cambrians are beginning to more fully realise "what they are and whence they came."

The attempt to crowd 7,000 people into an opera-house, in the United States, capable of holding only 3,000 with comfort, which we read of in an American paper, leads us to consider whether it is not possible to organise a system by which each person admitted into a theatre should be provided with a seat. Hitherto it has been the custom to sell a large number of tickets entitling the holders of them to numbered places, and then to take money from as many as can get inside the doors, the prize of a seat falling to those whose physical strength can best endure the struggle to obtain it. Recently the plan has been tried by Mr. D'Oyly Carte, at the Savoy Theatre, of making the crowd waiting for admission form a single file, so that there shall be no crush when the doors are opened. In France, where this method is universally adopted, the system always works well; and there is every reason to suppose that it will eventually be equally successful in this country. But, presuming that there is no desire to admit more persons into the building than it can accommodate, why should not every seat be numbered? In these days of telegraphs and telephones all those who cannot purchase tickets for the evening by personal application at the theatre can very easily do so by aid of these methods of communication; and only those, therefore, who have not provided themselves with secured seats need assemble at the doors at night. Let these, then, be admitted according to the rule laid down by Mr. Carte, and when each seat is occupied the doors may be closed. Of course we know that the sum taken nightly under the present system would be reduced; but if—like the public vehicles—a building were licensed for only as many as can find seats, the management would be held responsible for over-crowding. An arrangement like this would assuredly be hailed with pleasure by all who frequent theatres, if not by the lessees themselves; and had it been adopted at the opera-house in America to which we have alluded, those who were seated and desirous of hearing the music would not have been prevented from doing so by the thousands of complaining victims who were congregated in the lobbies and jostling each other in hopes of obtaining a glimpse of the stage.

As we are not in the habit of frequenting music-halls, we cannot say that we have heard "Paganini Redivivus." In case, however, we should not have heard *of* him, he has just issued an advertisement in which he declares his intention not only of condescending to play some works hitherto considered of decided merit, but of giving us a lesson as to their true rendering. He tells us that he "seldom performs Beethoven's Concerto, Mendelssohn's Concerto, Tartini's 'Devil's Sonata,' Bach's 'Chaconne,' or the other stereotyped pieces of the inevitable so-called classical *répertoire*," because he has heard them "so frequently hackneyed about by little Conservatoire pupils on the Continent that they have lost their importance for him." He is kind enough, however, to say that "although from a violinistic point of view they are worse than trivial, still as musical compositions they are very admirable." In consequence of "numerous inquiries," therefore, he will shortly lower his powers to the level of these compositions, and give a "special recital of the above-stated pieces, in order to show the London public how they should be played." As we have already confessed to being quite unacquainted with the style of this great violinist when interpreting the music which he considers worthy of his talents, we cannot say what new readings he will give us in playing the comparatively trifling Concertos he mentions; but it is to be hoped that he will engage a recognised London concert-room for his recital, and arrange to give it during the London season, so that some of the violin-players who have attempted these works in public may be present to receive a lesson.

Specimens of country musical criticisms sent by correspondents accumulate upon our table so rapidly that we are completely spared the trouble of clipping from the papers ourselves. As the choicest examples of these notices are, as may be expected, the most circumstantial, we regret that we cannot print some of them in their original state; but the exigencies of space compel us to content ourselves with a few extracts. Speaking of a well-known vocalist, in the first notice before us we are told that she "certainly fulfilled the most sanguinary expectations of many who had often heard of her, but not heard her; and her sweet, though powerful, yet at the same time clear, voice fairly captivated the audience." In a criticism upon a performance of "The Messiah," another writer—who terms the Oratorio a "comprehensive piece of musical diction"—referring to the tenor's rendering of the first solo, says: "From the first it was evident that he was in good humour with the work before him, for he addressed himself to the task in downright earnest. Having disposed of the opening recitative praiseworthily, he sang the air 'Every valley shall be exalted' in a way which plainly lay bare all its beauty"; and of the bass it it is recorded that he "was a long way off showing 'good form' until he came to 'The people that walked in darkness.'" But the best specimen perhaps is from an American western journal, where in a notice of a representation of Mozart's "Marriage of Figaro," it is said that the vocalist who played *Figaro* "gave the celebrated Cavatina airily, gracefully handling his smooth lower tones in a conscientious manner"; a duet is spoken of as "a tender entrancing melody, swaying gently hither and yon, and carrying hearers into that dreamy state which demands more and more without satiety"; the *prima donna's* last aria "brought her strongly forward and showed her elasticity"; and after this "the Opera merges into a perfection of blended harmony." We have every respect for the enthusiasm of this Mozart-lover, but he should not be trusted with pen and ink.

The growth of music in the service of the Church may be accepted as one more proof of the rapid advance of the art, not as an accomplishment, but as an absolute necessity in the cultivation of the higher faculties of our nature. The feeling of true devotion so apparent in every member of a large congregation when under the influence of a sacred composition by one of the great masters is far beyond that produced by the most eloquent preacher from the pulpit; and even the clergy are now almost unanimous in admitting how powerful an auxiliary is music in enforcing the effect of scriptural text. The few who still dissent from this belief are usually influenced by religious reasons, especially those who object to the use of instruments in a sacred building; and from this point of view, however we might disagree with their opinions, we are at least bound to respect them; but in Dr. Begg, of Glasgow, we have an opponent who takes up a new line of argument. The Rev. Doctor, in a sermon recently preached, says: "The ultimate result of the introduction of instrumental music into public worship would be that the sermon would to some extent be superseded. Some ministers were shameful enough to think that instrumental music would save them the trouble of preparing their sermons. It would save them many things besides that, for organs and musical people were very expensive, and would require to be paid for; and their expenses would be deducted from the salary of the minister." This is indeed a thoroughly practical view of the question; but we can scarcely believe that any conscientious ministers would advocate the introduction of music into a religious service in order to "save them the trouble of preparing their sermons." If, in some cases, it should compel them to shorten them, we do not consider that it would be altogether an unmixed evil.

In a notice of the performance of Gounod's "Redemption" in Westminster Abbey, a Sydenham paper gives us this information: "Handel devoted his marvellous abilities to the production of an Oratorio called by the same name as that which M. Gounod chose for the work which has lately been brought before the public under the auspices of the Duke of Edinburgh." For the benefit of the writer of this paragraph and the readers of the journal in which it appeared, we must pause in our quotation to say that Handel did *not* write an Oratorio called "The Redemption," and the Duke of Edinburgh was not present at, and was in no respect connected with, the production of Gounod's work. But the critic—like all persons who know but little of the subject upon which they discourse—is resolved to be particular in his facts, and so he tells us that "the famous master always held his 'Redemption' in esteem. The airs 'Lord, remember 'David,' and 'He was eyes,' with 'Holy, holy,' were severally reproduced by him in the Operas of 'Sosarme,' 'Siroe,' and 'Rodelinda,' and all of them are still 'familar in our mouths as household words.'" Some twenty or thirty years after Handel's death Dr. Arnold compiled an Oratorio, taking all the music from the great master's Operas and Oratorios, and called this extraordinary production "The Redemption"; but, instead of the songs named above being taken from the Oratorio and placed in the Operas, they were taken from the Operas and placed in the Oratorio. We can imagine that the author of this notice has got a little "mixed" in trying to recollect his readings in musical history; but we fear he must acknowledge that the assertion "the famous master always held his 'Redemption' in esteem" was merely developed from his inner consciousness.

DRURY LANE THEATRE.

Mr. Carl Rosa commenced his season of English Opera at this establishment, on the 26th ult., and, despite the many Easter Monday attractions, produced one of the two new Operas by English composers announced in his prospectus. "Esmeralda," the work selected for the occasion, has been carefully prepared for musical setting by Theo. Marzials and A. Randegger, from the well-known novel of Victor Hugo; and if in parts somewhat formed upon the conventional models against which so energetic a protest has recently been made, the framework of the story is tolerably well preserved, with the exception of the *dénouement*, which, in spite of Victor Hugo's climax, ends with the wedding of *Phœbus* and *Esmeralda*. Mr. Goring Thomas, the composer of the music, who has studied in Paris, and also at our Royal Academy of Music, has already earned a name by some important vocal pieces, an Overture to an Opera, "The Light of the Harem," and especially by his Choral Ode, "The Sun-Worshippers," produced at the last Norwich Festival; and his undoubted success in his first operatic attempt has now fully justified the confidence reposed in him by those who have faith in the existence of native talent. Before speaking of the music, however, it will be well to record briefly the incidents of the libretto. The scene is laid in Paris in the fifteenth century. The Opera opens in the Beggars' Quarter, where the beggars are holding a feast, and *Clopin*, their King, is superintending the revels. A cry is heard for help, *Gringoire*, a pauper poet, is dragged on by a crowd of beggars, who suppose him to be a spy, and he is condemned to death unless he marries one of the maidens before the clock strikes eight. They all turn from him in disdain, when *Esmeralda* enters and says she will marry him to save his life. *Esmeralda* has been seen by *Claude Frollo*, who is greatly struck by her beauty, and is determined, with the aid of *Quasimodo*, the bellringer of Notre Dame, to carry her off by force. They are, however, prevented by *Phœbus de Chateaupers*, an officer; *Frollo* escapes, but *Quasimodo* is taken, and is about to be punished when *Esmeralda* pleads for him, and he is set free, vowing he will ever be her guardian. *Esmeralda* and *Phœbus* are struck with each other, and *Phœbus*, after giving her his scarf, leaves her, promising that they shall meet again. In the second act *Fleur-de-Lys*, who is betrothed to *Phœbus*, is awaiting the arrival of her lover, and when he appears without his scarf she taxes him with being false. *Esmeralda* is brought in to sing and dance; she unfolds the scarf given her by *Phœbus*, who, on being renounced by *Fleur-de-Lys*, declares he loves *Esmeralda*, and will defend her from all enemies. In the third act, which is laid in *Esmeralda's* home, *Frollo*, who has entered during *Esmeralda's* absence, hearing the lovers returning, conceals himself, and, in a fit of rage and jealousy, stabs *Phœbus*. The crowd rushes in, *Frollo* points to *Esmeralda's* dagger, which lies on the ground, she is accused of the murder and taken off by the guards to prison. In the last act, as *Esmeralda* is being led to execution, *Gringoire* hastily enters, followed by *Phœbus*, and declares the innocence of *Esmeralda*; *Frollo* again tries to stab *Phœbus*, but is prevented by *Quasimodo* throwing himself between them and receiving, the death-wound. Whatever may be Mr. Thomas's theory of opera, it is difficult indeed to avoid being influenced by the prevailing works of the day; and if, therefore, in listening to his music, we find that a certain timidity in striking out a distinct school of writing for himself has resulted in a mixture of styles, we may reasonably pardon the modesty of so accomplished an artist, and trust that the encouragement liberally accorded to his first operatic venture may stimulate him to increased efforts in the same direction. In the lighter portions of the Opera his individuality seems most strongly marked; for, although he has undoubted dramatic power, there are instances in many of the important choral pieces where his strength seems overtaxed by the varied and long-sustained incidents of the situation. In his recitatives we have certainly reflections of what may be termed the "advanced" school; but in a transition age, to gratify the public taste, we must look backward as well as forward; and it will astonish no one, therefore, to

be told that the melodious solos, duets, and simpler concerted pieces were the real "hits" of the Opera. Overtures having gone out of fashion, a brief Introduction for the orchestra opens the work, and the curtain rises upon a well-planned scene representing the revels of the beggars. Here good opportunities occur for bustling and animated concerted music, of which the composer has most successfully availed himself, the Drinking Song for *Clopin* (the Beggar-King), with chorus, having many effective points, and the scene with *Gringoire* (the poet), who is saved from execution by *Esmeralda*, being written both for voices and instruments with much knowledge of effect, if somewhat too heavily scored for the orchestra. An exceedingly melodious and graceful solo for *Esmeralda*, with chorus, "Oh, fickle, light-hearted swallow," a Scena for *Frollo*, a Duet for *Esmeralda* and *Phœbus*, and the whole of the Finale, in which the Chorus of the Watch is introduced, are amongst the most attractive pieces of this act, which left a highly favourable impression upon the audience. The chorus opening the second act, in the house of *Fleur-de-Lys*, "Song and flowers now delight us," is appropriate and tuneful, and a pleasing song for *Fleur-de-Lys*, and a cleverly instrumented but somewhat patchy melody for *Phœbus* (which gained the encore of the evening) may be also mentioned as amongst the most successful numbers. A brief ballet is followed by an elaborate and well-written Finale, many parts of which are extremely striking—indeed, we may say that, although somewhat constructed upon the "English Opera" form bequeathed to us by Balfe and Bunn, Mr. Thomas has here fully risen to the situation. Unquestionably the best number in the third act is the long and impassioned love duet between *Esmeralda* and *Phœbus*, "Nay, if I be like a flower," the varied character in the writing of which, with its charming and thoroughly appropriate instrumentation, should have elicited more enthusiastic marks of approbation than were accorded to it by an audience somewhat inclined throughout the evening to applaud only those beauties in the work which appeared upon the surface. This Duet, however, was preceded by other pieces of much merit, amongst the best of which may be mentioned a long Scena for *Frollo*, which, however, was somewhat too lugubrious to receive much attention. The last act contains some good dramatic music, *Quasimodo's* air, "What would I do for my Queen?" (the instrumentation of which is extremely happy), the choral portions cleverly interwoven with the solemn Chant from the cathedral, and the Finale, evidencing no appearance of exhaustion on the part of the composer, who, with Mr. Randegger (the indefatigable Conductor of the Opera), Mr. Carl Rosa, Mr. Harris and the principal vocalists, appeared upon the stage at the conclusion of the work to receive the warm congratulations of the audience. In every respect the Opera was most carefully rendered, much of its success being indeed due to the excellent singing of Madame Georgina Burns in the part of *Esmeralda*. Miss Clara Perry, too, as *Fleur-de-Lys*, gave the music intrusted to her with appropriate refinement; and Mr. Barton McGuckin, as *Phœbus*, Mr. Ludwig as *Claude Frollo*, Mr. Leslie Crotty as *Quasimodo*, Mr. B. Davies as *Gringoire*, and Mr. G. H. Snazelle as *Clopin*, were thoroughly efficient throughout. Band and chorus seemed well trained to their work; and the scenic arrangements were all that could be desired. The season has commenced with every prospect of success, and we sincerely congratulate Mr. Rosa upon the result of his attempt to establish the fact that we have composers in England worthy of being heard. The production of Mr. Mackenzie's Opera, "Colomba," is now definitely fixed for Thursday evening, the 5th inst.

CRYSTAL PALACE.

Regarding the last Crystal Palace Concert given in February, too late for mention in our previous notice, it will be sufficient to state briefly that the Symphony was Bennett's in G minor, and that Herr Hausmann, a violoncellist of considerable power, played the Andante and Rondo from Molique's Concerto in D for that instrument. The first performance given in March was of a very different character. Mr. Manns, according to his wont, succeeded in being the first to do honour to the memory of the great master whose recent death has absorbed the attention of the musical world for the last month. The selection at the Wagner Memorial Concert of the 3rd ult. included the Dead March from "Die Götterdämmerung," "Siegfried Idyll," Introduction and *Isolde's* Death from "Tristan und Isolde," the Valkyries' Ride, and the Introduction to the third act of "Die Meistersinger," in an arrangement not previously heard in England, in which the Sabbath stillness of the *Vorspiel* is followed by the merry noise of the apprentices and the festive march of the worthy mastersingers of the mediæval German city. The only absolute novelty of the programme was the so-called "Charfreitagszauber," or "Good Friday Spell," from the third act of "Parsifal," a piece full of tender religious feeling, scored for the orchestra alone with rare knowledge of the subtlest effects, which were not always sufficiently emphasised at the Crystal Palace. Apart from this, however, the performance showed great care in preparation, and reflected the highest credit on Mr. Manns and his orchestra. Miss Anna Williams was not very fortunate in her vocal contributions, consisting of *Elisabeth's* Prayer and the Death Song of *Isolde*, which latter was entirely beyond her power. One of Wagner's musical lyrics, such as "Träume," from the "Fünf Gedichte," would have been less familiar and more appropriate. At the Concert of the 10th ult. the first appearance of Herr Joachim drew an audience larger than usual, although less numerous than that at the preceding performance. Herr Joachim brought forward one of those "novelties," which are none the less welcome because they have blushed comparatively unseen for more than a century. We are referring to Mozart's Symphony-Concertante for violin and viola in E flat, belonging to the master's youthful period—its probable date is 1780—but none the less admirably worked out on that account. In the performance Herr Joachim was assisted by Herr Krause, the orchestra playing the accompaniments with much delicacy. Spohr's Dramatic Concerto was also given by Herr Joachim, the remainder of the programme including Schumann's Overture, Scherzo and Finale, and Brahms's Orchestral Variations on a Theme by Haydn. By way of contrast the directors had engaged Señor Sarasate for the Concert following upon that which had witnessed the *rentrée* of the German lord of the sounding bow. He played Mendelssohn's Concerto and a Fantasia on the Spanish airs in Bizet's "Carmen," the applause elicited by both being equally warm and, in its way, equally well-deserved as that accorded to Herr Joachim. Mr. Cowen's Suite for strings, "In the Olden Time," the only novelty of the programme, is in that composer's earlier manner, and would, to an outsider, appear to have preceded the Scandinavian Symphony. Comparison with that largely designed and powerfully executed composition would, of course, be unfair in the case of a work aiming chiefly at graceful imitation of archaic forms of music. Of the five movements the first, Air with Variations, is the most extended, and the third, surnamed, "The Lute," by far the most successful. There is, however, excellent workmanship in every one of these little pieces.

Gounod's "Redemption" was performed for the second time on Wednesday, the 14th ult., and again proved a great success.

PHILHARMONIC SOCIETY.

The second Concert of the season was given on the 1st ult., the great attraction of the evening being the appearance of the Spanish violinist Señor Sarasate, who had not been heard in this country since 1879; and, although the principal piece chosen on the occasion was Mendelssohn's Concerto, the anxiety to listen to his performance of this popular work was so great that the room was crowded. Herr Joachim's highly refined and intellectual interpretation of a composition demanding not only exceptionally executive powers, but a thoroughly artistic appreciation of the composer's intention should in no respect affect our estimate of its rendering by one who, without any disrespect to his great talents, may be termed a virtuoso; and if in being carried away, therefore, by the emotional style of Señor Sarasate we fully sympathise with the enthusiasm displayed by the audience, it is only

because we believe that two distinct readings may be given of a great work. We must take exception, however, to the excessive speed with which he plays the last movement, not because he shows any want of clear articulation in the passages, or that the orchestra finds a difficulty in following him, but because he exhibits his facility of execution at the expense of the composition, and we hear therefore more of Sarasate than of Mendelssohn. Both in the Nocturne of Chopin and a Spanish dance of his own, which he afterwards performed, he was thoroughly at home and received warm and well deserved applause. Bach's Orchestral Suite in D, which commenced the Concert, was well played on the whole; but Raff's fine Symphony "Im Walde," besides being somewhat coarsely executed, was rendered throughout with but little regard for the poetical meaning of so suggestive a composition. The vocalist was Madame Rose Hersee, who gave Mozart's "Dove sono," and Arne's "Where the bee sucks"; and the Overture to "Tannhäuser" concluded a programme which certainly seemed to have been somewhat hastily put together. At the third Concert, on the 15th ult., as a mark of respect to the memory of Wagner, the first part of the programme was devoted to a selection of his works. It was of course easy enough to make a choice of his Overtures "Die Meistersinger von Nürnberg," and "Der fliegende Holländer," as specimens of purely orchestral music; but the scene descriptive of *Isolde's* death, from "Tristan und Isolde," the Ride of the Walkyries, and the Good Friday music from "Parsifal" require stage accessories in order to realise the intention of the composer. All the pieces, however, were warmly applauded — the Ride of the Walkyries being encored—and *Senta's* ballad from "Der fliegende Holländer," well sung by Madame Valleria, was also enthusiastically received. The second part commenced with a new Violin Concerto by Max Bruch, finely played by Señor Sarasate, and conducted by the composer. This remarkable work is certainly wrongly described as a Concerto "with free use of Scottish melodies," for the freedom displayed relates not to the use but to the abuse of them. In the analytical programme we have the original tunes, and then Max Bruch's distortion of them, so that even in such a familiar air as "Scots wha hae wi' Wallace bled," it is only by catching a few notes here and there that we can recognise the features of the victim. Had the composer taken these melodies as we know them, he might have dressed them up in his own fashion, with appropriate display passages for the solo instrument, and the piece might have passed as a Fantasia, but to call it a Concerto because it is cut up into separate movements is simply challenging a criticism totally uncalled for by the nature of the materials used. We must also mention that Señor Sarasate afterwards played two pieces of his own composition—the last a characteristic Spanish Dance, encored—that Madame Valleria sang *Elisabeth's* Prayer from "Tannhäuser," and that the programme terminated with Mendelssohn's Overture "Ruy Blas." Mr. W. G. Cusins was Conductor of both the Concerts under notice.

MONDAY AND SATURDAY POPULAR CONCERTS.

Our record of these entertainments must commence with the Concert of Saturday afternoon, February 24, when the most important item in the programme was Brahms's Sestet for strings in G (Op. 36), the later and more elaborate of his two works in this form. The Sestet in G is chiefly remarkable for the surpassing beauty of the first movement, a stream of pure inspiration from beginning to end. The other movements are scarcely up to the same level of excellence. The work was admirably led by Madame Norman-Néruda, who afterwards rendered Spohr's favourite Adagio in F from the Ninth Concerto. Miss Agnes Zimmermann played Beethoven's Sonata in B flat (Op. 22) in her chastely classical style, and joined Signor Piatti in Rubinstein's effective Sonata in D for pianoforte and violoncello (Op. 18). The vocalist, Mdlle. Carlotta Badia, introduced a Hebrew Love-Song by Mr. Charles Salaman, which met with a tolerably favourable reception.

Herr Joachim made his reappearance on the following Monday, and St. James's Hall was thronged with the usual eager crowd of amateurs which assembles on such occasions. The great violinist is never so welcome as when he comes forward with a Beethoven Quartet, preferably one of the Rasoumowski set, and this time he selected the one in E minor (No. 2 of the grand Op. 59 series). His solo was Bach's Chaconne in D minor, in the rendering of which he has no equal. Miss Marie Krebs played her three favourite Sonatas of Scarlatti, and, *mirabile dictu*, was not asked for more. Spohr's Pianoforte Trio in E minor (Op. 119), a work full of its composer's choicest melody, concluded an enjoyable Concert. The vocalist was Mr. Edward Lloyd. A Beethoven programme on Saturday, the 3rd ult., attracted a number of expectant listeners far in excess of the capacity of St. James's Hall, hundreds being unable to find standing-room. This is well, for it proves that the mighty Bonn master has not lost his supremacy in the hearts of musical people, notwithstanding any changes of fashion in other directions. The selection was certainly attractive enough, for it included the Kreutzer Sonata for pianoforte and violin, played for the forty-eighth time at these Concerts, and the Quartet in C (Op.59, No. 3). Miss Krebs performed the Sonata in F sharp (Op. 78), one of the least popular though certainly not the least beautiful of the series, and joined Signor Piatti in the remarkable variations on "See, the conquering hero comes." Mr. Santley's songs were not by Beethoven, perhaps because a little variety was thought needful.

To musicians the Concert of the following Monday was especially interesting, as the programme included Brahms's new String Quintet in F (Op. 88), for the first time in St. James's Hall. The work was introduced to the English public at one of Mr. Henry Holmes's Musical Evenings, on January 24, and it was fully reviewed in the February number of The Musical Times. That being so, we have now only to record the impressions derived from a perfect rendering of the work under the leadership of Herr Joachim. As we anticipated, the first movement, with its cheerful, melodious subjects, and clear, unlaboured part-writing, proved the most satisfactory. Each section of the middle movement is admirable in itself; nothing could be more impressive than the Grave ed appassionato in C sharp minor, and nothing more pleasing than the Allegretto in A, which afterwards reappears as a Presto. But the violent contrasts of style thus presented are a shock to the nerves of the intelligent listener, who does not like to be shifted from one mood to its opposite four times in one movement. Herr Brahms might plead that Beethoven, in his Serenade Trio in D (Op. 8), has afforded a precedent for what he has done, but the excuse would not serve him much. The Finale of the Quintet is strongly suggestive of the corresponding movement in Beethoven's Quartet in C (Op. 59), with which, however, it can only compare at a respectful distance. Its course is brief and vigorous, and it brings the work to an effective conclusion. On the whole, Brahms's latest instrumental composition, despite its inequalities, must be pronounced worthy of his reputation. The other concerted works at this Concert were Mozart's Divertimento for String Trio in E flat and Beethoven's Sonata in G (Op. 30, No. 3), for pianoforte and violin. The pianist, Herr Barth, has splendid mechanism and a powerful tone, but he was heard to more advantage in Schubert's song-like Impromptu in G (Op. 90) than in Schumann's Toccata in C, or Mendelssohn's characteristic piece in E. The songs "Absence" and "There is dew for the flow'ret," by Mr. F. H. Cowen, from a recently published set of six, proved to be superior to the ordinary standard of English ballads. Sung with chaste expression by Miss Santley, they made a highly favourable impression. The programme of Saturday, the 10th, may be dismissed with bare record. It comprised, Mendelssohn's Quintet in A (Op. 18), Beethoven's Pianoforte Trio in C minor (Op. 1, No. 3), Chopin's Polonaise in E flat (Op. 22), played by Herr Barth, and Herr Max Bruch's Hebrew Melody "Kol Nidrei," for violoncello. Madame Max Bruch was announced as the vocalist, but she was indisposed and Miss Carlotta Elliot took her place.

It was surprising to note the words "first time" written against Schumann's Third Pianoforte Trio in G minor (Op. 110), in the programme of Monday, the 12th. But we need not cast our thoughts very far backward to remember the

time when Schumann's music was persistently reviled and his name kept as much as possible out of concert programmes. Happily this silly prejudice has given way, and the composer has taken that place among the great masters which is his by right of commanding genius. Though the G minor Trio is among his later works, it is, as a whole, more genial than either of the previous Trios in D minor and F, and should be at least equally popular. The executants on this occasion were warmly recalled after the performance. Beethoven's Quintet in C (Op. 29) is a great favourite, and its situation at the end of the programme kept most of the audience in their places to the close. Messrs. Joachim and Straus played Spohr's Duo-Concertante in G minor (Op. 67, No. 3), and Miss Zimmermann introduced Brahms's Rhapsodie in G minor, a fine composition, and not by any means rhapsodical in form. Miss de Fonblanque sang three more of Mr. Cowen's series of six songs mentioned above.

The last Saturday and Monday Concerts only remain to be briefly chronicled. The concerted works on the 17th were Beethoven's Quartet in A (Op. 18, No. 5) and Schumann's Quintet in E flat (Op 44), the latter a great favourite with all classes of music lovers. Herr Joachim performed for the twenty-fifth time Tartini's "Trillo del Diavolo," and Miss Krebs gave Beethoven's Polonaise in C (Op, 89), both artists being rapturously encored. Mr. Edward Lloyd contributed "If with all your hearts" and "Adelaide." The final programme, on the 19th ult., was of the customary length and variety, the only concerted work being the familiar but ever welcome Septet of Beethoven. After this came a number of solos and duets. Miss Krebs gave two of Mendelssohn's Preludes in her best manner, and coalesced with Signor Piatti in three numbers of Schumann's "Stücke im Volkston." Herren Joachim and Straus rendered two movements from Spohr's Duo-Concertante in D (Op. 67), Miss Zimmermann contributed two of Schumann's minor pieces, and Herr Joachim brought the proceedings to a close in the usual manner by playing a selection of Brahms's Hungarian Dances. Mr. Santley was not less successful than on former occasions in Gounod's "Medje," Signor Piatti's "Hymn to God the Father," and Lieder by Schubert and Schumann. Mr. Arthur Chappell announces that the Popular Concerts will be resumed early in November. The earlier the better, but the hope may be expressed that opportunity may be found next year for rendering some slight modicum of notice to English music, the complete neglect of which has constituted the only blot on the twenty-fifth season.

THE BACH CHOIR.

We scarcely agree with those who hold that this Society went out of its way to produce a modern work like Max Bruch's "Odysseus." The Bach Choir never limited its operations to the music of the great master whose name it bears, and it enjoys a perfect right to produce compositions of every age, our own included, provided always they be worthy of association with the highest aims and pretensions. If an objector urge that "Odysseus" is not thus worthy, we shall feel disposed to go a long way with him; still, it is open for the managers of the choir to entertain a different opinion and to act upon it.

It would serve little purpose to enter here upon a discussion of "Odysseus." The work has been received with such a chorus of disapproval that we are not likely to hear it again, at any rate for some time; and were we to take up the cudgels on its behalf, little effect would be produced while yet the unfavourable impression made by the music is fresh. Sooth to say, however, we have no disposition at all to set out upon so chivalric a course. We admit fully that "Odysseus" is the work of a clever musician, who knows the materials with which he has to deal and how to use them; who is able also at times to produce charming effects, and to command for them the admiration only accorded to excellence. These merits conceded, there remains to point out that in "Odysseus" Herr Bruch undertook a task beyond his means, and selected a theme to which he failed in bringing sufficient fancy, graphic power, variety and melodic charm. Competent to something smaller, he met with more than his match in the Homeric legend. We do not wonder thereat: the musician who nowadays takes up with Greek myths handicaps himself heavily. This is a romantic, not a classic age. We feel but little interest, certainly, in the wanderings of Ulysses, though we may not hate the record as cordially as does the schoolboy, and we are disposed to tolerate them as themes for music only when a master imparts new life and attraction. Herr Bruch does not, in this respect, show himself a master. True, his music consistently ignores classic calmness, dignity and simplicity in favour of the most modern effects. But this only increases a sense of incongruity, and makes failure more conspicuous. The treatment of the various episodes wants the directness and truth which constitute real power. It is very laboured, and, technically, very clever; it bespeaks extreme earnestness and industry—qualities that at all times and everywhere should command respect—yet it soon wearies by reason of the obvious effort there is in it, by the monotony of effect produced when all the means at disposal are kept constantly employed, and by the absence of varied movement. Herr Bruch goes with painful conscientiousness through his task, yet to see him in one part of it is more or less completely to see him in all. We regret the obligation which renders these remarks inevitable, the more because in one scene, "Nausicaa," Herr Bruch shows how well he can write when a subject appeals to him. Here, for once, he is spontaneous, graceful, and melodious. We listen to him with delight, and wish the strain long continuance. Unhappily, this gleam is like an April sunburst—it comes, and from between two clouds.

The work was given under the composer's direction, and performed as well as could have been expected having regard to its serious difficulties. Faults appeared chiefly in the orchestra, where the music had been imperfectly rehearsed; but the choir struggled hard, and for the most part successfully, with their task. The soloists were Miss Carlotta Elliott, Madame Max Bruch, Mr. C. Beckett, Mr. T. Kempton, and Mr. F. King. Of these, though all did well, Madame Bruch commanded most attention. She was suffering from a cold, but indisposition could not conceal the fact that she possesses a fine contralto voice, with almost the upward range of a mezzo-soprano, and that she uses it like a true artist. Her delivery of *Penelope's* music was really fine. It struck home to the audience, and secured for the singer a repute which will make her welcome when next she comes. Herr Bruch conducted skilfully.

LONDON MUSICAL SOCIETY.

No musical institution in this country has more decisively fulfilled the avowed object with which it started than the London Musical Society. The original announcement that it was formed for the purpose of performing works chiefly new to England, the compositions of either British or foreign masters, dead or living, of recognised ability, has been so strictly adhered to that, even in the short time it has been in existence, we are indebted to this amateur body of choralists, and their energetic Conductor, Mr. Barnby, for the first hearing of works which have since obtained due recognition, amongst which may be mentioned Goetz's "Nœnia" and 137th Psalm, "By the Waters of Babylon"; Hofmann's "Cinderella"; Schubert's Overture, "Des Teufels Lustschoss," and a Violin Concerto by F. David. The success of the Society has been so decisive that its promoters have now resolved to open the concerts to the general public, engaging a professional orchestra and professional solo vocalists, and at the first of these performances on the 10th ult. one of the most remarkable compositions of modern times, Dvorák's "Stabat Mater," was submitted for the first time to a crowded and highly appreciative audience. This beautiful work has been so thoroughly analysed in the reviewing columns of our last number that we need only supplement this notice by recording our impression upon hearing it performed by a well-trained choir, solo voices and orchestra; and here we may at once say that whilst lingering over the several exquisite gems at our leisure, with only a pianoforte copy before us, we could scarcely have imagined how much their charm would be enhanced by the instrumental surroundings with which they must henceforth be indelibly associated by all who were fortunate enough to hear them. For freshness

of melody, artistic development and deep sympathy with the words we can scarcely call to mind any recent sacred work which can take higher rank; and there can be little doubt that its constant repetition will but strengthen the effect of its first performance. The poignant sorrow of the opening movement, "Stabat Mater dolorosa," so faithfully reflected by the heartfelt notes to which it is set, at once rivetted the attention of the audience; and the quartet "Quis est homo," the fine chorus in C minor "Eia Mater," the solo and chorus, "Fac ut ardeat," the lovely choral piece, "Tui nati vulnerati," —one of the most melodious numbers in the work—the two choruses, "Fac me vere tecum flere," and "Virgo, virginum præclara"—the first with tenor solo—the duet "Fac ut portem," for soprano and tenor, the alto solo, "Inflammatus," and the final quartet and chorus, "Quando corpus," were followed throughout with an intensity which reminded us as much of the religious devotion of a congregation as the artistic admiration of an audience. The exquisite and varied colouring of the orchestration—although somewhat tinged with the characteristics of the modern German school—is in no place forced for a special temporary "effect," every phase of feeling being expressed with equal truthfulness by voices and instruments; and at the conclusion of the work the enthusiasm of the hearers was so unmistakably shown as to prove beyond doubt that Dvorák must henceforth occupy as high a place in this country in sacred as in secular composition, if, indeed, his "Stabat Mater" do not take a firmer hold of the general public than any work we have hitherto heard from his pen. The principal vocalists—Madame Howitz, Madame Isabel Fassett, Mr. Cummings, and Mr. Frederic King—gave a fairly efficient rendering of the solo music, although the occasional faulty intonation of the ladies somewhat marred the effect. The choir was exceptionally good throughout, and the refined orchestral accompaniments were appropriately subdued, mainly no doubt owing to the watchful care of the Conductor, who had evidently resolved that the rendering of this work should be a triumph for all concerned. The performance of Grieg's Pianoforte Concerto in A minor by Herr Max Laistner was scarcely one to enhance the merit of a composition which requires something more than executive power to render effective, especially after the presentation of a work offering so violent a contrast in style; but the applause at its conclusion showed that a large portion of the audience, at least, did not share our feeling. Schumann's "Manfred" music, highly dramatic as it is throughout, was scarcely a good work to choose as a finale to this interesting Concert unless time could have allowed us to hear the recitations which the composer included in his plan when musically illustrating the poem. Although, however, of opinion that Schumann's design should be respected, we cannot but be grateful for the opportunity thus afforded of listening to descriptive music of so high a character. The execution of this difficult work was excellent throughout; and Mr. Barnby, with the whole of the forces under his direction, have indeed a right to feel proud at the success of their first appeal to a public audience.

ROYAL ALBERT HALL CHORAL SOCIETY.

A very large audience assembled on the 14th ult., when the "Faust" of Berlioz was performed, for the second time, by this Society. The work has taken a firm hold on the public, and is not likely to sink again into the neglect which it endured for nearly a generation. So much has already been said concerning its salient features that we need only refer to the performance, which was, on the whole, one of exceptional excellence. It is doubtful whether the choruses have ever been heard to better advantage than they were on this occasion, as interpreted by Mr. Barnby's splendid choir. Madame Valleria was very successful in the soprano airs, the music suiting her style to a nicety. The "King of Thule" air was redemanded, but the request was wisely declined, and the actual repeats were only in the instances of the Rakoczy March, the Ballet des Sylphes, and *Mephistopheles'* Mocking Serenade. The other soloists were Mr. E. Lloyd, Mr. Santley and Mr. H. Pyatt, who have often appeared in the same parts, and who could not be replaced with advantage. The performance is to be repeated on the 11th inst.

On Good Friday "The Messiah" was given before a large audience, the soloists being Miss Anna Williams, Madame Enriquez, Mr. W. H. Cummings (who replaced Mr. Joseph Maas), and Mr. Robert Hilton. Mr. Barnby conducted as usual on both the above occasions.

ROYAL ACADEMY OF MUSIC.

An orchestral Concert by the students of this institution was given at St. James's Hall, on the evening of the 16th ult., before a large audience. An Andante and Allegro con brio from a MS. Symphony in D minor, by Mr. G. J. Bennett, was a highly interesting item in the programme, the writing throughout evidencing not only a knowledge of those technical laws of composition which may be acquired by average intelligence and earnest industry, but a creative faculty and individuality of thought which cannot fail in due course of time to ripen. The composer—who has before shown honourable proofs of his undoubted talents—was unanimously called before the audience at the conclusion of his work and warmly applauded. Praise must also be accorded to Mr. Herbert Smith (another student), who contributed a graceful Serenade, well sung by Mr. Dyved Lewis, with harp obbligato by Miss Florence Chaplin. In Brahms's difficult Pianoforte Concerto in D minor Miss Cantelo fully sustained that reputation which has already been acknowledged even outside the institution in which she was trained; and Mr. Septimus Webbe gave so excellent a rendering of Schumann's Concerto in A minor as to elicit a perfect storm of applause; indeed, there can be little doubt that the career of this young pupil—for he seems scarcely more than fifteen years of age—will be anxiously watched by the many who doubtless became acquainted with his exceptional powers for the first time on this occasion. Mendelssohn's "First Walpurgis Night"—the solos well sung by Miss Marion Burton, Mr. Hirwen Jones and Mr. Lucas Williams—most successfully tested the quality of the choir; and space compels us to award only a passing word of commendation to Miss Margaret Devey for her performance of the Allegro moderato from Sir Julius Benedict's pianoforte Concerto in E flat; to Mr. Prentice Chapman, for his rendering of Ferdinand David's Andante and Scherzo capriccioso (Op. 16) on the violin; and to Miss Eleanor Rees, for her singing of Mozart's "Voi che sapete." The Concert, which concluded with the Overture to "Le Nozze di Figaro," was conducted, with his usual intelligence, by Mr. William Shakespeare.

ROYAL SOCIETY OF MUSICIANS.

The 145th Anniversary Festival of this Society took place on the 13th ult., at St. James's Hall, under the presidency of Mr. Arthur Sullivan. In proposing the toast "Prosperity to the Royal Society of Musicians," the Chairman dwelt particularly upon the great advantage of joining this benevolent Institution at an early age, and, in proof of the lasting benefit conferred upon those members who became claimants upon the fund, mentioned the case of a widow lately deceased who had been supported by the Society since the end of last century. The toast "Literature and Art" was proposed by Mr. J. Hollingshead and responded to by Mr. G. A. Sala. "Music and the Drama," proposed by Mr. Charles Dickens, elicited a pungent speech from Mr. W. S. Gilbert, who gave an amusing description of the manner in which French pieces were "adapted" for English audiences, and expressed an opinion that as long as this system was pursued the drama in this country must continue to decline. In an earnest and eloquent speech, Professor Macfarren proposed "The health of the Chairman," for which Mr. Sullivan briefly and feelingly responded. The solo vocalists were Madame Patey and Mr. E. Lloyd; the London Vocal Union, under the able direction of Mr. Fred. Walker, also lent valuable assistance; and the instrumentalists were Madame Frickenhaus (pianoforte) and Mr. Carrodus (violin)—Mr. Fountain Meen accompanying with his usual skill and judgment at the pianoforte. The subscriptions amounted to £800, including £100 each from the Chairman and Mr. Molineux and £50 from Messrs. Broadwood.

BOROUGH OF HACKNEY CHORAL ASSOCIATION.

The third Concert of the season took place at the Shoreditch Town Hall, on the 12th ult., when Schumann's "Paradise and the Peri" was performed, the solo vocalists being Miss Marianne Fenna, Miss Jessie Jones, Miss Hilda Wilson, Mr. Henry Guy, and Mr. John Bridson. Under the able direction of Mr. Ebenezer Prout the salient points of this beautiful Cantata were admirably revealed, not only the accuracy but the truthfulness of expression in all the choral portions of the work evidencing the result of much earnest and painstaking training. The solos were also most efficiently rendered, and the composition was received with an enthusiasm which must have amply repaid the Conductor and his loyal choral body for their untiring efforts in the cause of good music. The Cantata was preceded by Cherubini's Overture to "Medea." At the next Concert a selection from the works of living English composers is announced.

BOW AND BROMLEY INSTITUTE.

An Organ Recital, interspersed with vocal music, was given at this Institute on Saturday evening, the 24th ult., by Mr. W. de Manley Sergison, Organist of St. Peter's, Eaton Square, the choir of St. Peter's Church assisting. Being Easter Eve, the vocal selections consisted wholly of anthems and motetts; indeed, the entire programme was appropriately restricted to works suited for church use—we purposely avoid the unmeaning term "sacred music." Mr. Sergison opened his Recital with Rheinberger's "Sonata Pastorale," a fair specimen of the modern German school of organ composition, written in three movements, linked together so as to form one continuous whole. The Sonata is founded on the 8th Gregorian tone, of which considerable use is made in the first and last movements; the middle movement, a graceful intermezzo, is likely to be the most popular; while the finale, which consists of a fugue on a well-marked subject, will probably prove the most attractive to the musician. The whole Sonata was well rendered and loudly applauded. The other items of the programme were all more or less familiar: they were Guilmant's "Elevation" in A flat, Handel's Concerto No. 2, in B flat, Chipp's Andante in G (No. 3 of the twenty-four), Batiste's Offertoire on the old French Easter melody "O filii et filiæ," and Lemmens's Marche Triomphale, for the organ; and, for the choir, Mendelssohn's "Hear my prayer," Mozart's "Ave Verum," Gounod's "O Salutaris hostia" (encored), a Quartet from Benedict's "St. Peter," and Wesley's "Blessed be the God and Father." The singing of the choir was excellent throughout, and reflected the greatest credit on Mr. Sergison in his capacity of choirmaster.

WESTMINSTER ABBEY.

The most sacred and historic building on English ground was the scene of a highly impressive and interesting "function" on the 13th ult., when Gounod's "Redemption" formed part of a religious service in aid of the Westminster Hospital. Many a ceremony has taken place in the fane of Edward the Confessor during the magnificent procession of the centuries throughout which it has existed, but that now referred to had features of its own not insufficient to confer distinction even amongst so illustrious a crowd. It meant something more than the consecration of religion and God-given talent to the sacred cause of charity. It involved a distinct recognition, for their own sake, of great works of art sacred in character and purpose. As to this, the church is only beginning to wake up to her duty, but, though the perception has come late, much has already been done. Our cathedrals are frequently made more useful, and in a sense more beautiful, by great performances of religious music, which not only impress the mind and elevate the feeling, but have a reflex action upon the art they exemplify. We have often contended that the church may, with perfect propriety, become again the "nursing mother" of music in its most exalted form. We now clearly see her in the act of discharging the duty. The Westminster Abbey performance meant this if it had any meaning at all.

Dr. Bridge, Organist of the Abbey, had, as a matter of course, direction of the enterprise, and under his guidance ample arrangements were made for efficiency, comprising the engagement of an adequate orchestra and a numerous chorus, including a strong force of youthful choristers, whose singing of the unfamiliar music was a frequent cause of admiring comment. How many sectional rehearsals took place we are not able to say, but on the night preceding the Service, there was a general rehearsal, of which some 2,000 persons were eager hearers. Their presence, however, did not affect Dr. Bridge's conduct of the task in hand. Having his forces ranged in the space which divides the two transepts, and commanding them from the steps leading to the Sacrarium, he gave all concerned a thorough drilling with results perfectly satisfactory. The news of this must have been spread abroad by the many witnesses, for next evening the Abbey was besieged by an enormous crowd, who soon filled every available seat and were glad to find even standing room in the remoteness of the nave. A more striking spectacle the old church has rarely presented than when the army of white-robed singers took their places in the centre of this vast congregation, and, after preliminary devotions, the strains of Gounod's work began to fill the edifice with an atmosphere charged with their own solemnity. We need not follow the performance step by step. Enough that it proved generally adequate; the soprano and contralto solos being well sung by two choristers, while the principal tenor and bass music was safe in the hands of Mr. Harper Kearton and Mr. Hilton respectively. The choruses were one and all impressively rendered—some of them with a grandeur never before realised, so much were results favoured by the nature of the building. The celestial choir in the great chorus "Unfold, ye portals everlasting" was, by a happy idea, placed high up in the triforium (as were the trumpets in the opening number of the second part), and it may be imagined what a thrilling impression followed when down, seemingly from the heights of heaven, came the angelic question, "But who is He, the King of Glory?" No one present will ever forget it; but, indeed, the entire effect of "The Redemption" in Westminster Abbey went to prove the work pre-eminently fitted for religious service. Religious it is to the very core, and it may be made, in our places of worship a great aid to the exalted purpose for which those places exist. We felicitate Dr. Bridge, who conducted admirably, upon the success that crowned his labours.

In the course of the service, the Dean gave a short exhortation, and a collection was made amounting, with donations, to over £600, of which upwards of £400 went to the funds of the adjacent hospital.

ST. PAUL'S CATHEDRAL.

Bach's "St. Matthew" Passion Music was again performed in the Cathedral of London on the evening of Tuesday in Holy Week, the 20th ult., on the present occasion following closely the performance at Westminster Abbey, which we chronicle above, of M. Gounod's "Redemption." However great the interest which has undoubtedly been awakened by the most recent addition to oratorio, a proof that certainly not one jot has abated in that attaching to the grand work which has already stood the test of a century and a half, and which covers in a more ample degree a portion of the ground trodden by the French composer, was most indisputably afforded by the enormous throng of persons that literally crowded the building fully an hour before the commencement of the service.

The service commenced with Dr. Stainer's arrangement of the Miserere, the alternate verses being sung by the Rev. C. N. Kelly, this time without the organ we are happy to say, the choir responding, also without accompaniment, most excellently. The performance of the Oratorio itself was, however, scarcely equal to that of some previous occasions, the difference of pitch between orchestra, piano, and organ becoming at times rather painfully noticeable and apparently influencing in a greater or less degree the intonation of all the soloists. The chorus, however, was excellent throughout. Dr. Stainer conducted,

Mr. Frederick Walker presided at the piano and Mr. G. C. Martin at the organ during the service. The *Evangelist's* part was taken by Mr. Kenningham, that of the *Saviour* by Mr. Kempton, the other solos by Messrs. Hanson, De Lacy and Horscroft; the soprano portions being taken by the boys of the Cathedral Choir. Among the distinguished visitors present may be named the Princess of Wales and the Lord Chief Justice of England.

MUSIC IN BIRMINGHAM.

(From our own Correspondent.)

The Amateur Harmonic Society gave the last Concert of the series on the 1st ult., when Sullivan's "Prodigal Son" and Gaul's "Holy City" formed the programme, with Miss Anna Williams, Miss Helen D'Alton, Mr. D'Arcy Ferris and Mr. Frederic King as principal vocalists. Mr. Maas had been originally announced for the principal tenor work, but, owing to indisposition, he was replaced at the eleventh hour by Mr. Ferris, who acquitted himself, under all the circumstances, very creditably. The "Prodigal Son," composed for the Worcester Festival of 1868, is a somewhat immature example of the composer's talent, but what it lacks in breadth, elaboration and solemnity is atoned for to some extent by its never-failing *naïveté*, freshness and earnestness—qualities which are occasionally wanting in Mr. Sullivan's later and more ambitious Oratorios. The performance, under Mr. Stockley's competent direction, was a fairly satisfactory one, though the choir was occasionally a little uncertain in intonation and hesitating in attack, besides being frequently overweighted by the band. Miss Williams sang with irreproachable expression and power the fine soprano air, "O that thou hadst hearkened"; Miss D'Alton exhibited becoming tenderness and suavity in the dulcet admonitory air, "Love not the world"; Mr. D'Arcy Ferris, though somewhat overpowered by the accompanying band and chorus in the "Revel" scene, sang the tenor music generally with refinement and effect; and Mr. F. King was especially happy in the fine recitative and air for bass "Bring forth the best robe," in which the joyous feelings of the father on the prodigal's return are so admirably expressed. The choir was more at home in Mr. Gaul's tuneful and graceful Cantata, which has undergone some revision since its successful production at the late Birmingham Festival. The unaccompanied semi-chorus which has been interpolated in the second part between the contralto air and the soprano solo "These are they which came" is not only a genuine structural improvement, but a welcome addition to the musical features of the work. Miss Williams was very effective in the soprano air, Miss Helen D'Alton made much of the melodious contralto solo "Eye hath not seen," which contains the leading motive of the Cantata, and Mr. C. Bragg sang the short tenor air "My soul is athirst" with pleasing voice and expression.

The Orchestral Concert given by the musical section of the Midland Institute, on the afternoon of the 3rd, was of more than average interest, comprising, Schumann's first Symphony in B flat (Op. 38), composed in 1841, Mozart's early Overture to "Die Entführung aus dem Serail," the Adagio and Finale from Ferdinand David's Violin Concerto in D minor, Sterndale Bennett's Caprice in E, for piano, and orchestra (Op. 22), Delibes's "Sylvia" ballet suite, and a "Mélodie" and "A l'Espagnole," by Cowen. The effect of the Violin Concerto, in which the solo instrument devolved upon Mr. T. M. Abbott, was unfortunately marred by the substitution of a pianoforte accompaniment for the band, owing to the non-arrival of the band parts. Full justice, however, was done to the Schumann Symphony and most of the other orchestral items, in which an occasional want of delicacy was the only fault discoverable, and Mr. Winn gave a masterly rendering of Bennett's delightful Caprice, which dates from about the same period as the Schumann Symphony, having been composed during Bennett's visit to Leipzig in 1840-1.

The most important musical event of the month was Messrs. Harrison's final Concert on the 6th, when Mr. Charles Hallé's band co-operated with Miss Orridge, Mr. Santley, Madame Norman-Néruda and Mr. Hallé himself in giving effect to a more than usually interesting programme. The band selections comprised Weber's "Oberon" Overture, Haydn's Eleventh Symphony in D, the Introduction to "Lohengrin," Taubert's Liebeslied from "The Tempest," and Gounod's ballet music from "Polyeucte." The so-called "Clock" Symphony of Papa Haydn was of course child's play to Mr. Hallé's practised orchestra, and all four movements were given with the most perfect finish and refinement. The "Bellona" March, or Pagan ballet music, from Gounod's lyric apotheosis of the Christian martyr, "a work of apostolic art," as he styles it himself, was given here for the first time on this occasion; but, as the last piece of a somewhat lengthy programme, it was not heard to much advantage. The noble Overture of Weber, the mystic Prelude of Wagner, and the piquant unpretentious Liebeslied by the Berlin composer Taubert, were all charmingly rendered, the Liebeslied being repeated in conformity with an enthusiastic demand. Madame Norman-Néruda played with rare power, delicacy and finish Spohr's masterly Ninth Concerto in D minor, composed in 1820, and in the exacting Air Varié in D of Vieuxtemps, an admirable display piece for a virtuoso, excited such an outburst of enthusiasm as could only be allayed by a second return to the orchestra. In two of the four posthumous Impromptus of Schubert, Mr. Hallé's perfect *technique* and refined feeling found ample scope. Of the vocal items it will suffice to mention Dr. Pepusch's so-called Cantata "Alexis," sung by Miss Orridge with much sweetness and expression, a new song, on somewhat hackneyed lines, by Cowen, in which the same lady won an encore, and Handel's "Ezio," and Gounod's couplets, "Au bruit des lourds Marteaux" from "Philémon et Baucis," admirably sung by Mr. Santley, who was compelled to repeat the second verse of the pastoral.

On the 15th, the fourth and final Concert of the Festival Choral Society was signalised by the first production in Birmingham of Cherubini's great Mass in D minor, with which was bracketed Gade's charming Cantata "Psyche," one of the successes of the late Birmingham Festival. The executive resources were on the usual complete scale at these Concerts, comprising a band and chorus of some 350 performers, with Miss Anna Williams, Mrs. Titterton, Miss Orridge, Mr. Vernon Rigby, Mr. Frederic King and Mr. Henry Blower as vocal principals. The Mass, if one of the finest, is also one of the longest works of its class, and considering the elevation of its style and the contrapuntal severity and elaboration of its treatment, which make heavy demands upon its audience, it would have furnished ample material for one Concert without the addition of the Danish composer's work. The performance on the whole was creditable, if not quite irreproachable. That of Gade's Cantata, in which the chief honours were borne off by Miss Anna Williams, was admirable throughout.

At Mr. Stratton's last Chamber Concert, on the 19th, the principal features were an unpublished Trio in D minor, for piano, violin and violoncello by the late J. H. Griesbach, an interesting but somewhat conventional work; Raff's Romance in F major, for horn and pianoforte; Schubert's lengthy Pianoforte Duet "Divertissement à l'Hongroise," the subject of which he derived from a kitchenmaid of the Esterhazy family; a Quartet for pianoforte, clarinet, horn, and bassoon, by the Cavaliere L. F. Casamorata, a tuneful composition in the old Boccherini style; a Lied for clarinet, "Verlorenes Glück," by Carl Bärmann; and a couple of excerpts from Spohr's "Six pièces de Salon," for violin (Op. 145). The performers, all local players, acquitted themselves with skill and feeling.

The Good Friday celebrations comprised two performances of "The Messiah"—one by the Philharmonic Union, under Dr. Swinnerton Heap, and the other by the Holte Choral Society, under Mr. C. J. Stevens. Neither of them calls for special notice. On the evening of the same day a new setting of "The Passion" by Mr. Gaul, the text compiled and versified by the Rev. J. C. Blizzard, was given for the first time, in presence of a large congregation, in St. Augustine's Church. The Cantata is in six scenes, each preceded by a choral antiphon and ending with a hymn, in which the congregation was invited to join. The music throughout is tuneful and scholarly, but, as it is the composer's intention to revise and score the work shortly for orchestra, it may be well to reserve criticism for the present.

MUSIC IN BRISTOL.

(From our own Correspondent.)

Madame Sophie Menter's Recital at the Victoria Rooms, on the 5th ult., was largely attended, and her audience appeared delighted with her selection of music, which varied from the sober dignity of the Beethoven Sonata (Op. 81) to the electrifying brilliancy of Mendelssohn's Wedding March—(*sic*)—arranged by Liszt. Of Madame Menter's marvellous technical skill there can be only one opinion, but her reading of Beethoven's music provokes a question as to how far the performer is justified in adding to, altering or omitting the composer's marks of expression; and we confess to being old-fashioned enough ourselves to prefer the Wedding March as Mendelssohn wrote it.

On the 14th ult. a Concert was given in Big School, Clifton College, in aid of the Chapel Organ Fund, and although there were no second or unreserved seats the room was well filled. Herr Joachim, Miss Agnes Zimmermann and Miss Santley were the performers, Miss Maud White accompanying the latter in two of her own songs, "Ye Cupids, droop each little head" and "Semper Fideles." Miss Santley's pure voice and artistic singing were displayed to more advantage in this comparatively small room than on the occasion of her last visit to Clifton, when she sang at the Victoria Rooms. The performance of Herr Joachim and Miss Zimmermann was, of course, above criticism.

Of local Concerts proper the most important during the past month was a performance of "Elijah" by the People's Concert Society at the Colston Hall, on the 19th ult. It must have required some courage, not to say audacity, on the part of so young a Society to attack such a work; but, taking its object into consideration, the Conductor was perhaps justified in attempting it. There is an enormous section of the population of every large city to whom the expensive Festival Concerts, and even Shilling Popular Concerts, are a mere name, the cost of such music being quite beyond their limited means, and it is for the benefit of this class that the Bristol People's Concert Society, founded a couple of years ago, gives occasional Concerts of more or less classical music, providing 2,000 seats at threepence each. There is another such Society at present extant in Bristol, known as the Musical Association, and it is a matter of regret that the two should not be amalgamated, as there might then be some chance of their having one tolerably efficient band and chorus instead of two very indifferent ones; but so far there appears to be little prospect of this. The performance of both band and choir on the 19th ult. was rough in the extreme, the chorus not infrequently reading sharps for flats and crotchets for quavers, and the trombones, for instance, being out of tune throughout; but the intonation of the choir in the first part of the Oratorio was fairly good, and there was tone enough to give promise of better possibilities in the future. We cannot say as much for the band. Mr. Watts, the leader, played well, and did his utmost to keep the strings together, but there were often differences of opinion among them which defied the praiseworthy efforts of both leader and Conductor. This, however, was of the less consequence owing to the presence of Mr. Riseley, who was at the organ, and contrived, by his masterly accompaniments, to cover and conceal much of the weakness in the orchestra. But, looking at the *raison d'être* of the performance, we prefer praising the intention of the performers to pointing out their failures in result. It was a bold experiment to offer an Oratorio to an audience composed almost exclusively of working men and women, and, as far as their pleasure was concerned, it was completely successful. The Conductor, Mr. Whitaker, made a great mistake in permitting applause at the end of each number. Applause at any sacred concert is unseemly; applause in Oratorio is inartistic as well as irreverent, for nothing can be more destructive to the continuity of both music and story than to break in with hand-clapping and stamping of feet between a solo and a chorus which have not even a symphony to divide them. The principal vocalists were Miss Julia Jones, Madame Florence Winn, Mr. E. T. Morgan, and Mr. Montague Warlock, the last singing the music of *Elijah* with great feeling and considerable dramatic power, and proving himself equal, both in voice and execution, to the part he had undertaken.

On Palm Sunday Rossini's "Stabat Mater" was given at the Pro-Cathedral, on which occasion also Mr. Warlock sang the bass music, and acquitted himself extremely well. The effect of the "Quando corpus" was spoilt by the organ accompaniment, which was the worst part of the performance.

Mr. Riseley gave Organ Recitals at the Colston Hall, on the 1st, 3rd, 17th, and 24th ult., also an afternoon and evening Recital of Sacred Music on Good Friday, when there were very large and attentive audiences, composed almost exclusively of the working classes.

MUSIC IN YORKSHIRE.

(From our own Correspondent.)

The Organ Recitals given by M. Guilmant in the Huddersfield Town Hall on February 23 and 24 were attended by crowded audiences. At the first of these Bach's Toccata and Fugue in D minor and Handel's Tenth Concerto in D were magnificently played, and a masterly example of improvisation upon a set theme was also given. On the second occasion the programme was of a more popular nature.

The first Yorkshire performance of Gounod's "Redemption" was given on February 26 by the Hull Vocal Society, under the superintendence of Mr. G. F. Jackman, and with the following principals: Miss Annie Marriott, Miss Helen D'Alton, Mrs. Whitehead, Mr. Frank Boyle, and Mr. Frederic King. The Concert was highly successful, and the audience very large and appreciative.

The second Concert of the Leeds Amateur Orchestral Society, on the 2nd ult., was chiefly remarkable for the appearance of Mr. Carrodus as solo violinist, who is nowhere more popular than in his native county. His selections were listened to with marked attention, and warmly applauded. Mr. J. P. Bowling was Conductor and solo pianist, and Madame Tonnelier and Mr. S. Webb contributed songs.

The second performance of Gounod's "Redemption" in Yorkshire gave unbounded satisfaction. It was sung at the sixth Bradford Subscription Concert on the 9th ult., by the Bradford Festival Choral Society, under the direction of Mr. Charles Hallé, and with the assistance of his Manchester orchestra. The principals were Mrs. Hutchinson, Miss Orridge, Miss Tomlinson, Mr. Edward Lloyd, Mr. Santley, and Mr. Thornton Wood. Mrs. Hutchinson had a somewhat too arduous task to perform, but sang with the greatest feeling; Miss Orridge created a deep impression in the touching lament of *Mary*, "While my watch I am keeping"; Mr. Edward Lloyd was heard at his best, and displayed consummate taste in all his efforts; and Mr. Santley, though burdened with a double *rôle*—that of our Lord and one of the *Narrators*—and also suffering from hoarseness, declaimed the recitatives with splendid effect. The chorus-singing was really excellent; the necessary gradations of tone, the fitting expression in such numbers as "The Reproaches," and the attack and power requisite for an adequate rendering of "Unfold, ye portals everlasting" and the final chorus, "The Word is flesh become," being carefully observed. We have never heard the Bradford Festival Choral Society sing better. The orchestra fulfilled the highest expectations, and Mr. Charles Hallé's conducting was most artistic throughout. The general verdict of the press and of amateurs was unanimous in admiration of the composer's aims; but the character of the recitatives, the predominance of the orchestra, and the absence of the usual detached airs and choruses of the familiar type, were pointed out as features which would hinder "The Redemption" from ranking—at least, for the present—above older favourites among the oratorios of Handel and Mendelssohn.

The series of Leeds Chamber Concerts for the present season was concluded on the 13th ult., when Herren Peiniger and Speelman (violin), Mr. W. H. Hill (viola) and Signor Piatti (cello) appeared in the Albert Hall, with Mr. Charles Wilkinson as pianist and Miss Thudichum as vocalist. The lady was unfortunately suffering from a cold so severe that one of her songs was omitted, and the others were given under manifestly great difficulties.

Beethoven's String Quartet in C minor (Op. 18, No. 4) and Mozart's in D major respectively commenced and ended the Concert; the delightful Scherzo in the former was finely played. Herr Peiniger's rendering of two of Brahms's Hungarian dances (arranged by Joachim) was much enjoyed, and a still greater treat was given in Schubert's Piano Trio in E flat (Op. 99), played by Herr Peiniger, Signor Piatti and Mr. Wilkinson. The second movement (*Andante un poco mosso*) was rapturously applauded. Finally Signor Piatti created the utmost enthusiasm by his perfect interpretation of Schubert's "Ave Maria" and his own Tarantelle, in both of which his wonderful phrasing and accuracy of tone were as remarkable as ever.

Mr. Midgley's second Classical Chamber Concert followed on the 14th ult., at the Bradford Church Institute. The programme was composed of the five following selections: Stanford's Quartet in F (Op. 15), Spohr's "Potpourri Irlandais" (violin solo), Chopin's Polonaises in C sharp minor and A (Op. 26, No. 1, and Op. 40, No. 1), Mozart's Divertimento in E flat for strings, and Mendelssohn's Quartet in B minor (Op. 3). The executants were Herren Straus (violin) and Hannemann (viola), Mr. H. Smith (cello), and Mr. Midgley (piano).

The Huddersfield Choral Society gave Mendelssohn's "St. Paul" on the 16th ult., with Miss Norton, Madame Mudie-Bolingbroke, Mr. H. Beaumont and Mr. Barrington Foote as principals; the singing of the latter gentleman being certainly the feature of the Concert. The choral numbers were, however, given with power and finish, under the able control of Mr. Joshua Marshall, the Society's Conductor. Mr. H. L. Parratt rendered efficient aid upon the organ.

The usual Easter performances of Bach's "Passion Music" were given at the Leeds Parish Church on the 16th and 20th ult., when the choir was reinforced by female voices. The accompaniments were excellently played by Dr. Creser.

The success of an Organ Recital in the Leeds Town Hall by Dr. Spark, the Borough Organist, at which the programme was entirely composed of Wagner's works, has induced him to announce a series of "Hours with the Great Composers"; and at the Recital given on the 17th ult. the writings of Handel were selected from, the same programme being repeated on the 20th. The next performance will be confined to Bach's works. As these Recitals are free to the public, and very numerously attended, the value of this policy on the part of Dr. Spark is undoubtedly great, and the educational results must prove beneficial.

EDINBURGH UNIVERSITY MUSICAL SOCIETY.

The sixteenth Annual Concert took place on the 16th ult., before an appreciative audience. It should be said that the development and progress of this institution are traceable to the sustained efforts of its president, the Professor of Music, to whom belongs the credit of having been able, year after year, to induce 200 young men of this University to give time to the drudgery of choral practice, and to have achieved that result shows influence and popularity which are only obtained by one thoroughly and unselfishly in earnest. The programme on this occasion was at once interesting and attractive, and an excellent book of words, with historical notes, was provided, prepared by the Professor with his wonted skill and care. The concert opened with Costa's arrangement of the National Anthem, which proved most effective. It seems invidious to make selections from the other choral pieces, which were all so excellently rendered, but we may specially name Lützow's "Wild Chase" (Weber), where the echoes for horn were effectively introduced. "Home they brought her warrior dead" (Oakeley), originally written as a solo, and now arranged as a chorus, with magnificent harmonies and instrumentation, received an enthusiastic encore. The Scotch songs were given with vigour and true martial spirit; and full of grandeur was the Warriors' Chorus from "Ernani." Strict attention was paid throughout to the various degrees of light and shade, and the attack was always certain. The pianoforte pieces consisted of a Romance in F sharp (Oakeley), worthily coupled with Henselt's popular and fanciful Etude in the same key. Both pieces were excellently played by Mr. Crook who, on being encored, gave Mendelssohn's "Frühlingslied." The Nocturne in B major ("Il Lamento") and Polonaise in A major (Chopin), well selected for contrast, were played by Mr. MacEwen with much delicacy of touch and sympathetic feeling. Mr. Sneddon most efficiently rendered Mozart's "Non più andrai" and a charming Serenade by Sir H. Oakeley, the latter receiving a well-deserved encore. Mr. Watson very pleasingly sang "When other lips" (Balfe), and, in answer to the applause of the audience, gave Sir H. Oakeley's "Ad Amore." With the exception of the first, these songs were accompanied by the Professor with exquisite taste. The orchestra acquitted itself well, both in accompanying the choral pieces and in the Symphony and Overtures. Mozart's Symphony in D major, No. 5, has seldom been played in Edinburgh, and we think this is the first time it has been heard in Scotland with flute and clarinet parts, which are Mozart's own, and only published in 1880. The Overture to "Saul" was rendered with decision and true Handelian feeling. This was the first occasion of its being performed in Edinburgh with full orchestra and organ, the latter instrument being well played by Mr. Crook. The Overture to "Zampa," which was brilliantly given, formed a very fit conclusion to a most successful and enjoyable Concert. The members of the University Musical Association and the inhabitants of Edinburgh cannot feel sufficiently grateful to Sir Herbert Oakeley for his unwearying efforts in placing the art which he has made his life study before them in its true position, and also for the many opportunities he has afforded them of hearing the works of the great masters of past centuries worthily expounded by himself and others.

LEEDS MUSICAL FESTIVAL.

The programme of the Festival to take place in Leeds on October 10 and three following days has now been settled, at least as regards its more important features. There only remains to fill in the songs and other smaller pieces, with regard to which the artists—who are not yet finally decided upon—must needs be consulted. The Festival will open on Wednesday morning with "Elijah," and in the evening of the same day Mr. F. Clay's Cantata "Sardanapalus" will be produced, with Beethoven's Symphony in D and the Overtures to "Die Zauberflöte" and "Lohengrin." On Thursday morning Raff's new Oratorio, "The End of the World," will occupy the first part, followed by a selection from the works of Handel. In the evening programme are Mr. Barnby's new setting of Psalm xcvii.; Mozart's third Motett; Bach's Cantata "O Shepherd of Israel"; and Rossini's "Stabat Mater." Friday morning is entirely devoted to Professor Macfarren's new Oratorio, "King David"; and at the succeeding Concert will be performed Gade's "Crusaders," a short work written by Mr. Sullivan, and the Overtures to "Genoveva" and "Tannhäuser." Beethoven's Mass in D and Mendelssohn's "Lobgesang" are set down for Saturday morning; the Festival closing at night with the usual Popular Concert. We understand that the committee have not arranged with Mr. Villiers Stanford for a new Organ Concerto, and that the duties of organist during the week will be discharged jointly by Dr. Spark and Mr. Walter Parratt, instead of by Mr. Parratt alone, as has been stated.

"THE REDEMPTION" IN HAMBURG AND MILAN.

The first performance in Germany of Gounod's "Redemption" took place on Good Friday in Hamburg, at the Stadttheater, which is under the management of Herr Director Pollini. It was believed that the great success which Gounod's new work had obtained in England and America would insure for it a friendly reception in the native country of Bach; yet it was feared by a good many that Gounod's music would not prove severe enough for the requirements of the German musical public, whose feelings might be hurt by the dramatic treatment of the grand religious subject—the last

minutes of our Lord. If in spite of all this, then, another decisive success is to be added to those already obtained for Gounod's masterwork, it only shows the greatness of the composer's conception, the exquisite beauty of his melodious strains, and the power of his instrumentation. The performance took place before a large audience, and was in every respect thoroughly appreciated. The chorus of the theatre being numerically insufficient for the rendering of this work, Herr Pollini engaged the services of the Hamburg Bach Choir—a body of 300 voices, and well trained in the performance of oratorio music. The orchestra of the Stadttheater is one of the best and most efficient in Germany, so that with the careful preparation devoted to the work by Herr Kapellmeister Sucher, who also conducted the performance, full justice was done to all the requirements of the Oratorio. The soli were most effectively rendered by the greatest artists engaged in Hamburg, Herren Gura (*Jesus*), Ehrke and Wolff (the *Two Narrators*), Frau Sucher and Fräulein Waedermann (soprani), and Frau Peschka Leutner (contralto). The audience being restrained by the force of custom from any audible marks of approbation during the performance, a burst of applause broke forth at the end, and showed that Gounod's work had made as deep an impression upon a large body of attentive listeners in the native country of Bach, Beethoven and Mendelssohn as in the less severe musical atmosphere of England and America. A second performance in Hamburg is being prepared.

The work was also performed, with immense success, at La Scala, Milan, on Good Friday evening. The choruses were sung with the greatest possible precision, and the magnificent orchestra of the theatre rendered the accompaniments with the perfection for which it is so justly celebrated. The large audience listened to the work throughout with reverent attention. Two pieces were encored, and Signor Faccio, the Conductor, received quite an ovation.

A performance of "The Redemption" was announced to take place at Berlin on the following day (Saturday), but was postponed until the 11th inst., in consequence of the sudden illness of the vocalist who was to have sung the music of both the *Bass Narrator* and the *Saviour*.

TESTIMONIAL TO PROFESSOR MACFARREN.

That during the career of Professor Macfarren he has not only earned a full and extensive appreciation of his high artistic powers, but, by his urbanity and consideration for all with whom he has been connected, a warm and lasting personal regard, was decisively manifested by the overflowing attendance in the Concert-room of the Royal Academy of Music on the 3rd ult., when it was arranged to present a testimonial to him, surrounded by the educational staff and the whole of the students of an Institution over which he so ably presides, and supported by the many who were also desirous of showing their sympathy with the cause. The pleasure of contributing to this expression of feeling was materially enhanced by the consciousness that the recipient of the gift knew nothing whatever of the circumstance until it was announced to him upon the platform; for the secret had been so well kept that, even when entering the room, he was only aware of the desire of his numerous friends to congratulate him upon the advent of his seventieth birthday. The grateful task of handing to the Professor a draft for 800 guineas was entrusted to Sir Julius Benedict, who in an excellent speech expressed the satisfaction felt by all who had subscribed to the testimonial in being thus enabled to show their esteem for so eminent a worker in the art which they mutually loved, and especially referred to his own early friendship with one who had so thoroughly verified in his mature years the bright promises of his youthful days. That this address was often interrupted by emotion may be as reasonably imagined as that whenever opportunity afforded the warmest applause greeted the speaker; and when—after Mr. Eyers had read a list of the subscribers—Professor Macfarren rose to return thanks for the kindly words which had been spoken, and the kindly feeling which had prompted them, the audible proof that they but thoroughly embodied the opinion of the vast audience assembled, for some few moments checked his power of utterance. To Sir Julius Benedict he first expressed his gratitude for the prominent part he had taken in a demonstration which he confessed had completely taken him by surprise. Referring to the event which had called them together, he earnestly—but perhaps unnecessarily to those who knew him—said, "I do not feel old, and can only hope that when I have no longer strength to perform those duties which have been to me a loving labour, I may still have the strength to resign." The unstudied and spontaneous eloquence of the Professor's speech deeply moved all hearers; and it was a long time before sufficient silence could be obtained for Canon Duckworth, who, after saying that had an appeal been made to the general public the amount of the testimonial would have been four-fold, proposed a vote of thanks to Mr. Randegger and Mr. Eyers, who had originated the project, and worked hard and earnestly in carrying it out. A few well-chosen words from Mr. Randegger followed, in which credit was duly given to the many who had so faithfully preserved silence in the matter; and then Mr. Eyers, being called upon to speak, expressed his thanks for this public acknowledgment of his efforts, and his hope that any person who had not been applied to for a contribution would at once see that this omission arose not from a slight to the individual, but solely from the impossibility of writing, within so limited a time, to all who would doubtless have been interested in a testimonial to so representative an artist. Mr. Walter Macfarren, in proposing thanks to Sir Julius Benedict, alluded most happily to some of the compositions by which he has earned so honourable a name; and, after Sir Julius had briefly responded, the meeting—which included the most eminent members of the profession in England, and a large number of amateurs and lovers of the art—slowly dispersed.

HISTORY OF THE PIANOFORTE.

A Paper on this subject, and from a technical point of view, was read by Mr. A. J. Hipkins on the evening of the 7th ult., at the rooms of the Society of Arts, John Street, Adelphi. The chair was taken by Dr. Stainer. The meeting was attended by a large number of gentlemen interested in the manufacture of pianofortes. Before proceeding to the chronology of the subject, Mr. Hipkins in his paper referred to a few facts forming the basis of the principles upon which the instrument is constructed. The first feature is the *soundboard*, which reinforces the vibration of the strings, in themselves feeble and scarcely audible. The *bridge* connects the strings with the soundboard. The sound being excited by the striking of the *hammers* on the strings, the place of contact is of importance, as the crossing streams of the molecules of which the string is composed gather into nodes or knots on being disturbed; and when the pressure slackens the sections of the string between the nodes rise into curves or loops. If the striking place of the hammer is on a loop, less energy is communicated to the string; if on a node, greater energy ensues. If the hammer is hard, and impelled with force, the string breaks into shorter sections, and the discordant upper partials of the string thus brought into prominence make the tone harsh; if the hammer is soft and the force moderate, the partials corresponding to longer sections strike the ear, and the tone is full and round. The soundboard is supposed to follow similar laws. The formation of nodes is helped by the *barring* of the soundboard, or ribbing crosswise to the grain of the wood, which promotes the elasticity, and has been called the "soul" of stringed instruments. We have here strings, bridge, and soundboard—or belly, as it is technically called—indispensable for the production of the tone, and indivisible in general effect. The proportionate weight of stringing has to be met by a proportionate thickness and barring of the soundboard, and a proportionate thickness and elevation of the bridge. The tension of the strings is met by a *framing*, which has become more rigid as the drawing power of the strings has been gradually increased. The object of the framing is to keep the strings apart. The near ends are wound round the wrest-pins, which are inserted in the wooden bed called the wrest-plank, the strength and efficiency of which are most important to the tone and durability of the instrument. It

is composed of layers of wainscot oak and beech, the direction of the grain being alternately longitudinal and lateral. Some makers cover the wrest-plank with a plate of brass; in Broadwood's Grands it is a plate of iron, into which, as well as the wood, the wrest-pins are screwed.

The earliest mention of the name Pianoforte, applied to a musical instrument, has been recently discovered by Count Valdrighi in documents preserved in the Estense Library at Modena. The reference is evidently to an instrument of the spinet or cembalo kind, and is dated A.D. 1598. From the statements made, there are no means of ascertaining how the tone was produced. The instrument may have been a hammer-cembalo, but a very imperfect one. The opposite view of "forte and piano," contrived by registers of spinet-jacks, is equally tenable. Scipione Maffei's well-known description of the "grave-cembalo col piano e forte," invented by a Paduan harpsichord maker, Bartolommeo Cristofori, was written in 1711. Maffei tells us that in 1709 Cristofori had completed four of the new instruments, three of them being of the usual harpsichord form, and one of another form he leaves undescribed. In these early instruments the action was not complete but there are two Cristofori Grand pianos preserved at Florence, dated respectively 1720 and 1726, in which an improved construction is found; but there is a great difference between the two. In the second, Cristofori obtained the escapement with an undivided key, reconciling the depth of touch or key-fall with that of the contemporary harpsichord by driving the escapement-lever through the key. He had contrived means for regulating the escapement distance, and had also invented the last essential of a good pianoforte action, the check. The mechanism, however, was imperfect, and the pianoforte had to wait for fifty years for a satisfactory regulation of the escapement. Cristofori died in 1731. He had pupils, one of whom made, in 1730, the "Rafael d'Urbino," the favourite instrument of the great singer, Farinelli. The story of Italian inventive pianoforte-making ends thus early, but to Italy the invention indisputably belongs.

The first to make pianofortes in Germany was the famous Freiberg organ-builder and clavichord maker Gottfried Silbermann. He submitted two pianofortes to the judgment of John Sebastian Bach, in 1726, which judgment was, however, unfavourable, the trebles being found too weak and the touch too heavy. Frederick the Great, in 1746, purchased all the pianofortes Silbermann had made. Mr. Hipkins, by obtaining drawings of the action of one of them described by Burney in 1772, and by personal inspection of others at Potsdam, has satisfied himself that in regard to the principles of construction they are all Cristofori instruments—wrest-plank, soundboard, string-block, and action, the harpsichord scale of stringing being still retained.

The Seven Years' War put an end to pianoforte making on the lines Silbermann had adopted in Saxony. A fresh start had to be made a few years later, and it took place contemporaneously in South Germany and in England. The results have been so important that the Grand pianofortes of Stein, of Augsburg, and of Backers—a Dutchman—in London may be regarded practically as reinventions of the instrument. The decade 1770-80 marks the emancipation of the pianoforte from the harpsichord, of which instrument it had previously been deemed only a variety. Compositions about this period appear expressly written for the pianoforte; and a man of genius, Muzio Clementi, who subsequently became the head of the pianoforte business now conducted by Messrs. Collard, came forward to indicate the special character of the instrument and found an independent *technique* for it.

A few years before this time, the Square pianoforte had been invented, and appears to have been suggested by the clavichord. German authorities attribute the invention to an organ builder, Friederici, of Gera, and give the date about 1758 or 1760. Until more conclusive information can be obtained in regard to Friederici, the Square pianoforte must be considered as the invention of a London maker, but a German by birth, Johannes Zumpe, who began to make his instruments about 1765. After the beginning of the present century, the Square piano became much enlarged and improved by Broadwood and Collard in London, and by Petzold in Paris.

The origin of the Viennese Grand is rightly accredited to Stein, the organ-builder of Augsburg. Owing to inquiries instituted by Mr. Hipkins, a Stein instrument, dated 1780, has recently been discovered. Stein's light and facile movement, with shallow key-fall, resembling Cristofori's in bearing little weight, was gratefully accepted by the German clavichord players. The Viennese school of piano playing and music it engendered, lasted from the time of Mozart's immediate followers to that of Henri Herz, a period of half a century. Stein appears to have made use of the "una corda" shift; and probably by knee-pedals, subsequently by foot-pedals, the following effects were added to the Stein pianos: the harpsichord "harp" stop, which muted one string of each note by a piece of leather, became, by the interposition of a piece of cloth between the hammer and the strings, the piano-harp or *celeste;* the more complete sourdine, which muted all the strings by contact of a long strip of leather, acted as the *staccato*, *pizzicato*, or *pianissimo*. The Germans further displayed that ingenuity in fancy stops Mersenne had attributed to them in harpsichords more than a hundred and fifty years before, by introducing a bassoon pedal, a card which by a rotary half-cylinder just impinging upon the strings produced a ready twang; also by pedals for triangle, cymbals, bells, and tambourine, the last drumming on the soundboard itself. Several of these contrivances may be seen in a six-pedal Grand pianoforte belonging to Her Majesty the Queen, at Windsor Castle, bearing as maker the name of Stein's daughter Nannette, who was a friend of Beethoven.

After the arrival of John Christian Bach in London, in 1759, a few Grand pianofortes were attempted by the second-rate harpischord-makers, but with no particular success. Between 1772 and 1776 Backers produced the well-known English action which has remained the most durable and one of the best up to the present day. Backers died in 1776. His intimate friends and assistants, John Broadwood and Robert Stodart, carried out the principle in their early instruments. Stodart appears to have preceded Broadwood in taking up the manufacture of the Grand piano by four or five years. The present pedals were introduced in English and Grand pianos about 1785, and are attributed to John Broadwood. He also overcame the defects in early Grands arising from the inequalities in the bass, where length of string had to be compensated by increased weight and tension. The result was the divided bridge, the bass strings being carried over the shorter division; and the most beautiful Grand pianoforte in its lines and curves that has ever been made was then manufactured.

Up to quite the end of the last century, the dampers were continued to the highest note in the treble. The exact year is not known when the dampers were first omitted in the treble, giving to the instrument a certain brightness or life throughout, an advantage which has secured to the invention universal adoption. The expedients of an untouched octave string and of utilising those lengths of wire that lie beyond the bridges have been brought into notice of late years; but the latter experiment was essayed early in the century by W. F. Collard. From difficulties of tuning owing to friction and other causes, the real gain of these expedients is small, and not worth the cost when we compare them with the natural resources we have always at command in the normal scale of the instrument. The inventor of the damper register opened a floodgate to such aliquot reinforcement as can be got in no other way. Each lower note struck out of the undamped instrument, by excitement of the soundboard, carried through the bridge, sets in vibration higher strings, which by measurement are primes to its partials; and each higher string struck calls out equivalent partials in the lower strings. Even the partials above the primes will excite their equivalents up to the twelfth and double octave. What a glow of tone-colour there is in all this harmonic reinforcement, and who would now say that the pedals should never be used?

The next decade, 1790—1800, brings us to French Grand-pianoforte making, which was taken up by Sebastian Erard. In 1808, he patented an action having, according to the specifications, the "power of giving repeated strokes without missing," "or failure, by very small angular motions of the key itself." Once fairly started, the notion of repetition became the dominant idea with pianoforte-

makers, and to this day, although less insisted upon, it engrosses time and attention that might be more usefully directed. Some great players, from their point of view of touch, have been completely opposed to repetition actions. Amongst these are Kalkbrenner and Chopin; and in our own day Dr. Hans von Bülow. Yet the Erard's repetition, in the form of Herz's reduction, is at present in greater favour in America and Germany and is more extensively used than at any previous period.

About the year 1820 great changes and improvements were made in the Grand pianoforte, both externally and in the instrument. The cylinder front was invented by Henry Pape, a clever German pianoforte-maker who had settled in Paris. Who put the pedals upon the familiar lyre is not known. It must have been in the time of the Empire, when a classical taste was predominant.

But the greatest change was from a wooden resisting structure to one in which iron should play an important part. The invention belongs to this country, and is due to a tuner named William Allen, a young Scotchman, in the employ of the Stodarts, by whom the patent was eventually secured. James Broadwood was one of the first to see the importance of the invention, could it be transformed into a stable principle. In 1827, he took out a patent claiming as motives the string plate, the manner of fixing the hitch-pins upon it, the fourth tension bar which crossed the instrument about the middle of the scale, and the fastening of that bar to the wooden brace below, now abutting against the belly-rail, the attachment being effected by a bolt passing through a hole cut in the soundboard. This construction of the Grand pianoforte became generally adopted in England and France. Messrs. Erard, who appear to have had their own adaptation of tension bars, introduced the harmonic bar made of gun metal in 1838.

In a Grand pianoforte made in 1847, Mr. Broadwood succeeded in producing an instrument of the largest size, practically depending upon iron alone, and in which the new feature of a diagonal bar was introduced. Some modifications were made in this framing, and from 1852 Broadwood's Concert Grands have had in all one bass bar, one diagonal bar, a middle bar with arch beneath, and the treble cheek bar. This construction, with harmonic bar, and further improvements introduced since 1862, is the farthest advance of the English pianoforte.

Almost simultaneously with these improvements there arose a new development in America, which, beginning with Conrad Meyer about 1833, has been advanced by the Chickerings and Steinways to the well-known American and German Grand pianoforte of the present day. It was perfected in America about 1859, and has been taken up since by the Germans almost universally, and with very little alteration. Two distinct principles have been developed and combined—the iron framing in a single casting, and the cross or over-stringing. The latter originated in England, about 1831, and was the invention of Theobald Boehm, the famous improver of the flute. Henry Pape had very soon after made experiments in cross-stringing, and his ideas were adopted by the London maker Tomkisson. The iron-framing in a single casting is distinctly an American invention. It was introduced by Conrad Meyer's iron frame Square pianoforte, but might be traced to the "upright" piano invented by John Isaac Hawkins, an English civil engineer, poet, preacher and phrenologist, who while living at Philadelphia, in America took out an English patent in 1800. Hawkins employed an iron frame and tension rods in the construction of his pianos. The drawback, however, to an unbroken casting is the vibratory ring inseparable from it. The action of the French small uprights of Pleyel, and Bord of the present day is an improvement in various forms of the crank action; the principle of which was the invention of Wornum, who in 1813 produced in London a vertical Cottage piano, and in 1826 patented the crank-action. "Within the last few years," said Mr. Hipkins, "we have seen the general introduction of Bord's little pianino, called in England, ungrammatically enough, a pianette, in the action of which that maker cleverly introduced the spiral spring, and also of those large German over-strung, and double over-strung, upright pianos, which, originally derived from America, have so far met with favour and sale in this country as to induce some English makers, at least in the principle, to copy them."

Mr. Hipkins concluded his historical sketch by remarking that the English firms to whom we are indebted for the introduction of the pianoforte in the last century are, with one exception, Stodart, still in existence. He named Broadwood, Collard, Erard, Kirkman, and, as he believed, Wornum. In Vienna, the firm of Streicher descends directly from Stein of Augsburg. As well-known makers at the present day, he also mentioned Hopkinson and Brinsmead in England, and Bechstein and Blüthner in Germany.

It was a happy thought of MM. Gounod, Ambroise Thomas, Délibes and the other well-known French musicians now associated for the purpose of raising a Berlioz memorial to invite English co-operation. We do not say English help, because France is rich enough and willing enough to provide monumental brass for all her distinguished sons. What the Paris Committee desire is a kind of international recognition of a man whose fame has long been European, and especially recognition by England, the country which received Berlioz so well in his lifetime, and even, as he himself testifies, created within him the hope of settling down amongst her adopted sons. England has not refused to answer the appeal, addressed in the first instance to Mr. Thomas Chappell, and, through him, to representative composers, artists, critics and publishers. The London Committee is now actively at work raising subscriptions, which have already reached a fair amount. It is not desired, we believe, to press for large contributions, but rather for a little help from as many persons as possible, in order to make England's contribution impressive as a general tribute of respect. Our readers will, we hope, take note of this fact, and quickly forward their "mites" to the honorary secretary, or any member of the Committee, so that the act of recognition and the response to Paris may have all the gracefulness that promptitude can impart. We need not plead for Berlioz here. His unhappy life, through failure of contemporary justice, and his remarkable deeds, speak more powerfully than any words. They ask an act of reparation and acknowledgment in terms that cannot be resisted.

The first performance in London, with full orchestral accompaniments, of Mr. A. R. Gaul's Sacred Cantata "The Holy City," written for the last Birmingham Festival, was given in the Selhurst Congregational Church, South Norwood, on Thursday, the 9th ult., when a very favourable impression of the merits and originality of the work was produced. The performance was under the direction of Mr. John Hatchwell, who had collected together a good chorus and an efficient band, both being apparently well under his control. The soloists engaged were Miss Evelyn Bawtree, a soprano of considerable local celebrity; Miss Alice Bocquet, R.A.M.; Mr. Alfred Kenningham, of St. Paul's Cathedral; and Mr. E. Pierpoint—minor parts being assigned to Miss Franklin, Mrs. Yates, Miss Chasteney and Miss M. Winzar. The whole of the solo music was given with much effect; and Mr. Gaul's excellent orchestration received full justice from the band, the wood wind of which was remarkably good. The choral portions were sung with much vigour and precision, "Thine is the kingdom," "Great and marvellous are Thy works," and the chorus for a double choir, "Let the heavens rejoice," being especially worthy of commendation. The Cantata was preceded by Weber's Mass, No. 1 in G, which received a careful rendering. The principal vocalists were the same as in the Cantata, with the exception of Mr. H. C. Thomas, to whom was allotted the bass music; the applause throughout the work, for soloists, band and chorus, amply testifying that the efforts of all concerned in the performance were fully appreciated. Altogether this Concert may be said to have been one of the most interesting given in the neighbourhood for some time, and great credit is due to the church for its enterprise in introducing Mr. Gaul's Cantata for the first time in its entirety to a London audience. Mr. Minns, F.C.O., the Organist of the church, presided efficiently at the organ, and the harp parts were well played by Madame Dryden.

Under the able direction of Mr. Arthur Chappell, whose efforts in the cause of classical music are so well known, a sixth series of the Denmark Hill Concerts was successfully inaugurated at the South London Institute of Music, Camberwell, on Thursday evening, February 22. The programme opened with Mozart's String Quartet in B flat, No. 3, the executants being Madame Norman-Néruda, MM. Ries, Zerbini, and Piatti. The association of the names of these capable artists, familiar to every amateur, is sufficient indication of the high excellence of the performance. Chopin's Ballade in A flat was chosen by Mdlle. Marie Krebs as the subject of her pianoforte solo, and resulted in a heartily manifested appeal for an encore, to which the talented pianist responded by playing a Gavotte, dedicated to herself, by Carl Reinecke. Corelli's Sonata in D major was very finely played by Madame Norman-Néruda, and the Concert was brought to a close with Schubert's Trio in B flat, Op. 99, admirably performed by Mdlle. Marie Krebs, Madame Norman-Néruda and Signor Piatti. Miss Beare sang with success songs by Mozart and Sullivan. The second Concert, given on the 2nd ult., was rendered especially attractive by the *rentrée* of Herr Joachim, whose reception was enthusiastic. The famous violinist's selections, which were perfectly executed, were four of Brahms's well-known Hungarian Dances. Herr Hausmann gained a double recall by his refined interpretation of Boccherini's Adagio and Allegro for violoncello, with pianoforte accompaniment. The remainder of the programme consisted of an excellent performance of Chopin's Pianoforte Sonata in B minor, Op. 35, by Herr Barth, Beethoven's String Quartet, in A, Op. 18, No. 5 (MM. Joachim, Ries, Zerbini and Hausmann), and Brahms's Trio in C major, Op. 87 (MM. Barth, Joachim, and Hausmann). Mdlle. Nordmann was the vocalist. At the following Concert, which took place on the 13th ult., the post of principal violinist was again occupied by the great Hungarian artist, who led with his accustomed skill Schubert's String Quartet in D minor, Op. 161, in which he was associated with MM. Ries, Zerbini, and Pezze. Herr Joachim's solo, which it need scarcely be said was magnificently rendered, consisted of Schumann's Abendlied and a Romance by Beethoven. Mdlle. Marie Wurm was the pianist, and gained warm manifestations of approbation by an artistic performance of Schumann's Fantasiestücke, Nos. 1, 2, 3, 4. Rheinberger's Quartet in E flat (Mdlle. Marie Wurm, MM. Joachim, Zerbini and Pezze) concluded the performance. Gluck's "Che faró" and Gounod's "Quando a te lieta" were commendably sung by Miss Mary M'Clean. In the unavoidable absence of Herr Joachim, who had been announced for the Concert of the 20th, the last of the season, the first violin was in the hands of Madame Norman-Néruda, with what success it is unnecessary to add. A perfect storm of applause was evoked and an inevitable encore gained by Signor Piatti's splendid interpretation of a Largo by Boccherini, and the executant's own Bergamasca. The remaining items were Schumann's Fantasiestück, from Op. 126, Mendelssohn's "Lied ohne Worte," book 7, No. 1, and Brahms's Rhapsodie in G minor (Miss Agnes Zimmermann), Schumann's String Quartet in A minor (Madame Norman-Néruda, MM. Ries, Zerbini, and Piatti), and Beethoven's Kreutzer Sonata in A, Op. 47. Miss Carlotta Elliot rendered with marked acceptance songs by Mendelssohn, Taubert, and Arne. M. Zerbini accompanied with his usual efficiency upon each occasion.

Professor Macfarren, on Friday, the 16th ult., gave the last of his annual course of four weekly lectures to the University of Cambridge, which he had on the preceding Tuesdays anticipated in the Holborn Town Hall, before the College of Organists. The subject was Bach's sequel to the "Wohltemperirte Clavier, or 24 Preludes and Fugues," and the illustrations were played on the pianoforte on each occasion by Mr. Windeyer Clark. Four lectures on the same subject were also delivered by the Professor to the students of the Royal Academy of Music, which were concluded on the 14th ult., and were respectively illustrated on the pianoforte by the following students of the Institution: Mr. T. B. Knott, Miss Beatrice Davenport, Mr. Charles S. Macpherson (Balfe Scholar) and Miss Margaret Gyde (Thalberg Scholar).

The performance of "The Redemption" at the Free Trade Hall, Manchester, under the direction of Mr. Charles Hallé, on the 15th ult., resulted in a complete success. The principal vocalists were Mrs. Hutchinson, Madame Patey, Mrs. Warren, Mr. E. Lloyd, Mr. Santley and Mr. Barrow. The band was led by Madame Norman-Néruda, in the absence of Herr Straus; and Mr. Bradley presided at the organ. In a long notice upon the Oratorio, the *Manchester Examiner and Times* says: "'The Redemption' is not a work to be understood on a first or second hearing; there are portions of it which at once impress by their majesty and sublimity, others which are no less admirable as examples of dignified simplicity; and throughout we are never allowed to forget the hand of a great original composer, and a transcendent master withal of orchestral resources." Respecting the reception of the work, which was finely performed throughout, we are told: "The Oratorio was followed with great interest; to much of it, indeed, the same sort of reverent attention was given as is observed in a place of worship, and attempts to applaud were more than once hushed. But at the end of the parts there was enthusiastic cheering, and there was an evident desire for a second hearing of the great Ascension Chorus." The attendance was very large, and the Manchester Infirmary, for the benefit of which the performance was given, will doubtless receive a substantial sum. At Liverpool the Oratorio seems to have produced equal effect on its production by the Philharmonic Society on the 20th ult. Here the solo vocalists were Miss Anna Williams, Madame Billinie Porter, Madame Isabel Fassett, Mr. E. Lloyd, Mr. Robert Hilton and Mr. John Bridson—Mr. W. T. Best presiding at the organ. In describing the work, the *Liverpool Mercury* says: "Listening to the gradual development of the story of the Passion, Death, Resurrection, and Ascension of the Saviour, as placed before us in 'The Redemption,' one feels the full significance of the simple words which Gounod has chosen to describe his Oratorio, 'Opus vitæ meæ.' . . . Its intense individuality separates it from all other works designed to illustrate subjects drawn from that inexhaustible source, the Scriptures, and in its very simplicity lies the force with which it narrates, with true dramatic sequence, the momentous events of Gethsemane and Calvary." The work was most ably rendered, especially in the elaborate orchestral details, and Herr Max Bruch proved himself an excellent Conductor. At Swansea, where the Oratorio was given on the 12th ult. by the Choral Society at the Albert Hall, a great effect seems to have been produced on the audience. The *Cambrian* says: "They came to hear and criticise; they remained to wonder and applaud; and went away to admire." The execution of the work is spoken of in the highest terms, and the principal vocalists—Miss Mary Davies, Madame Isabel Fassett, Mr. Harper Kearton and Mr. Frederic King—were much appreciated. The choral and orchestral effects appear to have created a profound impression.

The death of the pianist, Léopold de Meyer, at Dresden, on the 6th ult. will be heard of with sincere regret by many who knew him as one of the most brilliant executants of the absolute "*virtuoso*" school, and, apart from that, a genial companion, full of wit, humour, and acute observation. De Meyer, in certain respects, was at the head of the so-styled "*virtuosi*," and in happy moments could caricature their respective individualities with surprising adroitness, accompanied by such thorough *bonhommie* as to disarm the most jealous of the illustrious fellowship. Those who have heard him take off Liszt especially, for example, whether as pianist or composer, will not easily forget evenings so agreeably spent. De Meyer first came to London in 1844, and achieved singular success in his peculiar line of "virtuosity," affecting and aspiring to nothing else, but never failing to win ardent champions of his almost unsurpassed ability in the school to which he avowedly belonged. He subsequently went to the United States, where, in New York, he was unanimously applauded—so much so as to induce him to visit other American cities. De Meyer's habitual residence was in Vienna; but he has on several occasions revisited London, where he was always heartily welcomed, both for his professional talent and his attractive social qualities.—*Graphic.*

Professor Julius Stern, who died recently at Berlin, will chiefly be remembered by the famous Gesang-verein, which he founded nearly forty years ago, and which bears his name. It occupied, in the musical life of Berlin, a position analogous to that held by the late Sacred Harmonic Society in London, with the difference, however, that its programmes were not limited to sacred music, and, indeed, comprised most of the important works of classic and of modern art. For Stern always kept pace with the progress of music, and it was this circumstance which gave vitality to the Society conducted by him to the last. The first Concert of that Society has almost historic significance, for it was there that Mendelssohn's "Elijah" was, in October, 1847, introduced to the Berlin public. The Oratorios of Handel, the Masses of Bach and Beethoven also, were heard at Stern's Concerts in model performances. In addition to his choir, Stern conducted one of the best Conservatoires of Berlin, founded in 1850, in conjunction with Kullak and Marx, who, however, soon seceded from the original institution. The concerts of the Berlin Sinfonie-Kapelle were also for several years under the leadership of Stern, who was one of the most prominent figures of the German metropolis. Stern was born at Breslau in 1820, and studied music at Berlin under Mawiser, Ganz and St. Lubin. In early life he resided for some years in Paris, where he conducted a male chorus, mostly made up of Alsatians, and, among other German works, introduced Mendelssohn's "Antigone" music to the French public. In 1846 he returned to Germany, and settled at Berlin, never to leave it again for any length of time.—*Times*.

We quote the following letter from the *Academy* of the 24th ult: "Ealing, March 17, 1883.—The founder of modern music was born at Halle, in the duchy of Magdeburg, on February 24, 1684. On the hundredth anniversary of his birth a commemoration was celebrated in Westminster Abbey, the place of his burial, when a company of 525 vocal and instrumental performers was collected, by whom some of his choicest works were given to large and distinguished audiences. The gross receipts were £12,736; and, after the expenses were paid, the balance was divided between the Society for the Relief of Decayed Musicians and the Westminster Hospital. As the second century will expire next year, it seems appropriate that the general interest felt in music nowadays should find expression in a similar Festival. Every lover of true music must share the admiration felt for Handel by Haydn and other subsequent masters, especially by Beethoven, who used these enthusiastic words:—

Handel is the unequalled master of all masters. Go! turn to him, and learn, with such scanty means as he possessed, how to produce his great effects.

The resources of modern art could present the works of Handel on a worthy scale; and the money realised would form an enduring monument of the benevolence of a composer who, during his lifetime, contributed, by the performance of one oratorio, more than ten thousand pounds to a single charity.—H. G. Keene." This suggestion only requires to be made known to arouse the enthusiasm of all music lovers in this, Handel's adopted country.

The members of the Belle Sauvage Glee Union gave their usual monthly Smoking Concert at Anderton's Hotel, Fleet Street, on Wednesday, the 7th ult., Mr. J. Hamer occupying the chair. The part-songs were "Summer Eve," "Foresters, sound," "The Happiest Land," "When evening's twilight," "What ho!" "At Andernach," "The Young Musicians," and "The Skipper's Song" (by the musical director, Mr. C. H. Hewitt). All were fairly rendered, the last-mentioned being encored. The soloists were Mr. R. Flegg, Mr. Wheatley, Mr. S. W. Beckley, Mr. W. Cate, Mr. G. W. Turner, and Mr. W. Syckelmoore. Mr. G. F. Bruce accompanied throughout, and contributed two pianoforte solos with his accustomed success.

On Wednesday evening, the 7th ult., a "Service of Praise" was held at the Presbyterian Church, Colebrooke Row, Islington. The programme included organ solos, hymns, and Mendelssohn's 42nd Psalm, "As the hart pants," the solos in which were excellently sung by Miss Emily Paget, R.A.M. Mr. Fountain Meen presided at the organ.

The applications from candidates for the fifty scholarships to be first awarded in the Royal College of Music, have now all been received. They number 1,581, from 160 places. Of these 1,581, seventy-eight are from Scotland, forty-seven from Wales, forty from Ireland. The preliminary examinations were fixed to take place at the various centres, beginning at 9.30 a.m. on the 28th ult., before the examiners, and at the localities chosen by the various corporations, vestries, and local boards. At a few places the number of candidates is so great that the examinations will have to be prolonged for several days. The candidates will in all cases be taken in the order in which their applications were received at the office as shown by the number of the candidate's instructions and the list supplied. The names of the candidates passed by the preliminary examiners will be forwarded to the College, and the final competition will take place there before the professors, beginning on the 16th inst.

The St. George's Glee Union gave a very successful Concert at the Pimlico Rooms on the 2nd ult. The programme included selections from "The Last Judgment" (Spohr), "Hear my prayer" (Mendelssohn), "In that day" (Sir George Elvey), "God, Thou art great" (Spohr), &c. The solos were efficiently sung by Madame Marian Stringer, Miss Clara Myers, Mr. H. Parkin and Mr. Thurley Beale. Miss Myers also contributed "He was despised" (Handel), and "O rest in the Lord" (Mendelssohn); Mr. Thurley Beale, "Nazareth" (Gounod) and "Why do the nations" (Handel); and Mr. H. Parkin "In native worth" (Haydn). The choruses, under the direction of Mr. Joseph Monday, were well rendered. The accompaniments were played by Miss E. Mahon, at the pianoforte, and Mr. F. R. Kinkee at the harmonium.

The choir of the Chapel of the Lock Hospital, under the direction of Mr. Walter Wesché, gave a very successful Concert at the schools in connection with the Church on the 15th ult., when Leslie's Anthem "Have mercy, O Lord" was well rendered. The efforts of Mrs. Atherton Furlong, Miss E. Sprague, Mr. Eugene Maas, Mr. Atherton Furlong and Mr. Sidney Sprague (vocalists), Miss Nora Peache (violin), Mr. Richards (organ), Mr. Russell Lochner and Mr. Wesché (pianoforte) were also much appreciated. The last-named gentleman played Weber's Concertstück (the accompaniments on the second piano and the organ), and being recalled twice, gave a Nocturne of his own composition. The room was well filled.

The performance of Gounod's "Redemption" at the Bow and Bromley Institute, on the 6th ult., was in every respect a marked success. All the tickets had been disposed of long before the evening of the concert; and the earnest attention of the audience throughout the Oratorio proved that the appreciation of high-class music at the East-end of London may now be confidently relied upon. The principal vocalists—Miss Anna Williams, Mrs. Bradshawe McKay, Mr. William Shakespeare and Mr. Arthur Oswald—were thoroughly efficient, and the choruses were most effectively rendered by the Bow and Bromley Institute Choir of 130 voices. The work was ably conducted by Mr. W. G. McNaught, A.R.A.M.

The second Concert of the Cecilian Musical Society for the present season was given at the New Town Hall, Hackney, on Thursday, the 1st ult. The programme included A. C. Mackenzie's Cantata "The Bride." The work was much appreciated, the duet for soprano and tenor, "Why droops thy head, my sweetest"? well rendered by Miss Nellie Oxenham and Mr. J. Macdonnell, being encored. The remainder of the programme consisted of a miscellaneous selection, the vocalists including Miss Marion Jones, Miss Kate Howard, Mr. G. J. Tattersall, Mr. C. E. Fearn, and Mr. C. Jones. Miss Glynn gave a fine rendering of Mozart's Fantasia in D minor. Signor Baráthy conducted.

The Kyrle Choir, under the direction of Mr. Malcolm Lawson, sang Mozart's Requiem Mass, and Beethoven's "Engedi" in St. James's Church, Ratcliff, on Wednesday, the 7th ult. The soloists were Miss Alice Trevenna, Miss Clara Myers, Mr. A. Montagu Shepherd, and Mr. Albert Orme. Mr. E. H. Turpin presided at the organ.

The twentieth of the series of Boston Symphony Concerts, given on February 17, was *in memoriam* of Richard Wagner, and, with one exception, the programme was devoted to the works of the deceased composer. An audience of over 3,000 assembled, and the hall was decorated with Wagner's portrait framed in laurel and crape. Herr Georg Henschel conducted. We subjoin the programme: Prelude ("Tristan"); Lohengrin's Legend and Farewell; Siegfried Idyll; *Elisabeth's* Greeting to the Hall of Song ("Tannhäuser"); Introduction, and *Pogner's* Address ("The Mastersingers of Nuremberg"); Prelude ("Parsifal"); Scena and Aria ("Oberon"), Weber; Death March ("Götterdämmerung").

A second performance of Mendelssohn's 13th Psalm, "Lord, how long wilt Thou forget me?" was given as part of the evening service at St. John's Church, Waterloo Road, on Thursday, the 8th ult., under the direction of Mr. H. J. B. Dart, Organist of the church, Mr. A. A. Yeatman presiding at the organ. The solo was exceedingly well sung by a chorister from the Temple Church choir, the choruses being sustained by the members of the St. John's choir, slightly augmented for the occasion. Organ Recitals have also been given at the church during the past month—namely, on the 6th ult. by Mr. W. G. Wood, Organist of Christ Church, Woburn Square; and on the 15th ult. by Mr. H. J. B. Dart.

The success of "The Redemption" in America has been decisive. In New York it has been performed three times, on December 6, 15 and 16; in Brooklyn twice, March 2 and 3; in Philadelphia twice, January 26 and March 14, and in Boston once, on January 29. At the latter place it was announced to be repeated on Good Friday, and again at a Festival in May. Performances are arranged to be given in Baltimore and Pittsburg in April, and in the latter part of this month Mr. Theodore Thomas starts on a concert tour through the west, extending as far as San Francisco, during which the work will be given at various places *en route*.

Mr. Frederick Stevenson gave a performance of Gade's "Psyche," at the Rink Hall, Blackheath, on the 2nd ult. The part of *Psyche* was taken by Miss Ambler, and that of *Eros* by Mr. Wm. Webster, jun. There was an admirable orchestra, led by Mr. Carl Jung. The choruses were exceedingly well sung. The programme also included Schubert's Overture to "Rosamunde," Professor Macfarren's part-song "The Three Fishers" (encored), and Mr. Stevenson's new song "Many years ago," sung by Miss Ambler, and enthusiastically redemanded. Mr. Stevenson conducted. Hofmann's "Melusina" and Smart's "Bride of Dunkerron" are announced for May.

The Choir of the Kyrle Society gave, under the conductorship of Mr. Malcolm Lawson, a performance (in a rather curtailed form) of Handel's "Messiah," at St. John's Church, Waterloo Road, on Wednesday evening, the 21st ult. The soprano and contralto solos were sung by Miss Edith Phillips and Miss Clara Myers respectively, and the tenor and bass by Messrs. J. F. Probert and Albert Orme. The chorus numbered over fifty mixed voices, and was, together with the soloists, grouped around the organ in the western gallery of the church. Mr. E. H. Turpin presided most efficiently at the organ.

The Service Book of the London Gregorian Choral Association, compiled for the Society's Annual Festival which is to be held at St. Paul's Cathedral, on May 10 next, has already been made public, and bears evidence of the same careful preparation which has characterised its predecessors; although the omission of the recessional, or more properly retrocessional, hymns seems already to have sorely exercised the minds of several members of the Association; the omission is, however, defensible on the grounds both of ritual correctness, ancient usage, and, we may perhaps add, common sense.

An interesting and instructive Lecture, forming part of the educational course of the Surrey County School of Music, was given at Gresham Hall, Brixton, on Wednesday evening, the 14th ult., by Herr Emil Behnke, upon "The Human Voice as a Musical Instrument."

The North-East London Choral Society gave the second Concert of the season, at Morley Hall, Hackney, on Tuesday evening, the 13th ult. Mendelssohn's Organ Sonata No. 1 was played by Mr. John E. West, A.C.O., after which Gade's Cantata "The Erl-king's Daughter" was performed, the solo parts being sustained by Madame Clara West, Miss Coyte Turner, and Mr. C. Prickett. The second part of the programme was miscellaneous, the above-named artists being assisted by Miss C. Wollaston, Miss Lottie West, and Mr. Sinclair Dunn. Mr. L. B. Prout and Mr. W. West were the accompanists, and Mr. West conducted.

A special Lenten Service was given in the Church of All Saints, Clapton, on the 6th ult., when the sacred Cantata "Christ and His Soldiers" was performed, under the direction of Mr. John Farmer, the composer, who conducted on the occasion. The choir of All Saints' was augmented by contingents from those of St. John's, Hackney, and St. Edmund, King and Martyr, Lombard Street. The solos were sung by Master Dott, Mr. J. R. Hodgson, and Mr. Alex. H. S. Burnett. The work was ably rendered, and proved in every way a success. Mr. W. M. Wait, Organist and Choirmaster of All Saints', presided at the organ.

The Academical Board of Trinity College, London, offer the following prizes for 1883: For a Chamber Music Composition (adjudicator, Sir Michael Costa), ten guineas and a gold medal; for an essay on "The Use of the Orchestra in the Services of the Church" (adjudicator, Mr. E. H. Turpin), a gold medal; for a Choral (adjudicator, Dr. W. H. Longhurst), three guineas; Musical History Essays (adjudicator, Mr. W. H. Cummings), three guineas and two guineas. The regulations respecting these competitions are now ready, and may be had on application to the Secretary of the College.

The Upton Choral Society gave its opening Concert on Monday evening, February 26, at the Stratford Town Hall, under the direction of Mr. J. Proudman. The first piece was Mendelssohn's 42nd Psalm, in which the solos and recitatives were finely rendered by Miss F. A. Jones, the choruses being well sustained by the members of the choir. The programme included a selection of songs and part-songs, all of which were excellently given. The other solo vocalists were Miss Brough and Mr. Atherton Latta, who were well received. Mr. F. C. Kitson presided at the pianoforte.

On Monday, February 26, Dr. Bridge's Cantata "Boadicea" was performed at the Highbury Athenæum by the Highbury Philharmonic Society, under the direction of the composer. The part of *Boadicea* was sung by Miss Lucy Carreras, that of the *Centurion* by Mr. Vernon Rigby, and that of the *Druid* by Mr. Bridson. The second part of the Concert comprised Mendelssohn's Pianoforte Concerto in G minor, and Van Bree's "Ode to St. Cecilia." The choruses were effectively rendered, and the orchestral accompaniments efficiently played throughout.

A decided change for the better has been made this year at Westminster Abbey in the services in Holy Week by the admission of music, hitherto banished throughout the six days, to its usual and proper position at each service. Anthems appropriate to the season have been sung at the morning services, and each afternoon a movement from Haydn's "Passion" has been given, the whole Oratorio having in this way been performed. Another year it will, we hope, be found possible to dispense with the organ, at least on Good Friday.

The series of "Smoking Concerts" given by the "Ebury Glee Union," at the Restaurant, Westminster Chambers, was brought to a close on Saturday, the 10th ult., when a well-arranged programme was creditably performed before a numerous and appreciative audience. Mr. G. Winny accompanied and also contributed a pianoforte solo.

Mr. J. F. Boardman, the Organist of St. Saviour's, Herne Hill, has recently been presented by the junior members of his choir with a compact edition of the works of Shakespeare and the standard poets, as a token of appreciation and esteem.

At the recent competition for the "Llewellyn Thomas" gold medal, for declamatory singing, at the Royal Academy of Music, there were eighteen candidates, and the medal was awarded to Alexandra Ehrenberg. The examiners were Messrs. Maybrick, J. G. Patey, and Wilbye Cooper (Chairman). The "Santley" prize, a purse of ten guineas, for accompaniment on the pianoforte, was gained by Alfred Izard, the examiners at the competition being Messrs. J. Li Calsi, J. B. Zerbini, and W. Ganz (Chairman). There were seven candidates.

On Good Friday evening "The Messiah" was performed in the Victoria Park Congregational Church by the North-East London Choral Society and friends, assisted by an efficient band. The principal vocalists were Madame Clara West, Miss C. Wollaston, Miss Lottie West, Mr. C. J. Murton, and Mr. C. Prickett; Conductor, Mr. John E. West, R.A.M., A.C.O.; leader of band, Mr. Lewis; trumpet obbligato, Mr. Davin; organist, Mr. W. West. The audience numbered about 1,500.

Miss Agnes Zimmermann announces three Chamber Concerts, to take place at the Royal Academy of Music on the 19th inst., May 8, and 24. The programme will include Brahms's New Trio for Pianoforte, Violin, and Violoncello; Rubinstein's Quintet (Op. 99); C. Villiers Stanford's Sonata for Pianoforte and Violin; Agnes Zimmermann's Third Sonata for Pianoforte and Violin; Schumann's Fantasie (Op. 17); Bach's Fantasie and Fugue in G minor, &c., &c.

During the last month Herr Pauer has delivered two Lectures at the London Institution on Beethoven's Sonatas. The second Lecture, on the 24th ult., was devoted to the later Sonatas, illustrated by the performance of the "Characteristic Sonata," No. 26, Op. 81; the Sonata in E major, No. 30, Op. 109; and No. 32, Op. 111. The theatre of the Institution was densely crowded, and the audience remained to the end absorbed in attention to the music and the Lecture.

On the 4th ult., after the evening service, Spohr's "Last Judgment" was performed at the Church of St. Clement, Eastcheap, by the members of the choir. The soloists were Masters Pinks, Harris and Taylor, Messrs. Hagon, Probert and Penson. Mr. F. Knight, Choirmaster, conducted. The Oratorio was most efficiently rendered. Mr. J. A. Jopp presided at the organ. The offertory was in aid of the choir fund.

On Wednesday evening, the 14th ult., a Concert was given at the Holborn Town Hall, the proceeds being devoted to the organ repair fund of St. James's Church, Clerkenwell, Mr. J. Robinson, the Organist, presiding at the pianoforte. The artists were Madame Ernst, Miss Emily Paget, R.A.M., Miss Lavinia Walker, Miss Josephine Cravino, Mr. Henry Guy, Mr. G. A. Potter, and Mr. Paget, vocalists; solo violin, Mr. Frank Arnold, R.A.M.

On Monday, the 19th ult., the Oberon Quartet gave a very successful entertainment in the Lecture Hall of Westminster Chapel, Buckingham Gate. The programme consisted of songs, part-songs, and recitations by Messrs. Nicholls, Parker, and Tritton. The soloists were Mrs. Wilson, Messrs. Kingston, T. M. Frost, T. Richarde and W. P. Richards. Mr. David Woodhouse and Mr. G. Herbert Ely presided at the pianoforte.

A performance of "The Messiah" took place before a crowded audience at Stamford Hill Congregational Church on Wednesday evening, the 21st ult. The solos were taken by Miss Mary Beare, Miss Eliza Thomas, Mr. Alfred Kenningham, and Mr. Thomas Kempton. Mr. Fountain Meen accompanied throughout on the organ, and Mr. O. Notcutt, Organist to the Church, conducted.

A Concert by the Orchestral Class at Trinity College, London, conducted by Mr. George Mount, was given on the 19th ult., when Kalliwoda's Symphony in F minor, Mendelssohn's "Son and Stranger" Overture, and Beethoven's "Prometheus" Overture were performed. Pianoforte Concertos were played by Miss Alice Snudden and Miss Mary A. E. Pettifer, and songs contributed by Miss Jeanie Rosse and Mr. Edward Levetus.

The Cantata written by Mr. J. H. Gower, for his Doctor's degree, and performed in the Sheldonian Theatre, Oxford, on February 28, is highly spoken of by the local press, the *Oxford Review and Undergraduate's Journal* describing it as containing "continuous evidence of musical talent of a high order." On the occasion of the performance the solos were rendered by Miss Kathleen Grant, Miss Dones and Mr. F. Lewes Gower.

The portraits of Handel by Denner, of Dr. Arne by J. Zoffany, R.A., and of Joah Bates and Miss Harrop by F. Cotes, R.A., which recently belonged to the Sacred Harmonic Society, were purchased at Christie's, on the 3rd ult., by Mr. Henry Littleton, of Westwood House, Sydenham, who is already the possessor of the Roubillac statue of Handel.

A Dramatic Recital, interspersed with music, was given by Mr. J. K. Boddy, at Gresham Hall, Brixton, on Wednesday evening, the 7th ult. The musical contributors were Mdlle. Marie Vagnolini, Miss Edith Daniel, Mr. Branscombe, Signor Frassini, Mr. J. L. Kitcat (violin), Miss Ellen Bliss and Mr. James Broadbent (pianoforte).

The University of Cambridge has conferred the honorary degree of Doctor in Music on Mr. C. Hubert H. Parry. Mr. Parry is, we believe, engaged upon a second Symphony, which he is writing for the Cambridge University Musical Society, and which is to be produced at their Concert on June 12.

We understand that a Committee has been formed by the friends and well-wishers of Sir George Elvey, Mus. Doc., for the purpose of presenting him with his portrait upon his retirement from the profession, after nearly half a century of valuable service. The co-operation of all who are interested in this movement is earnestly invited.

A selection of Sacred Music was given in the West Kensington Park Wesleyan Chapel on the evening of Good Friday. The choir rendered the choruses with precision and feeling, and the soloists acquitted themselves much to the satisfaction of the audience.

We regret to record the decease of Mr. Adolph Gollmick, composer of pianoforte pieces, well known in this country, Germany and Australia. His death occurred on Wednesday, the 7th ult., and his funeral took place in Kensal Green Cemetery on the following Saturday.

The Cologne Singing Society of male singers have accepted an engagement to come to London in June next. They intend to be represented by 100 of their best men, and will give ten Concerts.

At the Guildhall School of Music Corporation Exhibitions have been awarded to Miss Clara Dowle and Miss Adela Duckham, the latter being only eight years of age.

Mr. John Hele, Mus. Bac., has been appointed by the Town Council, Borough Organist of Plymouth.

REVIEWS.

Welt-Ende. Gericht. Neue Welt. Oratorium nach Worten der heiligen Schrift Zumal der Offenbarung Johannis, von Joachim Raff (Op. 212).

[Leipzig: Breitkopf und Härtel.]

If this be Raff's "Swan's Song," as there is reason to believe, then nothing in his artistic career became him like his final effort. The Oratorio is an earnest and, in many respects, a noble work, worthy of the great Yorkshire (Leeds) Festival at which it will be produced. We hope to show this in the course of a review that must necessarily be lengthy. If it prove tedious also, let the fault lie at our door.

The book of the Oratorio deals with its tremendous subject in simple yet effective fashion. It brings the seer of Patmos before us and makes him tell again the story of his visions. There is no other personage. *St. John* speaks, and the art of the composer strives to illustrate or depict the scenes, as they follow each other in magnificent procession. The book is divided into three parts, entitled as above; the first, "Welt Ende," being sub-divided into four sections—viz.: the "Vision of John," the "Apocalyptic

How sweet the moonlight sleeps

A FOUR-PART SONG.

Words by SHAKESPEARE. Composed by HENRY LESLIE.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

Andante sostenuto.

SOPRANO. How sweet the moonlight sleeps up - on this bank, . . how sweet, how

ALTO. How sweet the moonlight sleeps up - on this bank, how sweet, how

TENOR. How sweet the moonlight sleeps up - on this bank, . . how sweet, how

BASS. How sweet the moonlight sleeps up - on this bank, . . how sweet, how

Andante sostenuto. ♩ = 60.

sweet, how sweet the moon - - light sleeps up - on this bank. Here will we

sweet, how sweet the moon - - light sleeps up - on this bank. Here will we

sweet, how sweet the moonlight sleeps up - on this bank. Here, here will we

sweet, how sweet the moon- light sleeps up - on this bank, Here will we

dim.

sit, here will we sit, and let the sounds . . of mu - sic, and

dim.

sit, here, here will we sit, and let the sounds of mu-sic, and

dim.

sit, here will we sit, and let the sounds of mu - sic, and

dim.

sit, here will we sit, and let the sounds . . of mu-sic, and

dim.

let the sounds of mu - sic creep in our ears. Soft . .

let the sounds of mu - sic creep in our ears. Soft still - - ness and the

let the sounds of mu - sic creep in our ears. Soft still - ness and the

let the sounds of mu - sic creep in our ears.

cres. f dim.

. . . . . still-ness and the night be - come . . the touch - - es of sweet

cres. f dim.

night be - come, . . . be - come . . . the touch-es of sweet

cres. f dim.

night become, be - come . . . . . the touch-es of sweet

cres. f dim.

Soft still - ness and the night become the touch - - es of sweet

cres. f dim.

p dim. pp

har-mo-ny, How sweet, how sweet, how sweet the moonlight flows, How

p dim. pp

har-mo-ny, How sweet, how sweet, how sweet the moonlight flows, How

p dim. pp

har-mo-ny, How sweet . . . . . the moonlight flows, How

p dim. pp

har-mo-ny, How sweet, how sweet, how sweet the moonlight flows, How

p dim. pp

cres - - - cen -

sweet the moon-light sleeps, How sweet the moon-light sleeps up - on this

cres.

sweet the moon-light sleeps, How sweet the moon-light sleeps up - on this

cres.

sweet the moon-light sleeps, How sweet the moon-light sleeps up - on this

cres.

sweet the moon-light sleeps, How sweet the moon-light sleeps up - on this

cres - - - cen -

- - - do. f

bank, up - on this bank, . . . How sweet . . the moon-light sleeps, ...

f

bank, up - on this bank, . . . How sweet, how sweet the

f

bank, up - on this bank, . . . How sweet the moonlight sleeps, how

f

bank, up- on this bank, . . . How sweet, how sweet - - the

- - - do. f

dim. poco e poco. p

. . . how sweet, how sweet the moon - light sleeps upon this bank.

dim. poco e poco. p

moon - light sleeps . . . up - on this bank, Here, here will we

dim. poco e poco. p

sweet, how sweet, the moon - light sleeps upon this bank,

dim. poco e poco. p

moon - light sleeps . . . . . upon this bank, Here

dim. poco e poco. p

f

Here, here will we sit, and let the sound of mu-sic

f

sit, Here, here will we sit, and let the sound of mu-sic

sf f

Here will we sit, . . here will we sit, and let mu-sic

f

here, . . . here, will we sit, . . and let the sound of mu - sic

f

mo - - ren - - do.

creep . . . . . in our ears . . . . How sweet, how sweet.

creep . . . in our ears. How sweet . How sweet, how sweet,

mo - - ren - - do.

creep . . . in our ears. . . . . How sweet, how sweet.

creep in our ears. . . . . How sweet, how sweet.

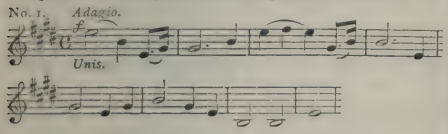
mo - - ren - - do.

Riders," the "Question and Thanks of the Martyrs," the "Last Signs in Nature and Despair of Men." In the first section we have the vision of the book sealed with seven seals, and of the Lamb who alone was worthy to open it. The second section, we need hardly say, deals with the three horsemen, of whom the last was Death. Next comes the vision of the Martyrs, with their cry, "How long, O Lord," and their thanks for gracious consolation; while the fourth section shows the convulsions of nature and the anguish of those who entreat the mountains to fall upon them. In the second part, "Judgment," we see the great angel and hear the trumpets of doom. The quick and dead stand before God, and the lost and saved express their despair and joy. The third part, "Neue Welt," reveals a new heaven and new earth, and sings the praises of their Creator; the whole ending with the Benediction, "The grace of our Lord be with us all, Amen." We may add that the words are taken from the Apocalypse, with here and there a passage from other parts of Holy Writ.

As regards the musical treatment of the subject, some general remarks are called for. In the first place great prominence is given to the orchestra as an independent means of expression. Besides the Introduction (which is brief), there are no fewer than eight movements for instruments alone, some of them extended ones, and all of them meant to serve as musical pictures of definite scenes. Such a lavish employment of the orchestra is new to oratorio, but we need not point out that the idea here expanded is at least as old as Bach and Handel, each of whom introduced a "Pastoral" movement into his greatest sacred work. Next, we find a pronounced and positive use of the *leit-motive*, or representative theme. Raff, however, confines himself to three or four such subjects, and uses them in a fashion so simple and direct that they help to make the music significant rather than confuse it. In the third place, the composer, while working out his instrumental movements with conspicuous freedom, adheres to orthodox form where the voices are concerned. Most of the choruses, indeed, are contrapuntal, in the old-fashioned manner; and the entire work may be regarded as a curious and interesting attempt to combine methods which have come down to us with others developed in our own day. Such, briefly stated, are the more salient features of the Oratorio. Let us now go on to details, premising that the pianoforte score before us contains no guide to the orchestration.

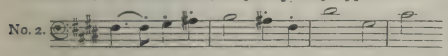
The work opens with an orchestral introduction (*Adagio*), 67 bars long, in the key of E major, common time. It has two themes, both important; the first being a *leit-motive*, the second simply reappearing in the final Benediction chorus. The *leit-motive* is used throughout in connection with the Divine Being, and, that the repetition of sacred names may be here avoided, we will call it the Throne theme. It is announced in octaves at the opening, and compels attention by its solemn, dignified character:—

No. 1. *Adagio.*



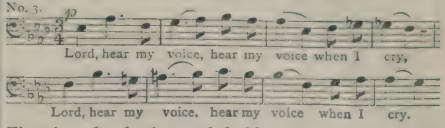
The second, or Benediction, subject quickly appears—

No. 2.



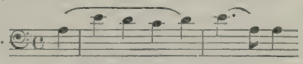
but this is treated fugally. Then we have the Throne motive a second time, harmonised in C sharp minor, followed by a brief *stretto* of the second subject, and an equally short coda. Passing on without break, the Throne theme reappears in its original key, attended by sustained chords from the acuter instruments. This introduces *St. John* (bass), who takes up his parable with the words: "And I saw in the right hand of Him who sat on the Throne a book sealed with seven seals," the narrative continuing as far as "And I wept much because no man was found worthy," &c. The passage is set in—if the term may pass—semi-recitative; that is, the phrases have a recitative form, but are sung in measured time, with orchestral accompaniment, and interludes, occasionally of a descriptive character. An air, "Lord, hear my voice when I cry" (Larghetto, A flat), follows, and, as far as its purely classic form goes, might have been written by Mendelssohn, whose method it suggests in other respects. We subjoin the opening bars of the voice part only, since they suffice to show the character of the air:—

No. 3.



The Apostle, having ended his prayer, resumes the narrative; telling of the Lamb who came and took the book out of the hand of Him that sat upon the throne. Reference to the Lamb is twice interrupted by a short phrase—

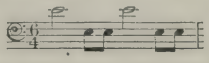
No. 4.



destined soon to reappear, while the mention of the Throne brings in once more its representative theme. *St. John* proceeds to speak of the angels' song, "Worthy is the Lamb," which directly follows, set in chorus for three sopranos and contralto, and leading off with the phrase just quoted. The theme is introduced fugally, but this contrapuntal form is not long maintained, the brief number continuing and ending with simply harmonised *ensemble* passages of beautiful effect.

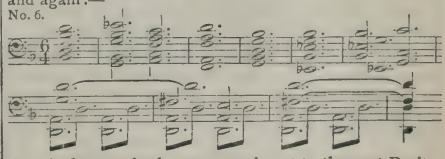
We now pass to the section entitled "The Apocalyptic Riders." The Seer announces his narrative with the issuing forth of the white horse, bearing one armed with a bow. This apparition is attended by an orchestral figure—

No. 5.



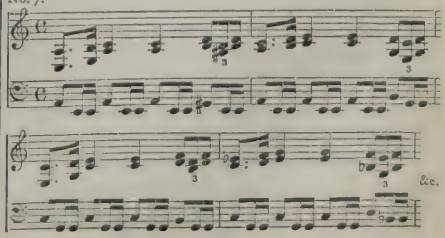
carried on without pause into an Intermezzo entitled "The Pestilence," throughout which it is continuously heard. Raff's authority for connecting "Pestilence" with the horseman who went forth conquering and to conquer is not quite clear, but we need not discuss the point. As for the Intermezzo, an Allegro in D minor, it may be described as a series of wailing chromatic progressions, the extreme parts, as a rule, moving by semi-tones. No quotation need be made, save of the Coda, which is a passage representative of Death. We shall meet with it again and again:—

No. 6.



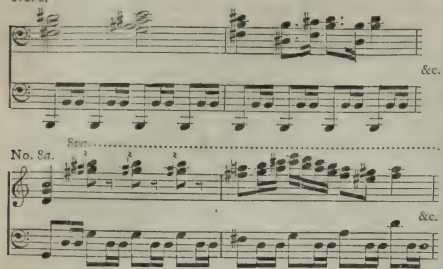
Certain features in the accompaniment to the next Recitative have a character which leads us to expect them again, and they duly appear in a second Intermezzo entitled "War" (*Andante*, A minor). The subjoined extract shows the constant rhythmical figure of this movement, and also the leading theme:—

No. 7.



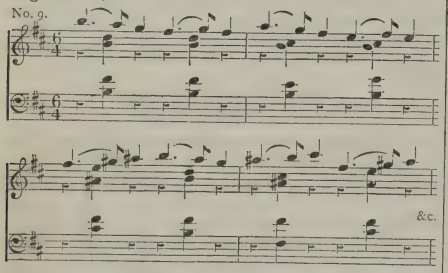
There is a second subject, having the following as its principal melodic forms:—

No. 8.



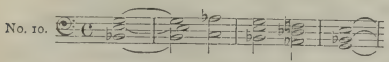
With the materials above indicated and some episodical matter, including conventional trumpet-passages, the composer builds up his descriptive piece, finishing, as in "Pestilence," with the Death motive (Ex. 6). That "War" is appropriately vigorous and stirring cannot be denied. In performance it may reveal other and higher qualities. At the close *St. John* resumes his narrative, and we see the rider of the black horse issue forth, bearing the balances. Then follows a third Intermezzo (*Quasi-Andante piu mosso*, B minor) entitled "Famine." This movement, though marked by varied effect, the product of varied treatment, has really but a single theme, and here it is:—

No. 9.



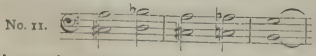
The impression of a subject so wailing in character, and attended, presently, by a crowd of chromatic harmonies, is easy to imagine. As in the two previous cases, the solemn music of the Death theme forms a Coda. Again the Apostle resumes, telling now of the pale horse, ridden by Death and followed by Hell. This is, as it should be, the most impressive of all the recitatives. The motive just referred to is conspicuous in accompaniment, as is another passage preceding the reference to Hell, which it may be taken to represent:—

No. 10.



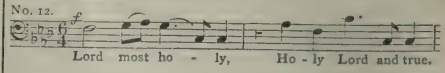
A fourth Intermezzo follows (*Allegro*, E minor) and is called "Death and Hell." It faithfully exemplifies the character of the entire work, as far as the Oratorio is a compound of strict scholasticism and free expression in the most modern manner. First we have the Death theme, treated contrapuntally, with "augmentation" and "diminution" *secundum artem*. The composer, however, soon finds this irksome, and throwing off his self-imposed bonds, indulges in the "wild shriek of liberty" to which he has elsewhere accustomed us. There is yet a method in what he does, for the Hell theme, now made more chromatic—

No. 11.



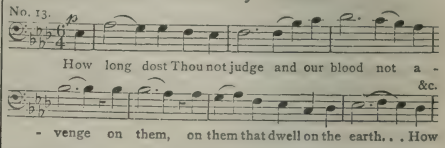
dominates the orchestra, and gives a kind of sinister consistency to its shrieks and groans. From such wild turmoil to the recitative telling of the fifth Seal and the "noble army of martyrs" is a change indeed—no less welcome than pronounced. So far, one brief number excepted, all the music has been for bass voice and orchestra. We hail, therefore, the introduction at this point of a Chorus of Martyrs (*Andante*, F minor) "Lord most holy." Like most of its fellows, it is contrapuntal and opens, fugally, with the subjoined bold theme:—

No. 12.



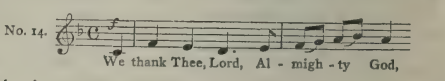
After brief treatment of the foregoing, a longer and more melodious theme is announced by the basses—

No. 13.



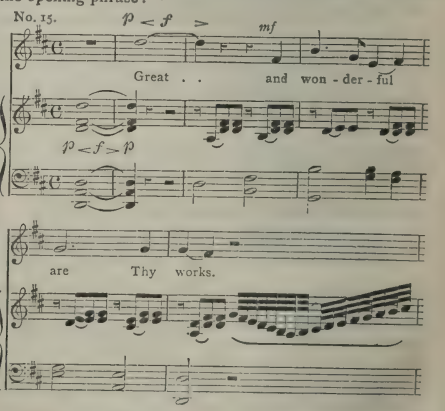
and also developed in fugue form, the original subject presently returning by way of Coda. The recitative then resumes with the text "And white robes were given unto them," after which follows a second Chorus of Martyrs (*Allegro*, F major), "We thank Thee, Lord, Almighty God." The leading motive here begins in vocal unison, after an orchestral introduction—

No. 14.



but is soon treated contrapuntally. It constitutes by no means the most striking part of the Chorus, since there are at least two episodes of remarkable power and impressiveness, to which, if space allowed, we should call particular attention. These passed, the theme above quoted reappears in *stretto*, and a brief though fine Coda ends the section. Coming to the final sub-division of Part I., we experience the relief of hearing a solo voice which is not bass. A contralto declaims the passage "Thrust in thy sickle and reap, for the time is come for thee to reap, and the harvest of the earth is ripe." Moreover, it follows up the recitative with an air (*Adagio*, D major), "Great and wonderful are Thy works," that claims to rank among the most beautiful and exalted things in sacred music. Its simplicity, dignity, and reverence are conspicuous throughout, but an idea of all these qualities may be gathered from the opening phrase:—

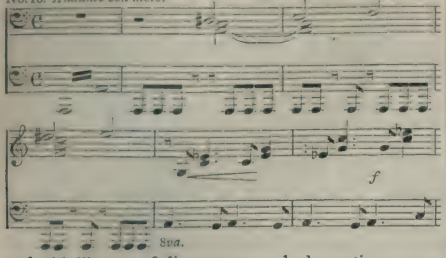
No. 15.



St. John now proceeds to tell of the great earthquake and the terrible natural phenomena that usher in the "last things." At this point, the orchestra once more comes to the front with a "tone-picture" (*Andante con moto*, A minor), representing the "Final Tokens."

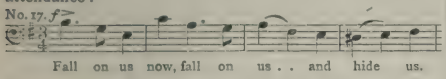
The kernel of this movement is found in the opening bars—

No. 16. *Andante con moto.*



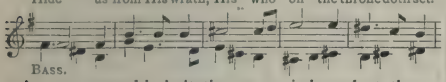
and with like use of dissonances and chromatic progressions, varied by rushing quaver triplets and arpeggios, it continues to the end. We do not know that anything more need be said about it. There is no pause or break before the solo voice enters, telling of the despair of men, which presently finds formal expression in a chorus (*Allegro*, E minor), "Fall on us." Like its predecessors the number is largely contrapuntal. It starts with the following subject, an orchestral counterpoint of quavers being in attendance:—

No. 17.



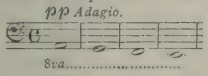
This is developed with animation and a scholastic effect curiously at variance with modern ideas as to the musical equivalent of despair. Presently, a vocal counterpoint presents itself—

No. 18. Soprano.



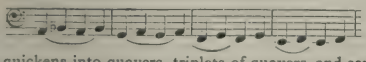
to be soon treated in imitation as an independent theme. The chorus, however, is not entirely of this character, its later pages being devoted to harmonic effects and orchestral colouring of a very striking sort. As a whole the number deserves to rank among the finest in the work. It makes apparent the hand of a master. The Apostle again taking up his story, tells how the seventh Seal was broken and silence reigned in Heaven; how, also, seven angels blew upon seven trumpets. This suggests to the composer a short Intermezzo for those instruments, but as the movement is of a purely conventional character, it need not detain us. We then hear of the Earth and the Sea, Death and Hell giving up their dead, the voice, in the last two cases, being attended by the representative themes, which, however, play a more conspicuous part in another Intermezzo, "The Resurrection" (*Adagio*, A minor) immediately following. The construction of this movement is curious. In the first place a motive, representing—as we gather from its use in the preceding recitative—the depths of earth and sea, is heard in the lowest part of the bass scale—

No. 19.



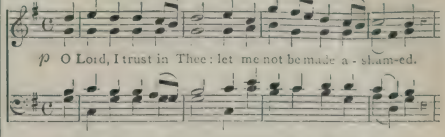
and continues as a ground bass for thirty-six bars—for twenty bars as above quoted, then with a sullen and slow vibration—

No. 20.



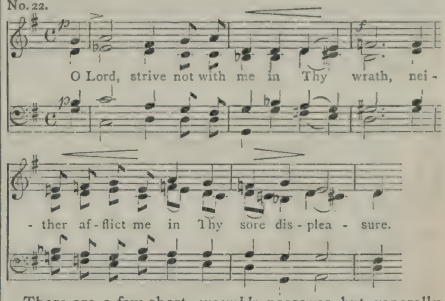
which quickens into quavers, triplets of quavers, and semiquavers, while above all is woven a network of progressions becoming little by little more complicated. At the thirty-seventh bar, the Death motive acts as a ground bass, and then the Hell theme reigns for a like space, after which that signifying Earth and Sea resumes and continues to the end. We shall attempt neither analysis nor description of the music superimposed upon these foundations, for we doubt if the closest study of the pianoforte score would satisfactorily disclose the composer's intended effect. *St. John* continues, "And I saw the dead, small and great, stand before God," &c., the recitative leading to a double chorus, wherein the saved and the lost express their trembling trust and mortal dread. Nothing can be simpler than the construction of this chorus, as a quotation from the opening bars of each choir will show. The saved thus begin—

No. 21.



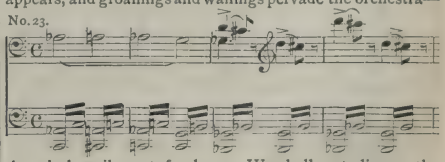
and the lost follow on in marked, though by no means dramatic, contrast:—

No. 22.



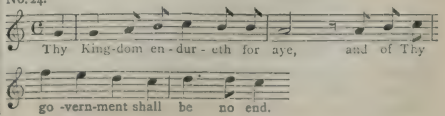
There are a few short *ensemble* passages, but generally the plan of the chorus is antiphonal. The effect, we should add, must be great, and all the more impressive because no straining after it appears. Resuming his recitative, *St. John* describes the Judgment scene, the themes representative of Death and Hell accompanying his reference to the lake of fire. This introduces yet another Intermezzo, "The Judgment" (*Adagio*, F major). From the midst of a sustained tremolando, high up in the scale of the strings, the Throne theme issues forth, and is obviously meant to embody the invitation, "Come, ye blessed," &c., since it is followed by a series of flowing passages full of grace and beauty, sustained by a tonic pedal, and gradually ascending to the heights, as it were, of heaven. These ended, the tremolando resumes, but now low down, while the Throne theme is heard in sombre tones and in a minor key. Immediately the Hell motive appears, and groanings and wailings pervade the orchestra—

No. 23.



though, happily, not for long. We shall not discuss the taste of all this, nor measure the achievement by the exigences of so tremendous a subject, preferring to pass on to an Arioso and Chorus of Thanksgiving (*Adagio*, C major), "Gracious and merciful is the Lord." The Arioso is brief and not especially remarkable, while in the chorus Raff again draws upon his scholastic resources. Here is the subject chosen for strict fugal treatment—

No. 24.

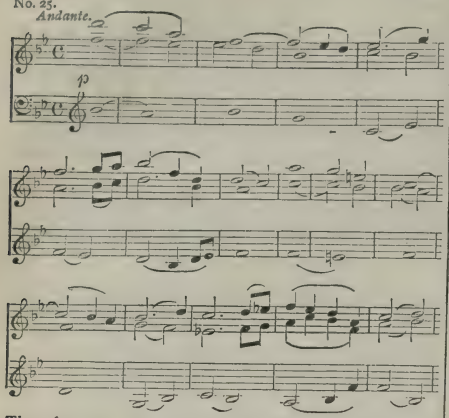


and developed with fluency and effect, especially on a long-lasting pedal-point, but without employing the more elaborate devices of the form used. The Yorkshire singers will revel in this chorus. It cannot fail to remind them of the straightforwardness of their favourite Handel.

The last part, "New World," begins with an orchestral movement (*Andante*, B flat), having three subjects, of which the first is decidedly the most representative, and that alone calls for quotation:—

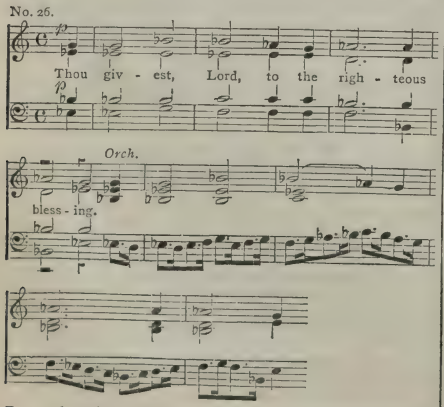
No. 25.

Andante.



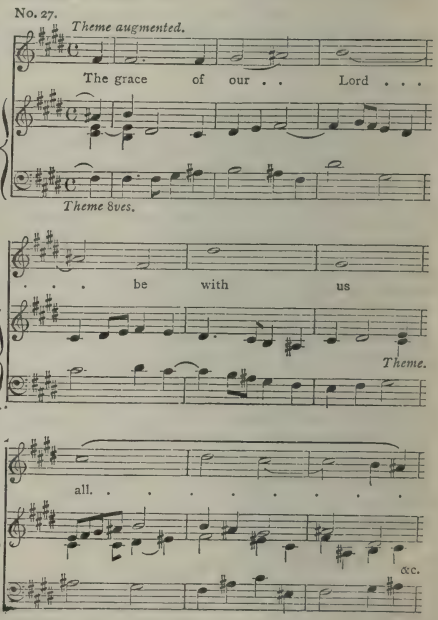
The others present no very marked contrast, but the movement like its forerunners becomes increasingly elaborate towards the end. *St. John* next recites his vision of the new heaven and new earth, former things having passed away. After this, the impersonal voice already heard, sings an air, "Lo! the tabernacle of God is with men" (*Adagio*, E major). The air is hardly less simple than that sung by the Apostle at the beginning of the work, while it shows an equal regard for orthodox form. Though very melodious and pleasing no purpose would be served by extracts. A chorus of praise and thanksgiving naturally follows (*Allegretto*, C major), and is developed into a number of great importance. Here the composer, by way of change, makes little use of contrapuntal device, preferring plain harmonised phrases. The second section has, however, a very distinctive feature. Choral-like themes are sung in full vocal harmony without accompaniment, each in turn being echoed by the orchestra, with a vigorous bass counterpoint, as thus:—

No. 26.



Presently voices and orchestra combine in a repetition of the choral prior to a reappearance of the first subject. This number will certainly rank among the finest in the work. Before *St. John's* narrative is resumed, the Throne theme is heard, leading to a very short recitative, and a bass air (*Larghetto*, A major) "Lo! I make all things new," in which there are some picturesque and suggestive episodes—a light play of accompaniment, for example, on the words "I will give to the thirsty fountains of living waters," and the clang of victorious trumpets at reference to the reward of him that overcometh. The air is followed by a chorus (*Larghetto*, E major), "The redeemed of the Lord shall arise and come with singing unto Zion." Imitation is largely used in the first part of this chorus, short, melodious phrases being taken up by voice after voice, while the orchestra binds all together in the most charming manner. Especially may the treatment of the passage "Sorrow and sighing shall flee away" be commended for grace and tenderness. Another chorus follows, but though numbered separately, is a sequel or coda to the first. Its words are: "Come; yes, come. Come now Redeemer," and the music deserves note for its peculiar and impressive harmonic progressions. The Finale of the whole work now appears in the shape of a chorus, "The grace of our Lord be with us all, Amen." This is ushered in by the orchestra with the second theme (Ex. 2) of the Introduction, treated in fugue form, and continued till the coda is reached, as quite an independent part of the number. Upon it, however, is imposed the same theme as the vocal fugue, but "augmented," so that we have two fugues with the same subject proceeding simultaneously. An extract beginning with the entrance of the leading voice will show this better than words:—

No. 27.



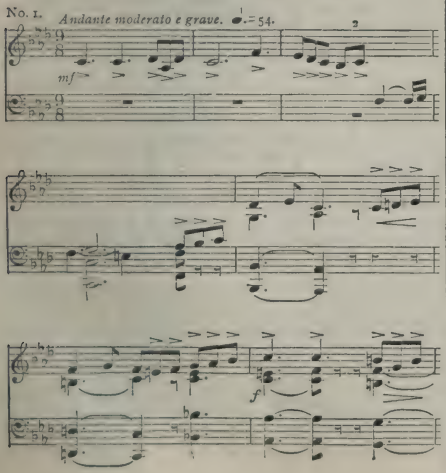
The somewhat extended coda is full of vigour, and ends with impressive effect a remarkable work.

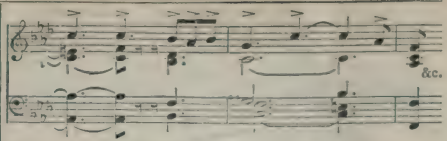
In what Raff's Oratorio is remarkable the reader hardly needs telling, but we may summarise its more striking features: First, the slight use made of vocal arias; second, the vast importance given to orchestral movements; third, the amplified employment of representative themes; fourth, the close association of free, modern writing for the orchestra, with contrapuntal choruses of the old-fashioned type. For the discussion of these points as well as for determining the place of the work, a better opportunity will arise. Enough now, if attention has been secured for a serious and musicianly effort.

Colomba. A Lyrical Drama in Four Acts, founded on Prosper Mérimée's Tale by Francis Hueffer. Composed by A. C. Mackenzie. [Novello, Ewer and Co.]

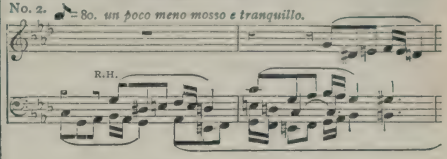
Early in the current month Mr. Mackenzie's Opera is announced for production at Drury Lane. The importance of this event has been already indicated, but it may be well before giving a synopsis of "Colomba" to note in what respect its appearance is significant of a new departure in English dramatic music. It is the first opera by an English composer produced in England that is at all representative of the great revolutionary movement in operatic composition which had been gathering force and influence for nearly a century. This was not so much a revolt against the Italian opera as the expression of a genuine yearning for a *rapprochement* on the part of the composer towards the dramatist. The first notes of the approaching conflict were tentatively sounded by Gluck when he wrote, in 1773, his famous letter in the *Mercure de France*, and observed, "Whatever the composer's gifts may be they will never be productive of anything but mediocrity if the poet does not arouse in him that enthusiasm without which the creation of all arts are feeble and insipid." The great men who were prominent actors in this revolution were of distinct types of genius, and the actual sources of the movement were not confined to the narrow limits that have sometimes been assigned them. The classicism of Gluck and the fervid romanticism of Weber and Berlioz were equally enlisted in the cause which received its final impulse and consummation from Wagner. "Colomba" is essentially a modern work. It revives no traditions of English opera, either of the age of Arne or of the more recent revival of Barnett and others. The relative positions of the composer and librettist are not as they once invariably were. Mr. Mackenzie has not looked askance at his "book," or toyed with it and trifled, or compelled it to an unnatural union with his own inspirations. It has been studied till the work of assimilation is complete. Merely to designate Mr. Mackenzie's work as a "new English opera" would be found by the amateur in our native opera to be utterly erroneous. It forms the completest illustration and contains the fullest expression of the progress of modern thought in English music.

The work is divided into four acts, the libretto being from the pen of Mr. Hueffer, who has most effectively dramatised the powerful scenes of Prosper Mérimée's romance. In the place of overture there is a short prelude, and another, rather more brief, occurs before the third act. It is almost unnecessary to add that both preludes are intimately connected with the Opera itself, and that the first is not an afterthought, as is so frequently the case, nor is the second mere irrelevant *entr'acte* music. The prelude opens with a grave and impressive theme:—

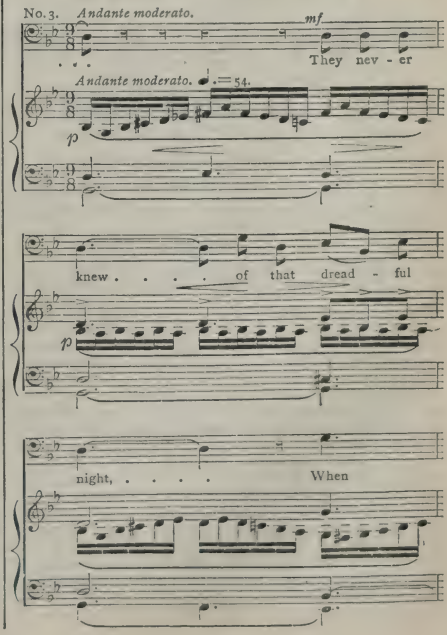


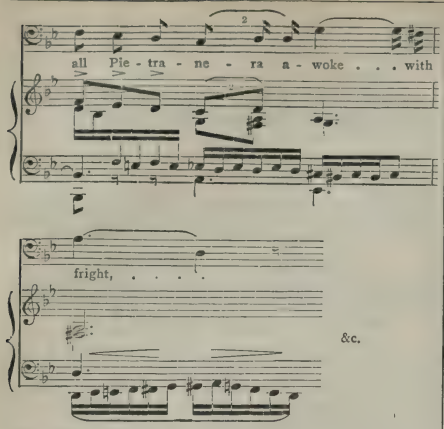


This receives further elaboration, and then introduces a characteristic leading motive:—

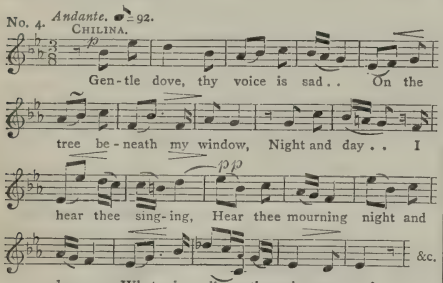


This is again suggested in the finale of the Prelude, following the opening phrases of the noble chorus in the fourth act of the Opera. The curtain rises on the market-place at Ajaccio, facing the sea. From a ship moored to a quay sailors are landing goods and luggage. *Savelli*, a brigand, and his daughter *Chilina*, both dressed as peasants, walk from stall to stall among the market folk. A bright and vivacious chorus is heard from the country people, followed by the chant of the sailors at work. The people are thence attracted to a sergeant of marines who is guarding some luggage. After much pressing he informs *Chilina* that the *Count de Nevers*, the governor of the island, and his daughter *Lydia* are about to arrive, accompanied by the *Captain Orso della Rebbia*, who saved the life of the *Count* at Waterloo and who is enamoured of the *Count's* daughter. He is interrupted by *Chilina*, who asserts that a loftier call than that of love has brought *Orso* back to Corsica. This the crowd demand to know, and *Savelli* gratifies them by relating how the father of *Orso* was murdered by one of the *Barracini* and how *Colomba* vowed vengeance over the body of her dead father. At the outset of this recital, the orchestra gives the leading motive (always associated with this murder) as shown in the Prelude:—

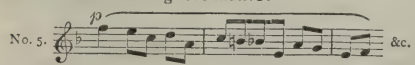




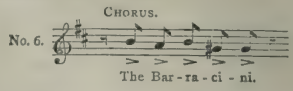
Colomba, who is a celebrated *improvisatrice*, had written a song which had become popular in the neighbourhood and which the crowd now insist upon hearing from *Chilina*, who, excited by the reminiscences of *Savelli*, and undeterred by the severity of the law against those who incite others to the vendetta, complies. The highly characteristic and beautiful "Vocero" here follows. From it, it may be observed, is deduced the second motive (of revenge) heard in the Prelude:—



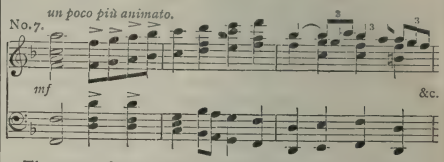
This delicate and mournful melody is interrupted by the gendarmes heralding the approach of the *Count* and his party. The crowd acclaim the Governor, and withdraw apart. Some tender passages between *Orso* and *Lydia* introduce the following love-motive:—



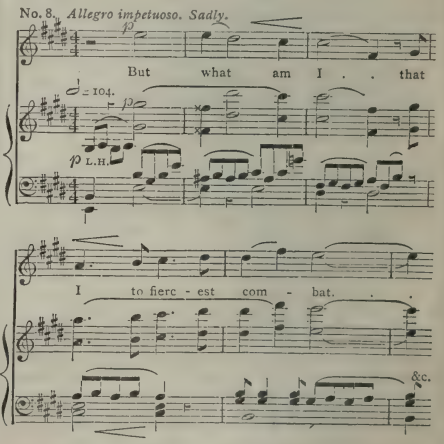
This motive is repeatedly heard throughout the work wherever *Lydia's* affection for *Orso* is displayed, or where it worthily influences the latter. Then succeeds a beautiful duet between the lovers. *Lydia* expresses her interest in the songs of the people, having heard a Corsican sailor sing one of them at night on the deck of the vessel, and the *Count* inquires the nature of the song their arrival had interrupted. *Savelli* reminds *Orso*, aside, of the law, and also hints that he might do worse than hear the Vocero that *Colomba* had written. At this juncture a tinkling of bells is heard, and *Colomba* enters, riding on a mule, and clothed in black, followed by two armed attendants. The brother and sister are about to embrace, when *Colomba* starts back, and appears to shun *Orso*, and to be overpowered with grief. A short chorus here most dramatically expresses the bewilderment of all at this meeting. A passionate scene follows in which *Colomba* recalls to *Orso* her vow, and his duty of revenge, and *Lydia* declares to *Orso* her abhorrence and her resolution never to think of him if he sheds the blood of his enemy. In the following scene *Colomba* re-enters with *Savelli*, *Chilina*, and some villagers from Pietranera. Addressing the villagers, she refers to her brother's return, and expresses her assurance that he will avenge their murdered father. In reply they name her enemy, and give the leading motive always associated with the *Barracini*:—



Then, as *Colomba* sings a few bars of the Vocero, *Lydia* immediately recalls the melody, and comprehends its fatal import. Then *Colomba* takes up the Vocero where *Chilina* had broken off, slowly at first, but gradually her voice swells into a rapturous ardour of passion, calling on *Orso* to avenge his father. The chorus, aflame with her enthusiasm, shout "Vendetta!" The finale of the act is reached in a Quintet and Chorus of remarkable dramatic force in which varied and opposing passions are finely expressed. *Lydia* urges *Orso* not to stain his honour, *Colomba* triumphs in anticipation, *Orso* wavers, while *Chilina* and *Savelli* encourage him. The accompaniment thus opens in 4-4 time:—



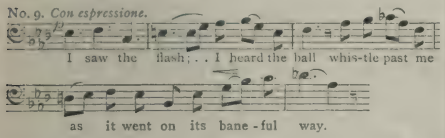
The second act opens on a green in the village of Pietranera. A large mulberry tree stands in the back of the scene, on which are hung withered garlands of flowers and laurels, while the house of the *Barracini* is seen to the left facing that of the *Della Rebbia*. By the side of the tree *Colomba* soliloquises on the prospect of revenge, and impetuously expresses her compunction in these striking phrases:—



This mood is, however, of short duration, for she soon lapses into fatalism, and resolves to wait the course of events. As she passes into her brother's house a number of village girls enter with garlands of flowers and commence to dance a graceful measure to a gradually accelerated time. This is interrupted by the entrance of a young girl bearing a wreath of white flowers which she attempts to hang upon the old tree, while the others endeavour to entangle her in their garlands, dancing to the jocund rhythm of a saltarello. As she, at length, succeeds in

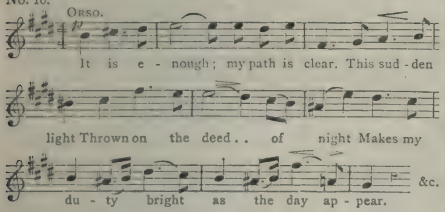
suspending her wreath her companions tear down the withered garlands and replace them with their own, at the same time hailing the young girl Queen of May, singing in unison a simple and stately chorus, "Salve, Regina del Maggio; Ave, Regina della Beltà," &c. While this is yet being chanted, behind the scene are heard in gradual *crescendo* the wild strains of a rustic march, very individual and piquant in character, and a procession of rural musicians, &c., enters, followed by the *Count*, *Orso*, the two *Barracini*, and others. The *Count* wishes to know the meaning of the picturesque ceremony, which *Giuseppe Barracini* explains, and the chorus repeats the salutation to the May Queen. The *Count* then proceeds to express his satisfaction that the feud between the two families of the *Della Rebbia* and the *Barracini* is about to be extinguished, and, after some soft words addressed to *Orso* by *Giuseppe* (during which is heard once more the motive of murder), the two *Barracini* and the *Count* and *Orso* declare the necessity for reconciliation in a Quartet which seems to suggest the hollowness of the proposed compact by the insinuating suavity of its melody. The partisans are about to make mutual friendly advances, and *Orso* is on the point of taking the hand of the elder *Barracini*, when *Colomba* rushes from the house and throws herself between them, and, in great excitement, forbids *Orso* to touch the hand that shed their father's blood. The *Count* requires proof of this charge, and *Colomba* re-enters the house and returns with *Savelli*. From this scene to the powerful finale of the act the music is strikingly dramatic in character. *Barracini* sneers, and throws doubt on the testimony of *Savelli*, while the brigand, fixing his eye on *Giuseppe*, repeats his affirmation that he knows the secret of *Della Rebbia's* death; for though the foul deed was done in the night he asserts:—

No. 9. *Con espressione.*



Savelli concludes his testimony by presenting *Orso* with a pocket-book, in which the murdered man had partly written the name of his assassin thus, "Giuseppe Barra——." *Colomba* turns to *Orso*, and in increasing agitation points at the *Barracini*. The proof is enough for *Orso*, and he rises to the occasion:—

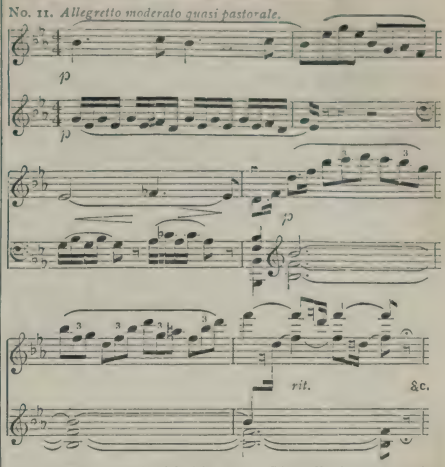
No. 10.



He declares he will not follow the custom of his country, but challenges *Barracini* to fight with him fairly, while *Colomba* appears inclined to remonstrate with *Orso* because of this leniency. In the meanwhile great activity is going on around them. The doors and windows of both houses are closed, shutters with loopholes for guns are fixed, and everything prepared as if to sustain a siege. The curtain falls on a scene of great perturbation and excitement, the adherents of both parties confronting each other in silence, while *Orso* and *Colomba* and the *Barracini* enter their houses under cover of their armed followers.

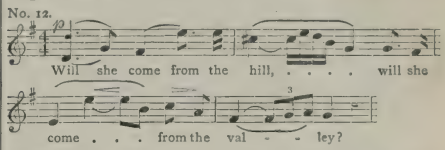
The third act is prefaced by a short but very graceful prelude worked on the theme of the beautiful "Old Corsican ballad" of the following scene, combined with the sinister "Barracini" motive. The curtain rises and discloses a valley road leading to Pietranera, which is visible not far distant. To the left a large rock hangs over the road, while to the right is a thicket. It is early morning—and the clock of the village church is heard striking the hour. Prior to the rise of the curtain the orchestra prefigures the nature of the scene by some charming idyllic phrases:—

No. 11. *Allegretto moderato quasi pastorale.*



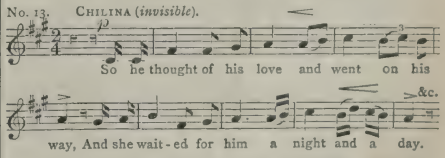
Orso enters, armed with his gun. He falls into a tender reverie, and anticipates his approaching meeting with *Lydia* in a Corsican love-song, one of the most original and striking numbers in the Opera, and demanding of the singer considerable executive powers:—

No. 12.



Sitting down by the wayside with his head on his hand, *Orso* becomes abstracted from all around him, when suddenly *Chilina's* voice is heard singing an old Corsican ballad (introduced in the Prelude). At first he pays no heed to the singing, but at length the words of warning arrest him and he recognises *Chilina's* voice. This ballad contrasts remarkably with the song of *Orso*. It is mournful and full of boding. Both these numbers, through their inherent beauty, should achieve instant popularity:—

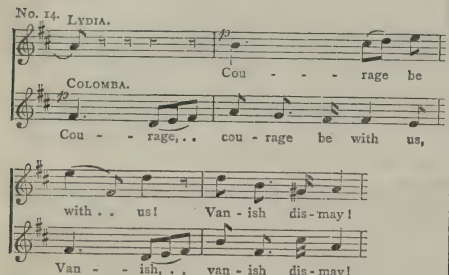
No. 13. Chilina (*invisible*).



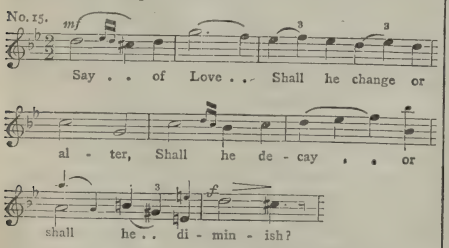
Chilina appears one moment above the overhanging rock, and then disappears still singing. *Orso*, however, regardless of the warning conveyed in the ballad, breaks forth once more into his song, singing with increased vigour and warmth. He has resolved to meet *Lydia* at once, and is starting for that purpose when he is confronted by *Giuseppe Barracini*. An altercation ensues, during which *Barracini* mocks *Orso* and confesses that, though he did not actually commit the murder, it was through him that *Della Rebbia* died. A sudden change occurs in his manner towards *Orso*, whom he threatens, and raises his hand as a signal to his brother, who from behind a wall fires and wounds *Orso* in the arm. With his right hand, however, *Orso* shoots *Giuseppe* dead, and, after a pause, fires the second barrel at *Antonio Barracini*, who has incautiously exposed his head above the wall, and kills him also. He then faints from loss of blood and is discovered, lying in the

road by *Savelli* and *Chilina*, who carry the wounded man away with them into the mountains. The *Count* and *Colomba* then arrive on the scene, and soon the whole of the village population appear, showing by their grief or delight to which of the two parties they are adherent. The bodies are laid on biers by the monks, and after the excitement of the discovery has abated, the chorus sing in unison a requiem, the solemn dignity of which follows closely on the very expressive *agitato* of the finale. *Colomba* watches the procession of monks and villagers as they disappear, and while the chant of the monks is yet audible she celebrates her triumph in an outburst of great brilliancy and passion, her final cry of "Vendetta!" blending with the "Requiem æternam" behind the scene.

In the fourth act an element of tragedy is introduced that is absent from Prosper Mérimée's romance, which, excepting in some unimportant particulars, has hitherto been closely followed. The music of this act is distinguished by qualities even higher than any preceding it. It possesses an exaltation and dignity of expression, and rare chastity of form. The scene opens in a mountain valley, under the cloud-rack of a storm, and fitfully lit by lightning. *Colomba* and *Lydia* on either side are searching for each other. At length they meet, and in a duet of a most engaging melody mutually encourage one another:—



Colomba then leads *Lydia* to where *Orso* lies sleeping in the moonlight on a couch, hid by some rushes. She leaves them and a scene of remarkable beauty ensues. *Orso* gradually awakens and discovers *Lydia* who, after many struggles, reproves him for slaying the *Barracini*, and declares that they must part for ever. *Orso* asserts his innocence and relates the foul attempt on his life, during which *Lydia* relents, and as he concludes breaks forth into a strain of rapturous fervour:—



Orso replies, and then a duet ensues, from which it were equally futile to quote as to attempt to describe its triumphant rapture. In the following scene *Colomba* enters hastily, with *Savelli* and *Chilina*, bearing the intelligence that the gendarmes are upon them. They undertake to divert the soldiers from *Lydia* and *Orso*, but while they climb the other side of the valley the march of the gendarmes is heard, and *Orso* is finally arrested, to be, however, shortly released by the appearance of the *Count*. The innocence of *Orso* is proved, but in the meanwhile *Colomba* enters, supported by *Chilina* and a soldier, mortally wounded. As the sun rises upon the scene all kneel about the devoted girl and pray for her in a noble and impressive chorus, replete with profound pathos and the deepest religious feeling.

In the preceding remarks we have but reviewed Mr. Mackenzie's Opera from the pianoforte arrangement. After its representation we shall hope to give a more detailed account, that shall more fully reveal the beauty of the music and its dramatic force.

Ekkehard. Sketches for the Pianoforte, for four Hands, illustrating the novel by Joseph Victor von Scheffel. Composed by Heinrich Hofmann (Op. 57).

[Novello, Ewer and Co.]

Hofmann is fond of writing music to a "programme," and in this case he has hit upon the original idea of taking as his text scenes and situations from a novel. The example may find many followers, and thus deprive poetry of one among its distinctive advantages. There are numerous instances of musical illustrations applied to the sister art of verse; but now prose steps in, and we may soon have pieces suggested by every popular work of fiction as it appears. In view of this, we can only hope that all will be as good as Hofmann's. The sketches before us are six in number, and the first, entitled "Ekkehard's Departure," shows a young monk leaving his convent to become Latin teacher of the Duchess, whom he has learned to love. The movement is an unpretending Allegro in F, easy to play and pleasant to hear, because full of life and buoyancy. No. 2, a Moderato assai leading to Allegro in G, illustrates a little squabble between two female hermits on the duty of psalm-singing, which wearies one but not the other. Here we have a good deal of piquancy and more than a little humour, the movement being full of droll though not demonstrative significance. Amateurs of a sprightly turn will revel in this charming effusion. The Moderato grazioso, which constitutes No. 3, depicts *Praxedis*, the Duchess's Greek waiting-woman, and is also a gem in its way. It is, so to speak, as roguish as the character that suggested it, yet graceful withal, as one might expect a fair Greek to be. Hofmann's repertory contains few pieces more thoroughly acceptable. No. 4, "The March of the Huns," is a characteristic Allegro in A minor, full of barbaric effects and savage strength. In point of charm, however, it must yield to No. 5 (Moderato, G major), which shows how the people of Hegan took example by the strange dance of a young Hunnish prisoner. Hofmann is here in his most fanciful mood, and a very agreeable mood we find it to be. The movement, indeed, might pair with No. 2 for attractive power. An Allegro maestoso in C, entitled "German Hero Stories," closes the set with a kind of march, not very original, perhaps, but full of vigour and animation. These Sketches are eminently deserving of attention by amateurs, whose convenience they study through their comparative easiness, and whose favourable verdict they cannot fail to gain.

FOREIGN NOTES.

In nearly all the important towns of the civilised world Concerts in commemoration of Richard Wagner have taken place, with the greatest success; this is an important sign of the acceptance of the much-abused Tone-Poet's great works. Towns distinguished for their musical conservatism, where, during the composer's lifetime, not a note of his music dared to enter the sacred halls, devoted entirely to works of a hundred years' reputation, have not failed to pay their tribute, and have owned the greatness of his genius. Even in France, for which country Wagner did not disguise his aversion, the old feud has been forgotten and Concerts, consisting principally of his compositions, have been given at Paris and elsewhere. It is satisfactory to see that the acknowledgment of his greatness which was denied him by so many during his lifetime is now given him on all sides. Berlin, the capital of Germany, which never showed itself very friendly towards his principles, has given him a memorial by calling one of its streets "Wagnerstrasse," and the Royal Opera-houses of Wiesbaden, Hanover, and Cassel, have been directed to have extra performances for a Wagner monument. It has been arranged to give twelve performances of "Parsifal" at Bayreuth on the following days: July 8, 10,

12, 14, 16, 18, 20, 22, 24, 26, 28, 30. Wagner's great patron, King Ludwig of Bavaria, has undertaken to pay all costs of these representations which may not be covered by the sale of tickets.

The gondola in which Wagner took the air every day has been bought for his widow, and sent to Bayreuth. For the table at which the master used to sit in the afternoon, listening to the military band in the Piazza di San Marco, 300 francs has been offered to the owner, who, however, declines to part with it. Another curious relic, purchased, it is stated, by some hero-worshippers, is the railway truck in which the body was taken from Venice to Bayreuth.

A memorial tablet will be placed by the municipality of Venice on the Palazzo Vendramin Calergi, where Wagner died, and an adjoining street will bear his name.

The Breslau University has created Herr Bernhard Scholz Doctor *honoris causa* on his quitting that town to undertake his new duties as Director of the Hoch'sche Conservatorium, at Frankfort, in the place of the late Joachim Raff. The storm which was aroused in that town in consequence of some alterations in the management of this celebrated Institute, on the occasion of this appointment, has abated. The fact of some of the teachers leaving the Conservatorium and opening on their own account a rival institution under the name of "Raff-Conservatorium" has not prevented the securing for the old institution a powerful staff of teachers of world-wide renown, including Madame Schumann, Mdlle. Janotha, Herr Stockhausen, Herr Heermann and others.

The new tenor, Herr Bötel, who was discovered by Herr Director Pollini in Hamburg about a year ago, and raised by him from the ranks (Herr Bötel was a cab-driver), creates the greatest enthusiasm in the Hamburg Stadttheater. He appears alternately as *Lionel* in Flotow's "Marta" and *Chapelan* in Adam's "Le Postillon de Lonjumeau," always before a crowded house. Herr Bötel has a beautiful voice, and if he can be persuaded to leave the stage for a year or two, and take lessons from one of the celebrated masters of "bel canto," the theatrical world has good reason to hope one day for a second Mario.

At Munich a "Wagner Cyclus" commenced at the Royal Opera on the 27th ult. All the musical dramas, with the exception, of course, of "Parsifal," will be performed in chronological order. While this takes place at Munich, the Vienna public will have an opportunity of witnessing an equally interesting "cyclus" of Mozart's Operas, which will be given at the Court Opera. It will commence with "Idomeneo," on the 29th ult., and conclude with "Clemenza di Tito," on the 5th inst.

"Hiarne, King of Song," a posthumous Opera of Marschner, the composer of "Hans Heiling," "Der Templer und die Jüdin," and other works, which are great favourites on the German stage, has met with an immense success at the Royal Opera House in Munich, where it was lately performed for the first time.

At the last Curhaus Subscription Concert in Wiesbaden a posthumous Symphony, by Joachim Raff, entitled "Winter," was performed for the first time. This Symphony completed a cycle of four works which the late composer named after the four seasons, all of which were brought out at these concerts.

The Lower Rhenish Musical Festival will celebrate its sixtieth anniversary at Cologne, during Whitsuntide next. The Festival promises to be a specially brilliant one. On the first day Haydn's "Creation" and Beethoven's "Eroica" will be performed. The programme of the second day will be historical, and will include works from Bach down to modern times, the latter to be principally represented by Brahms, who will play his Second Pianoforte Concerto.

The Duke of Saxe-Coburg has resolved to re-establish the Opera at Coburg for next season. It may be remembered that the Opera Theatre was closed some years ago. The town of Coburg will contribute towards maintaining an efficient company.

We are informed that Herr Joachim has yielded to public opinion so far as to permit the Berlin Philharmonic orchestra to continue its Concerts under Wüllner, in spite of the "advanced" tendencies of that gentleman—"a compromise," a German correspondent writes, "which does credit to both parties."

Theodore Wachtel recently celebrated his sixty-first birthday. He was born at Hamburg in 1823, and made his *début* in the same city, as *Tamino*, thirty-four years ago.

Our contemporary the *Allgemeine Deutsche Musik-Zeitung* contains an interesting article, with many musical examples, on Richard Wagner's Symphony, written by Herr Tappert.

Reinthaler's long-neglected Oratorio "Jephtha" was recently performed with the greatest success at Bremen, on the occasion of the composer's Jubilee in that town.

A monument to Spohr will be unveiled on the 5th inst. at Cassel, where the great violinist conducted the opera for a number of years.

Saint-Saëns's new Opera, "Henri VIII.," was brought out at the Grand Opéra in Paris on the 5th ult., and obtained a complete success. The libretto, founded on an episode from the life of the amorous king, is full of interest and dramatic scenes, and the music is on all sides enthusiastically spoken of. The greatest pains and care had been bestowed upon the scenery and costumes, which were both thoroughly historical.

At the last meeting of the "Académie des Beaux Arts" at Paris, the place vacant by the death of Herr von Flotow was filled by the appointment of M. Limnander, who was elected from amongst many distinguished candidates, including Verdi, Liszt, Brahms and others. M. Limnander, who is hardly known in England, is the composer of several oratorios, operas, and other works, none of which have succeeded in finding lasting favour, even in his native country, Belgium.

The news that Charles Gounod had taken the place of Saint-Saëns as musical critic of the Paris paper *Voltaire* has been contradicted. The celebrated composer simply undertook to criticise his friend's new Opera, "Henri VIII.," in that paper.

M. Lamoureux's famous Concerts at the Château d'Eau came to a close on Sunday, the 11th ult., when the programme, with one exception, consisted exclusively of Wagner's compositions, being a repetition of the Wagner Concert given on the previous Sunday. The aforesaid exception was Liszt's "Fantaisie Hongroise," played by Madame Essipoff.

The Prince of Wales, accompanied by the King and Queen of the Belgians, visited, on the day of his departure from Brussels, the Conservatoire of that town, when a Concert was given by the pupils. The programme included Beethoven's "Leonore" Overture, Finale Haydn's Thirteenth Symphony, an Andante by Mozart and a Cantata by Bach. The Concert was opened by a very expressive rendering of "God save the Queen," which was arranged for the occasion by M. Gevaert, the director of the Conservatoire.

On the occasion of the coronation of the Czar, in Moscow next month, four Operas by Russian composers (Rubinstein, Glinka, Naprawnik and Rinsky-Korsakoff) will be played, and on the day of coronation an orchestra of 1,000 players will perform on the square before the palace.

Mdme. Joachim has been very successful at St. Petersburg, where, at one of her Concerts, she was recalled five times to the platform after Schumann's beautiful lyrical cycle "Frauenliebe und Leben."

The theatre in the town of Arad, the largest and finest provincial theatre in Hungary, was destroyed by fire on February 18.

Verdi has reduced his "Don Carlos" from five to four acts, and in that form the pianoforte score will shortly be published by Ricordi. He is also engaged in writing a new Opera to be called "Iago," the libretto of which is by Signor Arrigo Boito, the composer of "Mefistofele."

In consequence of the recent death of the editor, Signor Guidi, the musical journal *Boccherini* will no longer be published.

Ponchielli's "Gioconda" has made its way to Barcelona, where it obtained a brilliant success some time ago at the Liceo Theatre.

Professor Julius Stern, founder of the Stern'sche Gesang-Verein, and Conservatorium der Musik, in Berlin, died on February 27. His place will be taken by Herr Robert Radecke.

Leopold de Meyer, the well-known pianist and composer of many favourite pianoforte pieces, died at Dresden on the 6th ult.

The death is announced of Staatsrath Wilhelm von Lenz, the well-known Livonian musical *savant* and author of "Beethoven et ses trois styles" and of "Beethoven; eine Kunstudie." He died at St. Petersburg, on January 31, at the advanced age of eighty-one years.

The death of Frau Hummel, widow of the pianist and composer J. N. Hummel, occurred recently at Weimar. The deceased lady was in her ninetieth year, and survived her husband nearly fifty years.

Mdme. Rozaut, who created the part of *Anna* in "La Dame Blanche," in 1825, died recently at Fontainebleau, aged eighty-six, and in full possession of her mental faculties.

CORRESPONDENCE.

"MUSIC IN ITS RELATION TO OTHER ARTS."

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—I have perused with great interest the article which has appeared in your paper on the above subject. The theme opens out a wide and, as yet, comparatively unworked vein in the study of what may be called—for want of a better name—the science of the arts; and your contributor, as he himself admits, has by no means exhausted his subject.

If you will kindly grant me a little space, I will take advantage of the opportunity which a mention of the subject in your columns offers, and point out what I take to be a most curious affinity between the respective sciences of sound and colour, which occurred to me during a long and simultaneous course of study in music and painting. The idea of a possible analogy or affinity first suggested itself to me on the discovery that each note of the chromatic scale possesses a distinct individuality—a quality which has long been admitted to exist in the case of various *keys*. I at once thought of the chromatic colour-scale, the contents of which I will give here in the order in which they appear in the rainbow and in the reflection of light from a prism: Violet, Violet-blue, Blue, Blue-green, Green, Green-yellow, Yellow, Yellow-orange, Orange, Orange-red, Red, Red-violet. Of course there are numberless intervening shades of colour between those named, as there are equally numerous degrees of sound between the notes of our tempered scale; but these have nothing to do with my theory, nor do they in any way interfere with it.

Given my twelve degrees of colour and my twelve degrees of sound (the chromatic scale), the next thing to be done was to fit them, so to speak, correctly. Now the richest colour in the scale (I argued) is certainly Purple or Violet, while the richness and fulness of the note, octave, or common chord of G flat, is undeniable. Again, the most soft and mellow colour is undoubtedly Yellow-Green; this would come opposite D flat, a decidedly mellow key, in case I accepted the G flat for Purple. I will not trespass unduly on your space by reciting my various arguments. Suffice it to say that after comparing and re-comparing the scales, I decided upon the following as a solution of the puzzle:—

G flat	Violet.
F	Violet-blue.
E	Blue.
E flat	Blue-green.
D	Green.
D flat	Green-yellow.
C	Yellow.
B	Yellow-orange.
B flat	Orange.
A	Orange-red.
A flat	Red.
G	Red-violet.

(Long after I had come to the above conclusion, I read Herr Pauer's clever treatise on "The Beautiful in Music," and his remarks on "the characteristic qualities of the keys" surprised me agreeably by their accordance with my previously formed opinions on the subject, and their consequent favourable, though somewhat limited, bearing on my theory—limited, inasmuch as *I* have single *notes* to deal with, while Herr Pauer treats of *keys*.)

Presuming, for the sake of argument, that my two scales are relatively misplaced, surely "a method in my madness" will be admitted in the face of the evidence I am about to quote. M. Chevreul, in his treatise on "Colour," says, speaking of the juxtaposition of the binary and primary colours:—

"Red and Yellow accord better than Red and Orange.
Red and Blue accord better than Red and Violet.
Yellow and Red accord better than Yellow and Orange.
Yellow and Blue accord better than Yellow and Green.
Blue and Red accord better than Blue and Violet.
Blue and Yellow accord better than Blue and Green."

A reference to my first table will show that M. Chevreul unconsciously *favours the musical interval of a third (a concord), in preference to that of a second (a discord) in every instance.* Though this fact may not absolutely prove anything, its significance cannot be doubted.

Blind and foolish attempts have been made from time to time to construct colour-organs, colour-pianos, &c.: but under the somewhat serious disadvantage of the absence of anything like a firm theoretical basis to work upon. In The Musical Times for May, 1881, reference is made to a "colour-organ," which had been constructed in America, and which, upon pressing the keys, projected the various hues of the rainbow upon a screen, starting with C for red, C sharp for orange-red, and so on. It was pointed out by some one who had tested the instrument that the effect on the colour-screen was "just as pretty," whether you struck concords or discords on the keyboard. This statement only displays on the part of the examiner of the organ the most profound ignorance on matters relating to colour, and therefore cannot be accepted as a final settlement of the matter in hand. If our Yankee friend had struck the notes E, F, G sharp, the screen would have displayed a combination which (to put it mildly) would hardly be tolerated on a wall-paper.

In conclusion, if I have not absolutely established a sound and reasonable affinity between sound-waves and colour-waves—if I have not supplied the "firm basis" on which our colour-organ constructors may work, I think I have at least said enough to awaken a keener interest in the important subject of "Music in its Relation to other Arts." If I have done this, my labour will not have been quite in vain.

I inclose my card, and beg to subscribe myself,

Yours very truly,

March 13, 1883. A. E. G.

[We have received a letter signed "A Reader," in which, referring to the leading article of our last number, we are accused of repeating the "thoroughly unfounded assertion that Wagner composed his works *after* promulgating his theories." Had our correspondent really been a "Reader," he would have seen that we said nothing of the kind. What we *did* say was that even after the publication of "Oper und Drama" few persons "imagined that he would uncompromisingly put into action a theory of Opera which should aim at revolutionising the works which had for years been accepted by the musical public." We did not require to be told that he had written four Operas before the book alluded to was given to the world, each one, in succession—as we stated—gradually advancing his theories; but the first work in which he boldly threw away his fetters was the "Nibelungen" trilogy, the opinions he had so long entertained being then "uncompromisingly put into action," and this is precisely what we meant by "revolutionising" the works which had been fully accepted by the music-loving public.—Ed. *M. T.*]

TO CORRESPONDENTS.

**** Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

Cecilian.—*Apply for particulars to the Secretary, according to advertisement.*

Novice.—*Apply to Mr. Hill, of Wardour Street, W.*

Alice May.—*To the best of our belief there is no other fund of the kind you mention.*

Charles P. Stringer.—*Hermann Goetz died December 3, 1876, aged thirty-six. His Opera "The Taming of the Shrew" is published by Augener & Co., 87, Newgate Street, E.C.*

A. J. H.—*Apply for information to the Professor of Music at either University.*

Hamilton Robinson.—*The name, in the notice sent to us, was written as we printed it.*

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Alresford.—The members of the Philharmonic Society gave a Concert on Thursday, the 8th ult., consisting of sacred and secular music. The sacred part included selections from Farmer's Oratorio *Christ and His Soldiers; Stabat Mater* (Rossini); and Mozart's Twelfth Mass. The solos were taken by Mr. Robinson and Miss Kate Spary. The secular part included a March by Mr. W. Hill, and Leydel's Waltz "Lebewohl." Mr. C. N. Morgan conducted.

Arbroath.—Mr. Booth gave a Concert of Sacred Music on Thursday, the 1st ult., assisted by a choir of forty voices. Mr. Booth's solos comprised Gavotte in D (Rameau), Fantasia, "Vesper Hymn" (Turpin), and Andante in D (Mozart). Mr. Booth conducted and Mr. F. Booth acted as accompanist.——The members of the Musical Union gave a performance of Macfarren's *May Day*, with orchestral accompaniments, on the 14th ult. The choral portions of the Cantata were well rendered, and the soprano solo "Beautiful May" was excellently sung by Mrs. Smith. The second part was miscellaneous. Mr. Booth conducted.

Bathwick.—The first part of Gounod's *Redemption* was given in St. Mary's Church, on Good Friday at the Three Hours' Service. The music was followed with earnest attention by a large congregation, and the delivery of the soli and choruses by the choir was marked by deep feeling and assisted greatly in preserving the devotional character of the work. Mr. Arthur Huff played the accompaniments on the organ with much skill.

Belfast.—Herr Adolf Beyschlag, Conductor of the Philharmonic Society, gave a Pianoforte Recital in the Assembly Hall, on the 9th ult. The programme was selected from the works of Beethoven, Handel, Sterndale Bennett, J. B. Cramer, Silas, Schubert, Chopin, Liszt, and Weber. Every item was excellently rendered and warmly received. Mr. and Mrs. Louis Mantell were the vocalists.——A Concert was given in the large hall of the Methodist College, on the 13th ult., the proceeds to be devoted to the founding of a musical library in the College. The programme was chiefly sustained by the pupils of the College. Mr. B. Hobson Carroll, Mus. Bac., T.C.D., conducted.

Birmingham.—On the 19th ult. the choir of Unett Street Chapel, assisted by members of the Birmingham Festival Choral Society, gave a performance of *The Messiah*, under the conductorship of Mr. W. H. Coley. The choruses were well rendered, and the soloists—Miss Lilian Mills, Mrs. Bradley, Mr. Charles Bragg and Mr. Isaac Bradley—gave great satisfaction. Mr. W. Wale and Mr. J. F. Moseley presided respectively at the pianoforte and organ.

Bishop Auckland.—A Concert was given on February 28, in the Edgar Memorial Hall, by the band of the Bishop Lightfoot Institute—Conductor, Mr. John H. Brotherton. The programme was miscellaneous, and included a Waltz for full orchestra by Mr. Brotherton, which was rendered in a highly efficient manner. A feature of the concert was the performance of Mendelssohn's Fantasia (Op. 28) by Miss Hendy.

Blairgowrie.—The Blairgowrie and Rattray Choral Society gave a successful Concert in the Public Hall, on Tuesday, the 20th ult. The first part of the programme consisted of selections from Handel's *Jephtha*, the second part being devoted to A. R. Gaul's new Cantata, *The Holy City* (the first production of this work in Scotland). The professional artists were Miss Clara Jowitt, Madame Armytage, Mr. T. Mellor, Mr. Thornton Wood, and an excellent Orchestra under the leadership of Mr. W. Cole. Mr. S. C. Hirst presided at the harmonium and pianoforte, and Mr. George Neale conducted.

Boston.—The members of Mr. Gregory's Vocal Society gave a performance of Haydn's "Spring," from *The Seasons*, and a miscellaneous selection of sacred music, in Shodfriars Hall, on the 14th ult. The principal vocalists were Miss Lavinia Rowbottom, Miss Phillips, and Messrs. Hayes and Dyer, all of whom were well received. Mr. Parker contributed two clarinet solos. Mr. Gregory, Mus. Bac., conducted, Miss Simonds presided at the pianoforte, and Mr. Reay, Mus. Bac., at the harmonium. The Concert was very successful.

Cheetham.—The third of the Musical Union Concerts for the season was given in the Town Hall, on the 12th ult., when Mendelssohn's unfinished Oratorio *Christus* was performed. The choruses were well rendered by Mr. Rowley's choir, the intermediate recitatives being sung by Mr. Benfley. In the miscellaneous portion of the programme the solo vocalists were Miss Grindley, Miss Abbey, Mr. Melvin, and Mr. Cannan. Mr. Lyon contributed solos on the flute, Mr. Pettitt accompanied on the organ, and Mr. C. E. Rowley and Master Rowley on the pianoforte.

Cork.—The last Concert of the Orchestral Union for the season was given at the Assembly Rooms, on the 11th ult. The chief item of interest was the first performance in Ireland of Mr. F. H. Cowen's suite *The Language of the Flowers*, which was well played by the orchestra, numbering about fifty performers. Other interesting vocal and instrumental works were included in a programme which was greatly appreciated by the large and fashionable audience. Mr. Ringrose Atkins conducted as usual.

Crewe.—The members of the Philharmonic Society gave, at their second and last Concert of the season, a performance of *Judas Maccabæus* in the Town Hall, on Wednesday evening, February 28, before a large audience. The principal artists were Madame Lita Jarratt, Miss H. Dutton, Mr. D. S. Macdonald and Mr. H. Rickard. The choral portions of the work were given with remarkable precision, a result due to the admirable training of the Conductor, Mr. James. The orchestra, which had been largely reinforced by contingents from the bands of Messrs. Hallé and De Jong, was led by Mr. Homer Hayes. Mr. George Young rendered valuable service at the harmonium.

Derby.—The members of the Choral Union gave their last Concert of the present season on Tuesday evening, the 13th ult., in the Drill Hall. The works performed were *The Creation* and *The Hymn of Praise*. The solo vocalists were Madame Marie Roze, Mr. Barton M'Guckin, and Mr. Henry Pope; Mrs. Gardiner joining Madame Roze in the duet "I waited for the Lord." The works were finely rendered. Mr. J. H. Twinn led the band, Mr. S. N. Cox presided at the organ, and Mr. T. Tallis Trimnell conducted. Gounod's *Redemption* is announced for the first Concert of the Society next season.

Devizes.—A Concert, in aid of the funds of the Royal College of Music, was given in the Corn Exchange, on Tuesday evening, the 6th ult. The work selected for performance was Haydn's *Creation*. The solo vocalists were Madame Penna, Mr. E. T. Morgan and Mr. W. Thomas. The band was led by Mr. A. W. Waite, Mr. C. Clarke presided at the organ, and Mr. H. Millington conducted.

Easdale, Argyllshire.—The Annual Concert of the Choral Union took place in the Drill Hall, on February 24, before a large and appreciative audience. The first part of the programme consisted of selections from *The Creation* and *The Messiah*, which were rendered in a very satisfactory manner, and the second part was miscellaneous. Mr. Duncan Cameron conducted, and Miss Annie Whyte and Mr. George H. Normington rendered valuable assistance at the harmonium and pianoforte respectively.

Farningham.—A Sacred Musical Festival was held in the Chapel of the Home for Little Boys on Monday, the 19th ult. The programme in the afternoon comprised a large selection from Haydn's *Creation*, and in the evening a selection from Mendelssohn's *Elijah*. The solos were well sung by Miss Agnes Larkcom, Miss Annie Williams, Mr. Harper Kearton, and Mr. Winn. The choruses were given by fifty voices of the South London Choral Association, under the direction of Mr. L. C. Venables, Mr. W. H. Harper accompanying at the organ. The new organ, by Holdich, was opened on this occasion by Dr. C. J. Frost, who effectively rendered a Pastorale in G by Merkel, an Andante in G by Macfarren, Mendelssohn's Prelude and Fugue in C minor, and Smart's Con spirito ma moderato in C, playing also the piano accompaniments to both solos and choruses.

Folkestone.—On Wednesday evening, the 7th ult., a Sacred Concert was given at the Wesleyan Chapel, under the direction of Mr. H. S. Roberts, who presided at the organ, which was supplemented by a stringed orchestra, led by Mr. J. R. C. Roberts. The vocalists were Miss Mary Beare, R.A.M., Mr. H. W. Schartau, Mr. Bramley and Mr. Rhodes. A miscellaneous programme was excellently rendered.

Gibraltar.—The second Concert of the season was given by the Members of the Choral Society in the Theatre Royal, on February 16, before a large and appreciative audience. The first part of the programme was miscellaneous, and consisted of vocal solos by Miss King and Mr. Gartley. Mendelssohn's Andante and Rondo Capriccioso was played by Master Rellé with considerable ability, and Beethoven's Sonata No. 5, for piano and violin, was faultlessly rendered by Miss Ashton and Senor Llambias. Bennett's *May Queen* formed the second part. The principal vocalists were Mrs. Rellé, Miss Mosley, Senor Calamaso and Mr. Porral. The choruses were excellently rendered, and reflected the highest credit on the energetic Conductor, Signor Labocetta.

Glasgow.—The members of the Rutherglen Choral Society gave their second Annual Concert in the Town Hall, on the 14th ult. The principal item in the programme was Mr. L. N. Parker's Cantata *Silvia*, which was very well rendered. The orchestra was led by Mr. Robb, and Mr. M'Intyre conducted.——The Glasgow Musical Union, under the conductorship of Mr. J. Westwood Tosh, L.T.S.C., gave a performance of Handel's *Judas Maccabæus* in the Grand National Hall, on Tuesday evening the 20th ult. The soloists were Mrs. Christian Williams, Miss Young, Mr. Muir and Mr. Gideon Duncan, and the accompanist Mr. Luther Hall, Organist of St. Stephen's Parish Church. The performance was highly satisfactory, the choir singing with brilliancy and power, and the finish and phrasing evincing careful study and training. There was a large and appreciative audience.

Horncastle.—On the 6th ult. the members of the Choral Society performed Farmer's Oratorio *Christ and His Soldiers*, before a large audience, in the Exchange Hall. The soloists were Miss Lavinia Rowbottom, Miss Lettie Spray, Mr. G. Turtle, and Mr. Schofield. The Horncastle string band also assisted. The work was very creditably rendered, the unaccompanied quartet, "Jesus died for us," being especially well sung. Mr. V. Woodward conducted and Mr. Wakelin presided at the harmonium.

Huddersfield.—Mr. Walter Shaw, a well-known local amateur violinist, gave a Concert at the Town Hall, on Saturday evening, the 3rd ult., which was highly appreciated. The artists engaged were Madame Laura Smart, Miss Gertrude Turner, Mr. L. E. Auty, and Mr. W. Riley, vocalists; the Misses Donkersley, violin and pianoforte; and Mr. Littlewood, flute; accompanist, Mr. A. Fearnside. A Trio of Beethoven, well played by Mr. Littlewood, Miss J. Donkersley and Mr. Shaw, was one of the most attractive items in the programme.

Hull.—The Loyal Order of Ancient Shepherds gave a Concert in the Public Rooms, Yarratt Street, on the 7th ult. The vocalists were Miss Farbstein, Madame Bolingbroke, Mr. Noxon and Mr. M'Call, all of whom were highly appreciated.

Hurstpierpoint.—The Easter Services at St. John's College comprised, at the eight o'clock choral celebration, and at the eleven o'clock service, Dr. Garrett's Service in D, and Sir G. Elvey's Anthem "Christ being raised." At the evening service, Dr. Garrett's Magnificat and Nunc dimittus in D were given, and a selection from *The Messiah* was sung in place of a sermon.

Kendal.—On Thursday evening, the 15th ult., Mr. S. Claude Ridley, of Liverpool, gave an interesting Recital of high-class music on the new organ in the Unitarian Chapel. The programme included Mendelssohn's Second Sonata, Bach's Prelude and Fugue in B, Krebs' Concert Fugue, and pieces by Haydn, Gounod, Henselt, Wely and Lemmens. There was a crowded congregation, and the Recital was highly appreciated.

Leicester.—The second of the series of Chamber Concerts, under the management of Mr. Harvey Löhr, was given in the Lecture-room of the Museum, on Thursday evening, the 15th ult. Mr. Löhr was assisted by Mr. W. M. Malsch, oboe; Mr. Lazarus, clarinet; Mr. T. E. Mann, horn; and Mr. T. Wotton, bassoon. The vocalist was Miss Amy Aylward. Mr. E. Ford accompanied. A well-arranged programme was excellently rendered and highly appreciated.

Maldon, Essex.—A Concert was given on the 19th ult. in aid of the funds of the Maldon Cricket Club, when the Choral Society, under the conductorship of Mr. W. H. Daughtry, Organist of All Saints' Church, contributed several glees. The solo vocalists were Miss Amy Graham, Mr. Arthur Davey, Mr. G. S. Graham, assisted by Miss Stewart, Miss Bentall, Mr. Joseph Beale, and Mr. O. French, local amateurs. Mr. W. H. Daughtry at the pianoforte and Mr. E. Gowers at the organ accompanied throughout.

Manchester.—A meeting of the Society of Professional Musicians was held on Saturday, the 3rd ult., at the old Town Hall, Mr. H. Stevens, Mus. Bac., in the chair. On the motion of Dr. Horton Allison, the following resolutions were passed:—"(1) That in the opinion of the Society it is expedient that in order to enable persons requiring instruction to distinguish qualified from unqualified teachers of music, an Act of Parliament should be passed, legalising the registration of qualified teachers of the theory and practice of music. (2) That positive proof of ample qualification, both by learning and by ability, and of fitness in other respects, such as moral character and technical and general education, should be the only grounds upon which any person should be entitled to be registered as a teacher of music, such proof to be given to the satisfaction of a committee or council to be appointed for the purpose of receiving it, at or before the time at which such registration is applied for by the person applying for it. (3) That steps should further be taken by or on behalf of this Society to ascertain whether any member of Parliament at present has in hand or intends to bring forward a measure of legislation for the registration of teachers, and that, if so, such member or members should be requested to include a definition of qualified teachers of music to be decided upon by a council or committee expressly appointed for the purpose."

Modbury.—A Sacred Historical Cantata entitled *The Victories of Judah after the Captivity*, by George Shinn, was performed by the members of the Musical Association at their Concert-room, on Thursday evening, the 15th ult. The solos were remarkably well rendered and the whole proved a decided success, reflecting much credit on the able Conductor, Mr. John Coleman. The connective readings were effectively read by Mr. W. H. K. Wright, F.R.H.S. After the Cantata the War March from Mendelssohn's *Athalie* was admirably performed by the Association band.

Monaghan.—The Annual Concert of the Philharmonic Society took place on Thursday evening, February 22, in the Record Court, when a miscellaneous programme was well rendered. The principal solo vocalists were Mrs. Burke, Mrs. Thorneloe, the Misses Swan and Henry, Master Cotter and Mr. M'Kane. The singing of the choir reflected great credit on the Conductor, Mr. W. C. Thorneloe. Mrs. M'Minn presided at the pianoforte.

Mossley.—On Monday evening, the 12th ult., a very successful Concert was given in the Co-operative Hall by the members of the Glee Union, assisted by Miss Herod (Pupil of Madame Farrar Hyde), Miss Goddard, and Mr. Leonard E. Auty. The singing of the Union was of a high class character, the marks of expression being admirably attended to, and the general rendering of the glees giving every satisfaction. The artists above named also received great applause for their songs, several being redemanded. Mr. Arthur Kaye presided at the pianoforte.

Northampton.—*The Victories of Judah after the Captivity*, a sacred Cantata—written and compiled by James Shepherd, music composed by George Shinn, Mus. Bac., Cantab.—was performed on February 22 by the Choir of Doddridge Congregational Chapel, under the direction of Mr. E. R. Carter, the Hon. Organist. The solos were well sung by Miss A. Carter, Miss Curtis, Miss Robinson, Mr. H. Snedker, and Mr. T. Pack; and the choruses were rendered with spirit and precision. The connective readings were given by the Rev. John Oates. Mr. Strickland presided at the harmonium and Mr. H. Carter at the pianoforte. The work was very favourably received.

North Brookfield, Mass., U.S.—The first performance in this country of Gade's Cantata *Psyche*, with full orchestral accompaniments, was given by the Handel Association, at the Town Hall, on January 18, under the direction of Mr. G. A. Adams. The principal vocalists were Mrs. G. A. Adams, Miss Sara C. Nutting, Mrs. Rose Cummings, Mr. H. S. Lytle and Mr. C. E. Hay; the Worcester Choral Union lending valuable assistance in the many exacting choruses of the work, and Miss Nellie L. Ingraham presiding at the pianoforte. The Cantata, which was highly successful, was preceded by a miscellaneous selection.

Oldham.—Haydn's *Creation* was given on the 28th of February, in the Theatre Royal, by Mr. S. R. Platt's choir and orchestra, the principal vocalists being Mrs. Hutchinson, Messrs. Maas and Whittaker, all of whom were highly efficient. Both choir and orchestra were thoroughly satisfactory, and great credit is due to Dr. Marsden (the Conductor) for the care with which he prepared the work.

Ponder's End.—On Tuesday evening, the 13th ult., a Service of Praise was held in the Congregational Chapel, on the occasion of the opening of the new organ, by Mr. A. Monk. Mr. Josiah Booth (Organist of Crouch End Congregational Chapel) presided at the organ, and the Rev. H. Storer Toms conducted. The choir was augmented by the choir of Christ Church. The Anthems sung were "Lord, for Thy tender mercies' sake" (Farrant), "Like as the hart" (Novello), "Hear my prayer" (Kent), "My song shall be" (Clarke), "O taste and see" (Goss), "What are these arrayed in white" (Stainer), and "O Lord, how manifold" (Barnby). Miss Eales and Mrs. Makepeace sang the solos. The programme was excellently rendered.

Retford.—The new organ in the Wesleyan Chapel was opened on the 6th ult., when Mr. Hamilton White gave a Recital, his programme consisting of compositions capable of displaying to the fullest extent the varied powers of the instrument. After the Recital a Choral Festival was held, conducted by Mr. White. A well-chosen programme was excellently rendered, the choral music being sung with considerable efficiency. Mr. Redfern Hollins was the solo vocalist. Mr. F. W. Wells accompanied the choruses, the Conductor accompanying the solos.

Runcorn.—On Thursday, the 22nd ult., an excellent rendering of Handel's *Judas Maccabæus* was given in the Public Hall, the principal vocalists being Madame Billinie Porter, Miss Annie Richardson, Mr. H. T. Bywater and Mr. B. Pierpoint. The chorus consisted of the Runcorn Madrigal Club, the Widnes Choral Society and the Frodsham Musical Society. Mr. W. J. Argent conducted, and Mr. Billinie Porter presided at the organ. There was also an efficient band.

Silverdale.—The Choral Society gave an effective performance of Handel's *Samson* on Thursday evening, the 8th ult., in the Primitive Methodist Chapel. The principal vocalists were Miss H. Johnson, Mrs. Roberts, Mr. Richard Clarke, and Mr. Vaughan Edwardes, R.A.M. The choir, numbering upwards of ninety voices, sang throughout with great care and precision. The Oratorio was given with organ accompaniments, assisted by a quartet of brass instruments, E. Prout's arrangement being used. Mr. Sherratt presided with much judgment at the organ, and the trumpet obbligato to "Let the bright Seraphim" was well played by Mr. D. Scott. Mr. Mountford was an excellent Conductor. There was a large and appreciative audience.

Southgate.—A very successful Evening Concert was given by Miss J. R. Thomson, R.A.M., on the 1st ult. Herr Oberthür played a harp solo, and, with his pupil Miss M. Stevens, took part in several duets on that instrument and with Miss Thomson on the pianoforte. The principal vocalists were Miss Mary Beare, R.A.M., Miss Hughes, R.A.M., and Miss Leslie Trowbridge (Medalist, R.A.M.). Several violin solos were given throughout the evening.

Southport.—The last of Mr. J. S. Watson's Subscription Concerts was given in the Cambridge Hall, on Tuesday, the 13th ult. The great attraction of the evening was mainly due to the engagement of Madame Norman-Néruda and Mr. Charles Hallé, the excellent playing of these artists being received with the warmest applause. The vocalists were Madame Edith Wynne and Mr. Watson, the latter being highly successful in all his songs. Mr. Myerscough, Mus. Bac., accompanied.

Spalding.—A Concert was held in the Corn Exchange, on the 15th ult., in aid of the Independent Chapel Organ Fund. The singers were all local amateurs. The instrumental portion consisted of a high-class selection of music, including the Overture to the *Barber of Seville*, the March from *Tannhäuser*, and Mozart's Symphony, No. 7, in D.

Swansea.—In a recent Lecture upon "Music in Wales," delivered at the Royal Institution of South Wales, by Dr. Joseph Parry (President of the Musical College of Wales), the necessity of developing the talent of the young natives of the principality was especially dwelt upon. The lecturer truly said that "provision should be made for those who could not afford to go to the London Musical Academies, just as provision was about to be made for those who could not afford to go to Oxford or Cambridge." Owing to the want of professional musicians in Wales to guide the efforts of the students, their progress had been almost solely in the direction of vocal music; and that many had excelled in that department might be accepted as a proof that they would have cultivated instrumental music with equal success. As a means of raising the tone and standard of the art in Wales, Dr. Parry suggested that a grand Choral Festival should be given for two days in South Wales at stated periods. Such a Festival was in contemplation in Swansea, and it would depend upon the response given by the leading persons in that locality to make it a financial as well as an artistic success.

Swindon, New.—A performance of Mendelssohn's *Elijah* was given by the members of the Choral Society, at the Mechanics' Institute, on the 7th ult. The choruses were fairly well rendered, the general effect being somewhat marred by the faulty *ensemble* of an amateur band.

The principal vocalists were Miss José Sherrington, Miss Helen D'Alton, Mr. Bernard Lane and Mr. Thurley Beale, assisted in the quartets by Miss Lennox, Mrs. Munday, Messrs. E. Carter and F. Lynes, members of the Society. Mr. Albert Sykes conducted.

Thornton Heath.—On Tuesday, the 13th ult., the members of the Musical Society gave a performance of Mendelssohn's Ninety-fifth and Thirteenth Psalms and a selection from Handel's *Judas Maccabæus*, in the Public Hall. The solo vocalists were Miss Bessie Diamond, who gave an excellent rendering of "Wise men flattering," and the Misses Bawtree. Mr. Bawtree conducted.

Tunbridge Wells.—The performance of Mendelssohn's Oratorio *St. Paul* by the Vocal Association, on the 13th ult., in the Great Hall, was in every respect an unqualified success. The principal vocalists—Miss Annie Marriott, Miss Marian Burton, Mr. Henry Guy, and Mr. Frederic King—gave the utmost effect to the solo music; and the choruses, especially "Stone him to death," "Happy and blest," "Rise up, arise," and "O great is the depth," were given with admirable precision. Much of the credit of this excellent performance was undoubtedly due to the exertions of the Conductor, Mr. N. E. Irons, who throughout the work had the whole of his forces well under control. The band of the Royal Engineers, led on the occasion by Mr. F. Hunnibell (Organist and Choirmaster of St. James's Church), was highly efficient; and Mr. C. E. Clarke ably presided at the harmonium.

Wellington, N.Z.—On January 25, the Feast of the Conversion of St. Paul, a selection from Mendelssohn's *St. Paul* was sung as the anthem at a Special Choral Service in St. Paul's Cathedral Church. The portions chosen were the Martyrdom of Stephen, the Conversion and the Calling of Paul to the Apostleship, and his Farewell to the Church in the second part of the Oratorio. The soprano recitatives and the airs "Jerusalem" and "I will sing" were excellently sung by Mrs. George Cotterell, the other solo parts being efficiently taken by amateur members of the choir. The fine trumpet passages in "Sleepers, wake" were well played by Mr. Raymond, and the choruses were given with intelligence and precision. Mr. Robert Parker presided at the organ, playing as voluntaries one of Schumann's Pedal Fugues on the name of Bach and the Allegretto from the *Lobgesang*.

Windsor.—A performance of Handel's *Jephtha* was given at the second Concert of the Windsor and Eton Choral Society, on the 15th ult. The principal singers were Miss Madeline Hardy, Miss Jeanie Rosse, Miss E. M. Briggs, Mr. T. W. Hanson, and Mr. F. Bevan. Mr. Samuel Smith conducted; Mr. J. S. Liddle, Mus. Bac., was leader of the band; and Mr. H. R. Couldrey accompanied the recitatives and filled in the parts which required it on the harmonium. The vocalists acquitted themselves praiseworthily, and the choruses, in which the Choristers from Eton College took part, were well rendered.

Yeovil.—Morning and evening performances of Handel's Oratorio *Judas Maccabæus* were given by the members of the Choral Association in the Town Hall, on Tuesday, February 27. The solo vocalists were Miss May Bell, R.A.M., Mrs. Chaffin, Mr. E. T. Morgan and Mr. W. H. Houghton. The band and chorus consisted of 100 performers. Mr. Rumsey was the leader of the orchestra, and the Conductors were Mr. James Griffen and Mr. J. A. Milborne.

Organ Appointments.—Mr. Harvey Löhr, Organist and Choirmaster to Christ Church, Marylebone.—Mr. R. S. O. Keymer, Organist and Choirmaster to the Church of St. Andrew's, Gorleston, Suffolk.—Mr. Edward C. Allen, Organist, Choirmaster, and Music-master to St. John's College, Hurstpierpoint, Sussex.—Mr. G. J. Bennett, to St. Peter's, Vauxhall.—Mr. F. Smith, Organist and Choirmaster to St. Paul's, Lorrimore Square, S.E.—Mr. Charles Vincent, Mus. Bac., Oxon., Organist and Choirmaster to Christ Church, Hampstead, N.W.—Mr. John Tomlinson, Organist and Choirmaster to the Parish Church, Tavistock.—Mr. R. W. Strickland, Organist and Choirmaster to College Street Chapel, Northampton.—Miss Theresa Beney, A.C.O., Organist and Choirmistress to Christ Church, Folkestone.

Choir Appointment.—Mr. Alfred Propert (Tenor) to the Church of St. Clement's, Eastcheap.

DEATHS.

On February 28, at Oriel Lodge, Swainswick, Bath, Henry Simms, in his 76th year.

On the 3rd ult., the Rev. Leighton George Hayne, Mus. Doc., Oxon., Rector of Mistley-with-Bradfield, Essex, aged 47 years.

On the 7th ult., at 16, Castellain Road, Maida Hill, W., Adolph Gollmick, aged 58.

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Honour and glory, thanksgiving and praise.
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How calmly wakes the hallowed morn.
How pleasing is Thy voice.
I lay my sins on Jesus.
If life's pleasures cheer thee.
In sweet content let all the anthem sing.
In time of fear.
It was the very noon of night.
Jesu, my Lord.
Lead us, O Father.
Lo, sea and land their gifts outpour.
Lo, the Bread which angels feedeth.
Lord, in these days of humblest prayer.
Lord of the harvest, Thee we hail.
Lord of the harvest, Thee we hail (another setting).
Lord, the shades of night surround us.
Now God be with us, for the night is closing.
Now, on land and sea descending (Vesper Hymn).
Now the labourer's task is o'er.
Now the light of heaven is stealing.
Now the sighs and the sorrows.
O day of joy, when first the light.
O Food, the pilgrim needeth.
O God the Lord, to Thee we raise.
O Jesu, Light of all below.
O Lord, be with us when we fail.
O Thou, Who in the light dost dwell.
O world! behold upon the Tree.
Oh, walk with God.
Pleasant are Thy courts above.
Praise, O praise our God and King.
Praise, O Sion, thy salvation.
Quiet, Lord, this trembling frame.
Rejoice, ye pure in heart.
Remember Me.
Rest of the weary.
Saviour, again to Thy dear Name we raise.
Saviour, blessed Saviour.
Sing to the Lord a joyful song.
Softly now the light of day.
Still, still with Thee.
Still will we trust.
That day of wrath, that dreadful day.
The day is gently sinking to a close.
The day is gently sinking to a close (another setting).
The foe behind, the deep before.
The Lord be with us as we bend.
The radiant sun declining.
The spring-tide hour.
The valleys and the mountains.
The Virgin stills the crying.
There is an hour of peaceful rest.
Thou knowest, Lord, the weariness and sorrow.
Thou, Who dost build for us on high.
Through the day Thy love hath spared us.
To-day Thy mercy calls us.
To give Thee glory, Heavenly King.
To Thee, O Comforter Divine.
To Thee, O God and Saviour.
Upraised from sleep, to Thee we kneel.
When day's shadows lengthen.
When God of old came down from heaven.
When, His salvation bringing.
When I survey the wondrous Cross.
When the day of toil is done.
Whence shall my tears begin.
Where the mourner weeping.
Ye holy Angels bright.

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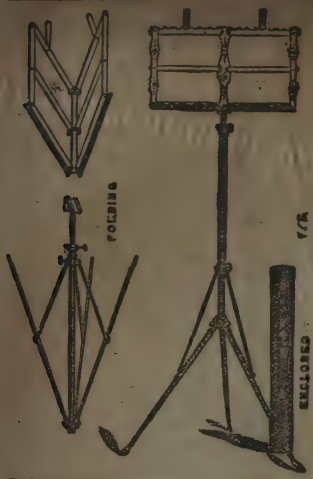

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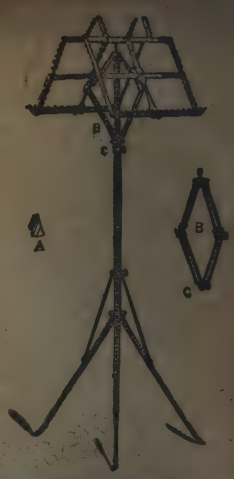

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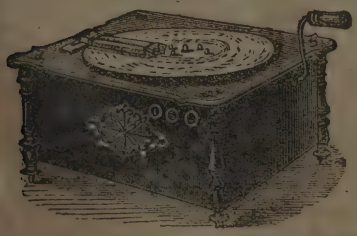

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THE MADRIGAL SOCIETY offers TWO PRIZES, being the "Molineux Prize" of Ten Pounds, and the "Society's Prize" of Five Pounds, for the best and second best APPROVED MADRIGALS in not less than four nor more than six parts, the upper part or parts to be for one or two treble voices. The character of the composition to be after the manner of the Madrigal of the seventeenth century, by Bennet, Wilbye, Weelkes, Marenzio, and others, and to consist of independent part-writing, in figure or imitation; therefore a mere part-song or melody harmonised will be inadmissible. The Madrigals to be delivered, addressed to the Secretary of the Madrigal Society, Woodside, Caterham, Surrey, on or before September 15, 1883, each composition having a device or motto affixed thereto, with the composer's name in a sealed envelope bearing a corresponding mark. The award of the judges will be made known at the first meeting of the Society for the ensuing season, in November, 1883.

J. EDWARD STREET, Hon. Sec.

ROYAL ALBERT HALL, June 13; ST. JAMES'S HALL, May 23. Subscription Concerts.

MR. and MADAME EDWYN FRITH'S CONCERT PARTY (under Royal Patronage) will appear as above, and has appeared at St. James's Hall several times this season with complete success. Now booking dates for Summer and Winter tours (share or certainty). Programme includes protected opera selections by special permission, great attraction. Artists (any branch) can appear as at top on payment of a Subscription; value returned fourfold in tickets. Vacancies and free appearances for Resident and other Vocal Pupils. Terms moderate. Netherwood Road, London, W.

MISS ELLIS WALTON will give an EVENING CONCERT at the Cavendish Rooms, Mortimer Street, W., on WEDNESDAY, May 30. Artists: Misses Emilie Lloyd, Jeanie Rosse, Clara Myers, Henden-Warde, Ellis Walton, and Madame Osborne Williams; Messrs. Dyved Lewis, John F. Probert, John Cross, and Mr. Quatremayne. Violin: Mdlle. Bertha Brousil. Piano: Messrs. F. Sewell Southgate and Osborne Williams. Tickets of Messrs. Novello, Messrs. Cramer, and of Miss Ellis Walton, 19, Gordon Street, Gordon Square, W.C.

MR. EDMUND ROGERS will give a CONCERT at Steinway Hall, on THURSDAY, May 24, when his humorous Cantatas, BEAUTY and the BEAST and BLUE BEARD will be performed. Artists: Miss Adela Vernon, Miss Winthrop, Mr. Henry Taylor and Mr. Frederic Penna. Accompanist, Mr. C. T. Corke. Conductor, Mr. Edmund Rogers, 4, Melrose Gardens, West Kensington Park, W.

COLLEGE of ORGANISTS.—TUESDAY, May 1, "Counterpoint," H. J. STARK, Esq., Mus. Bac.; TUESDAY, June 5, "Some Musical Ethics and Analogies," H. C. BANISTER, Esq.; TUESDAY, July 3, A Paper by F. J. SAWYER, Esq., Mus. Bac. N.B.—The above meetings will take place at the Neumeyer Hall, Hart Street, Bloomsbury, at 8 o'clock each evening. The Midsummer Examinations will be held on July 10 and 11 for Associateship, and on July 12 for Fellowship. E. H. TURPIN, Hon. Sec.

95, Great Russell Street, Bloomsbury, W.C.

MUSICAL ASSOCIATION, 27, Harley Street, W. On MONDAY, May 7, at 5 o'clock, a Paper will be read by STEPHEN S. STRATTON, Esq., on "Woman in relation to Musical Art." JAMES HIGGS, Hon. Sec.

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MRS. W. H. MONK earnestly INVITES the AID of kind friends towards placing in Schools and Asylums the bright intelligent Orphan Children of a late clever Organist, who was Blind. He was a pupil of Dr. W. H. Monk, who procured for him the post of Organist at Heydour, in Lincolnshire, where for fourteen years he was highly respected. In November, 1881, he died suddenly, leaving a widow and five very young children with no provision whatever, nor any relation to help them. The sad widow has been nobly striving to support herself and her fatherless little ones by daily teaching, but can earn only a scanty pittance quite inadequate even for her own maintenance.

Mrs. Monk will be very grateful to the Governors of the "Wanstead Infant Orphan Asylum" for help to gain the May Election, which will be the third application for "Percy Edward Craxford," aged five years.

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KING'S COLLEGE, Cambridge.—A CHORAL SCHOLARSHIP (for a Tenor voice) value £90 a year for three years, will be offered for competition at this College on July 11, 1883, among candidates under twenty-five years of age. Besides proficiency in music a knowledge of elementary classics and mathematics will be required. Further information will be given by the Senior Dean, King's College, Cambridge, to whom testimonials as to character and musical ability should be sent not later than June 12.

KING'S COLLEGE SCHOOL.—CHORAL EXHIBITIONERS.—Applications for THREE EXHIBITIONERS to be sent in before May 5. For particulars apply to J. W. Cunningham, Secretary.

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A MEMORIAL FOR BERLIOZ.

There is a peculiar fitness in the formation of an English committee to further the aims of the representative Paris committee in honouring the memory of Hector Berlioz. It remains only to hope that in Russia and Germany the same policy will be followed with regard to the proposed Memorial, and that it will meet with similar success. The warmth with which Berlioz always alluded to the reception of his music in England during his sojourn here, and the generous terms in which he recognised our musical institutions, and acknowledged our national passion for the art, make the request of the Paris committee both natural and opportune. For the same reasons the support of Russia and Germany should be spontaneous and general. It is right that this movement of Berlioz' countrymen should be something better than the blushing act of a shamefaced posterity. For though the art-work of Berlioz is in the fullest sense monumental, and his genius is placed high beyond the praise of men by the splendour of his achievements, it is appropriate that this laggard act of poetical justice should originate in the city that rejected him. Never was that undefinable quality, that fiery impersonal essence, which we call "genius" more undeniably manifested in man than in him. Yet never was genius more stupidly and, it must be added, more consistently misconceived and maligned. His written accounts of the reception of his works in Paris seem incredible. His memorable description of the first performance, before a shivering and scanty audience, of the incomparable "Faust," reads like a wanton parody. Yet we know these were no exaggerations. Recognition came to him late, and in foreign lands. There was only too much justification for the bitter spirit he showed towards Paris, when he breaks off the chronicle of his success in St. Petersburg and relates how, in the height of his triumph, he turned to the south-west and bowed himself in mock humility, exclaiming "Ah! chers Parisiens!"

The passionate intensity and excessive sensibility of Berlioz, combined with wit and irony and a literary style of a most individual order, elevate his journalistic writings to the rank of literature. Some of the burning pages of his "Mémoires" are comparable only with such works as Rousseau's "Confessions" and the memoirs of Benvenuto Cellini. In their tumultuous passion they are strikingly akin to the record of the great Florentine, while in many passages they powerfully recall Rousseau's literary expression. In order to fully comprehend the music he composed anterior to "Roméo et Juliette," it is absolutely necessary to study the revelations of the "Mémoires." Up to the appearance of the Shakespearian Symphony he may be said to have expressed in music all of the romance of his existence that defied expression in mere prose. During this period he gave himself up unreservedly to his genius. The purely artistic sense was quite subordinate in him. His wayward imagination ran riot. He wrote symphonies that were defiant of rules and heterodox in form—works, indeed, that come under no category. He seems to have delighted in the wilful commission of innovations. The early portion of his life is reflected in his music with the fulness and faith of a personal confession. Every impression of novel or transcendent interest was musically expressed, even while it was fleeting. The first visit to St. Peter's, at Rome, resulted not merely in the remarkable passage in the "Mémoires" in which he describes his rapturous exaltation, but also in the immense and grandiose "Dies Iræ" of the "Requiem." The first transcript of Berlioz' impressions in this case should be compared with the glory of his final interpretation. His conception of music as the soul of architecture, which so forcibly held his imagination while beneath the dome of St. Peter's, acquires fresh signification and truth in the "Requiem." In the same manner the "Symphonie Fantastique" deals with the most critical period of his life, and in "Harold" he reduced to something like form the chaotic recollections of his vagrant life in Italy. In the former he has given the fullest expression of the revolutionary spirit that animated him. The "Symphonie Fantastique" is certainly not the most perfect work of Berlioz, but it is in many respects the most remarkable, and its position in the history of music is unique. Occupying a place midway between the symphonies of Beethoven and the music drama of Wagner, the "Symphonie Fantastique" is a distinct effort in the direction of the latter, the basis of which is surely discoverable in Berlioz' work. Widely as Beethoven's later symphonies differ from those of Haydn and Mozart, the true symphonic form is preserved in them. Beethoven did, indeed, introduce the chorus, but this innovation does not affect the integrity of the composition. And it is precisely here that Berlioz was most timid, and his attempts were most experimental. His introduction of the chorus in his large symphonic works is effected in the most gradual manner. In order to present the symphony as he conceived it should best accord with his genius he reconstructed it. He seems fully to have felt that the symphony of Beethoven's later period was the most perfect form of instrumental music, and yet in some occult fashion he also felt it was inadequate for his purpose. Hence the "Symphonie Fantastique." He broke through the limitation of Beethoven's form, and in so doing undoubtedly endangered the balance of the different portions of his work and the symmetry of the whole. The terrible *mélange* of passions in the last part is particularly destructive to its symphonic unity. It is rather the turbulent fifth act of a tragedy than anything corresponding to the last movement of a symphony. It is interesting on another ground, as the earliest example of "programme music," but it differs widely from much that has been composed in emulation of it, in that its programme is not necessary for its elucidation. This is the difference between Berlioz's descriptive symphony and most other "programme music"—the difference, indeed, between genius and mere imitative talent—in the latter the programme exists to supply the deficiencies of the music, in the former it is like the dry commentary of a guide which may be dispensed with without loss. For any one who is once possessed of the *idée fixé*, the melody associated in the lover's mind with the idea of the beloved, the progress of the "Symphonie Fantastique" is clear. Through all its modulations this idea is evolved in every scene with true dramatic value until the final degradation of the ideal passion is figured in the deformed but still definable *idée fixé* in the appalling horror of the *crescendo* of the Marche au Supplice and Finale. Never has music spoken with a more fiery and irresistible eloquence; the programme in connection with it is like the bald argument to a poem, not necessary but prefixed as convenient for reference.

If the life of Berlioz had ended at this period, and the "Symphonie Fantastique" had proved his swan-song, he would still have left work of such supreme

beauty and character that it would have assured him a high place among musicians; a little solitary, perhaps, and companionless, but still indubitably beyond all need of memorial here. But his best work was yet forthcoming. Hitherto he had given expression to his exuberant sense of life, his passion for movement and colour, his sympathy, in short, for that romantic phase of art of which Alfred de Musset and Hugo were equally representative. With the composition of "Roméo et Juliette" the artist in him becomes paramount. His sense of the beauty of form becomes enlarged, and with it his appreciation of the value of proportion and unity becomes more apparent. The scheme of the "Damnation de Faust" is, it is true, unsatisfactory in this respect. It is neither a symphony nor an opera nor an oratorio. It is scarcely a lyrical drama with chorus, so slight is the connection of its scenes and so arbitrary. It differs notably from "Béatrice et Bénédict," which is perfect in form and a typical *opéra comique*, and also from "Les Troyens," in which Berlioz returns to his boyish allegiance and once more pays homage to the shades of Virgil and Gluck. Yet it is doubtful if any one other of his works has called forth such universal acclamation. It is certain that if it were necessary to appeal to the English public from any one work of Berlioz for a reply to the incredible verdict of his contemporaries, the "Faust" would be cited. The large audiences that have recently assembled in the Albert Hall to hear this work, and its frequent repetition elsewhere, prove the hold it has acquired here. Nor is this surprising, for there are few compositions in music in which the beauties are more numerous and distinct; and there is assuredly no composition the individual beauties of which are nobler in expression and of such astonishing variety. It is in itself a glorious monument to genius. All projects of brass or stone seem ridiculous by comparison. Yet it is well that the recognition by France of the splendid genius of Berlioz should take the form of a Memorial. Paris owes something to his memory; there is some atonement due for insult and injury inflicted, and for suffering borne not uncomplainingly, perhaps, but with sufficient heroism. There is so much pain in the mere recollection of the existence Berlioz led in Paris, that this last act of justice to the composer naturally assumes a penitential air. To keep alive the memory of Berlioz in Paris might be of immense benefit to that city, if Paris were not still what she always has been—the city of splendid reputation and speedy oblivion.

ON THE SELECTION OF AN ORGANIST.

The selection and appointment of an organist for a church, be it for the quiet country church, the fashionable and leading church of an important city having ambitious choral services, the collegiate church or chapel, a cathedral in all but the name, nay, perhaps for the cathedral itself, is a matter so often canvassed and a question that must so constantly be presenting itself practically in one or other of its forms before many of our readers, that little or no apology will be necessary for offering here a few remarks on the subject.

First, then, let us say emphatically that of all plans that may be adopted decidedly the *worst* is, except in the one case hereafter alluded to, the competitive examination and trial system at present much in vogue. And this for several cogent reasons. To begin with, the man really the most fitted for a post of the sort is not at all unlikely to be at the time of the trial the most nervous of all the candidates, indeed the probabilities are much in favour of his being so; as a consequence, then, he may be utterly incapable of playing even decently the fugue or other chosen show-piece that under ordinary circumstances he would execute without a single error, and *à fortiori* in worse plight still will he be as regards his sight-reading. On the other hand, the imperturbable candidate, who happens to get through the difficulties of the ordeal without a stumble, will on no account be thereby wisely adjudged off-hand the most fit and proper person for the appointment. And if this be true with regard to organ-playing, how much more so with regard to choir-training, frequently made the subject of a similar competition test! The man who will ultimately do real good with a choir will, in ninety-nine cases out of a hundred, do apparently nothing, or next to nothing, in the first four or five weeks. He must feel his way cautiously, step by step, and ascertain not only the acquirements of those he has to train and their capabilities, but—if possible, more important still—their tempers and dispositions. He knows full well the false step or two at starting to be all but irrevocable; and the influence, on the other hand, gained in the outset to be never wholly lost. But to the man that will give the most apparently successful trial lesson these weighty considerations cannot be taken into account; there must be, from the nature of the circumstances, much of the "slap-dash" style about him and much of the rough-and-ready in his method, which, effective though it may possibly appear on a single occasion, will soon prove anything but desirable when subjected to the test of continuance. But should it be objected, as it possibly may, that these are matters for the umpire to take into consideration at the time of the trial, we reply that, on the contrary, if the trial is to be a trial at all and not a mere sham, the umpire cannot choose but decide on and by that trial, and that certainly it would be in the highest degree improper for him to use private or external knowledge of the powers of any candidate, even assuming the unlikely case of his possessing the same external knowledge of *all* the candidates. Another consideration is that the very fact of success in a trial of the sort is more than likely to produce in the successful party a feeling of self-satisfaction, the most fatal of all things to true advancement and success. The only case in which a competitive trial is perhaps not altogether to be deprecated, is that of a very young man who has had previously no opportunity of showing his powers or who possesses no friendly assistance to start him otherwise; but then let it be distinctly understood that the post is one for which a decidedly young man is wanted, and let there be no objection to a gentleman even in the trammels of his teens.

It may now be fairly asked, What is proposed and advocated in place of the system decried? There are several ways; we will name two. First and chief, watch a man working at his own post and under unexciting and ordinary circumstances, and of course when he is ignorant that he is being watched—see what he does and how he does it. If you are not able to think of any one whom you can submit to such a test—and this is scarcely likely—ask one or more of the friends that will probably be concerned with you in making the appointment to do so; but if you have no such friends, make the same request to some really eminent musical man to do so on your behalf. And this suggests the second plan which you can try if circumstances forbid your adopting the first, and that is—go straight to some really good and eminent musical man—one, if you will, not given to articled pupils—and ask him to fix for you. For his art's sake, provided you have consulted a really conscientious

artist, and for his own credit's sake, he will do his best, and if you desire you can offer him the fee you would have had to give to him or to some brother professor for acting as arbitrator at the unhealthy and derogatory trial.

And now a few words on the same subject from the artist's point of view. The elections to the church's more important offices—deans, canons, rectors, and vicars—are not (save in one or two unhappy instances to which, moreover, scandal always attaches) made by competitive examination; the good appointments are those of the men who have been previously watched in other capacities, and found worthy of advancement. Let the church organist and choirmaster, bearing this in mind, decline to let his accomplishments be taken stock of and subjected to invidious comparisons and demeaning tests, and he may rest assured that the more he respects himself (self-respect never being confounded with an overbearing manner) the more his vicar and those with whom he is brought into contact will respect him, and the more they respect him the more they will respect his office. We would especially urge on the members of the profession of any standing or acquirements the desirability, nay, the necessity, of holding aloof from competitions and trials of all sorts. Let them firmly agree to do this, and those churches, collegiate establishments and cathedrals who desire a really competent and trustworthy artist will soon discover that such men are not to be obtained by the insertion of an advertisement, followed by a ceremony unpleasantly suggestive of the ancient method of engaging domestic servants at a fair. Music is, we need scarcely say, an art, and as such is to be respected and not forced. Least of all is it to be gauged by such means as might be employed to test, say, a knowledge of mathematics; and those members of the profession will best consult not only the honour and dignity of that profession, but also their own real interest and ultimate advantage, who resolutely hold aloof from them altogether. There are no doubt certain men who cannot read an advertisement for an organist, albeit no better terms than their present ones are offered, without putting themselves forward as candidates and probably sending in a formidable array of testimonials kept ready at hand, lithographed or copied, for the purpose. That this arises from an inherent restlessness which is a part of their very nature is no doubt as true as the fact that such men belong, with very rare exceptions, to the decidedly second or even third rate branch of the profession; but upon all such, and particularly upon the exceptional cases, we would strongly urge that greater stability, more quiet perseverance and less self-seeking will assuredly prove to their greater advantage in the end; and scarcely any fact is more certain than that the man destined to rise to real greatness will ultimately do so in spite, we would almost say, of himself.

Having said thus much, it may not, perhaps, be altogether out of place to remark briefly on an appointment not yet filled up, and to which we can therefore allude without impropriety, which has attracted, we believe, the notice of several hundred members of the musical profession—namely, the post of Organist of Salisbury Cathedral. Without alluding to the causes of the vacancy, without even hinting at the divided opinions as to the justice of those causes, we pass on to note a few of the printed conditions subject to which the new appointment is to be made. And first we are met by the altered terms of tenure of the post, which is "to terminate at the pleasure of either party at three months' notice"—utterly unlike, we believe, those of any other cathedral organistship in England or Wales, one of the leading features of which is their freehold nature, so long as the holder remains fitted, morally and musically, to hold the post. The cathedral organistships have long and properly been looked forward to by able and conscientious artists as a sort of honourable goal which having once secured they may reasonably expect to hold, at their own option, for the rest of their natural lives, in precisely the same manner as do the Deans and Canons their prebends. That such goals exist in all professions is a fact; that they are a mainstay and safeguard of those professions experience has shown, and although it may be in the present case thought to conduce to the more satisfactory and conscientious performance of his duties that the organist should hold his office by the somewhat precarious terms of three months' notice—very similar to those offered to a butler—it does seem a little unfair that a similar incentive to the performance of duty should not also be applied to Canons—may we even say, to Deans themselves? It is superfluous to point out how much the value and desirability of the post is reduced by an alteration of this nature, but it may not be superfluous to suggest for the serious consideration of other appointing bodies whether they would not, by adopting such means as these, very sensibly diminish the probabilities of their ever obtaining the services of the really valuable and desirable men that it would be their undoubted wish to secure. Cathedral bodies are, it must be confessed although with all possible respect, not usually the most harmonious bodies in the world, and even for this reason alone, not to mention the various conflicting interests in the chapter that would be constantly kept alive from without, the tenure of the organist would be of a more fragile nature than may be at first imagined, and in many cases the three months' notice clause would unquestionably be resorted to with alarming frequency. Others of the conditions are remarkable. We quote some:—

> That he (the organist) be not absent from any such (*i.e.*, musical) services *without the consent of the Dean or Canon in Residence.*
>
> That if he obtain leave of absence, his deputy be approved by the Dean or Canon in Residence.

These need no additional comment from us.

> That the organist *be responsible for the use of the organ*, and that no one be allowed to take lessons on the organ except an articled pupil.

The first part of this condition puts an almost boundless power into the hands of the chapter, and there is no saying to what amount of pecuniary expense the organist might not thereby be rendered liable. One other stipulation is really, we believe, unique:—

> That the organist be required to give instrumental lessons to any chorister who desires to learn instrumental music for £5, provided the chorister after six lessons show *to the Dean's satisfaction* that he has made some (*sic*) proficiency (!!).

What may here be implied by the term Instrumental Music is not altogether clear, but it would be interesting to know to what degree of proficiency, and on which of the twenty or more instruments of the orchestra, the aspiring chorister would be expected to have attained before the munificent dole of £5 became payable to his instructor; it is refreshing, however, to find that in at least one of our Cathedrals the question whether an individual has or has not "made some proficiency" in the art of music is capable of being determined by the decanal mind.

Seriously, these and all such conditions practically can only tend in one direction—the depreciation of the value and dignity of such appointments, and the consequent lessening of the propriety and probability of really eminent and capable men being found to accept them.

Finally, though it may be too late to offer any words of caution or to speak in discouragement of applications in the present case, we would strongly urge on the members of the profession the duty which they owe not less to themselves than to that profession, of heightening the tone of and respect for their calling, by their own self-respect, as shown, among other ways, by their abstaining from entering contests for such positions, particularly on such terms as those we have quoted.

THE GREAT COMPOSERS

By Joseph Bennett.

No. XIII.—CHERUBINI.

The stranger in beautiful Florence cannot long remain oblivious of Cherubini. If he wander towards the south of the town, and stroll in the neighbourhood of the Barriera del Ponte Rosso, he will probably find himself in the Via Cherubini. If, in the course of sight-seeing, he visit the church of Sante Croce, his attention will surely be caught by a large and handsome monument bearing Cherubini's name; while, should his rambles take in a little street called Via Fiesolana, not far from the Piazza d'Azeglio, his curious eyes may light upon a tablet affixed to No. 22, and having an inscription thus translatable :—

"Here was born on the xiv. September, MDCCLX., Luigi Cherubini, who, famous in the science of Harmony, creator of sublime religious melodies, reformed every kind of musical style, and in the regions of art preserved intact among foreigners the glory of Italian supremacy."

A hundred and twenty-three years ago, that house —then numbered 6886, according to the now discarded custom of numbering by districts instead of streets—had as tenants a Signor Bartolomeo Cherubini, his wife, Verdiani (*née* Bosi), and their nine children. The bread-winner of the family followed the profession of music, not so as to attract men's eyes, but in a humble, if responsible, capacity as pianoforte accompanist (*maestro al cembalo*) at the Pergola Theatre. Bartolomeo was accounted a good musician, learned in all the learning of the schools, and having the scientific resources of the art at his fingers' ends. Picchianti, Cherubini's earliest biographer, himself a Florentine of the period, describes the Pergola professor as "a chapel-master strongly attached to the old customs of the art, and a rigid observer of the ancient scholastic discipline in his teaching." These words enable us to form a pretty accurate idea of Bartolomeo Cherubini. He would now be called a pedant, a "fifth-hunter," a slave to the "tone-families," and what not else that characterises a man who prefers the old ways to the new. We shall have very little more to say about him here, but it is important to observe what manner of musician he was, since his conservative instincts naturally influenced the training of those committed to his care. Bartolomeo seems to have been a good citizen and an exemplary husband and father. In his domestic capacity he doubtless rejoiced at the frequent additions to his household. Verdiani, his wife, was only thirty-five years old when she presented him with a tenth child, and two others were subsequently born, so that the respectable Florentine professor fully attained the condition of blessedness described by the sacred writer who tells us that "Like as arrows in the hand of a giant even so are the young children." But though the family was prolific, it could hardly have been healthy. Of the twelve sons and daughters, only the tenth child lived to be old, and he, strange to say, was born into the world such a puny thing that his parents often looked with sadness into each other's faces when talk ran upon the babe's chances of life. The weak reed, however, survives the storm which hurls down the sturdy oak, and Bartolomeo Cherubini's tenth infant escaped all the perils and dangers that hung about its cradle.

The child's extreme fragility, let us here say, had something to do with complicating a question that arose in after time as to the precise date of birth. A note introductory to the catalogue of Cherubini's works, and dictated by the master himself, fixes September 8, 1760, as the day when he came into the world. On the other hand, two certificates founded on the baptismal register are in existence, and agree in naming September 14. The authority of these attestations is now accepted, and was acknowledged by Cherubini himself. We lean, however, to the doubt frankly expressed by M. Arthur Pougin, who says: "It is true that Picchianti and M. Gamucci have each published an attestation derived from the baptismal registers of Santa Maria del Fiore; but this double attestation, while giving September 15 as the date of the baptism—about which there cannot be any doubt—appears to fix on the 14th as the date of birth only by natural induction, and the general custom which requires children to be baptised on the day they are born, or the day after. Now the tradition so clearly set afloat by Cherubini himself, and preserved by him in the notice dictated to De Brauchesne, can hardly have sprung up spontaneously in his mind; it must have been based on family report—on the assertion of his father, or something of the kind—and I cannot help asking myself why and how it was that Cherubini subsequently abandoned it." We submit that these are reasonable words, although Cherubini, after for many years keeping his birthday on the 8th, changed to the 14th, in deference to the authority of the baptismal register. There must have been some foundation for the belief in which the master remained as late as 1831, and those who accounted for the interval between the asserted date of birth (8th) and the actual date of baptism (14th) by reference to the child's extreme delicacy were, perhaps, not far wrong. As for the baptismal register, we are not disposed to give it great weight in the matter of birth. A hundred years ago, records of this kind were perfunctorily made, and for an indifferent official to assume that the baptised child had been born the day previous was perfectly natural and to be expected.

Concerning the early childhood of Cherubini little or nothing is known, for the reason, it may be, that there is little to tell. The boy no doubt found full scope for his energies in the act of living. We have his own authority for believing that at the age of six he began to study music under his father, so continuing till he was nine. Picchianti tells us what sort of progress was made by the little lad in studies which must have been of the driest character: "Three years were enough for young Cherubini to obtain a sufficient knowledge of solfeggio, and of figured bass accompaniment and the tablature of the harpsichord, as they then called theoretical acquaintance with the keyboard, together with the art of placing the hands, and of the mechanism adapted for playing the instrument. He achieved this result before completing his ninth year, and without, on that account, neglecting the higher study of figures or languages." The poor little boy must have worked hard to do this, for creative genius, though it may supply enthusiasm for study, does not necessarily mean capacity for the accumulation of facts, the retention of rules, and the mastering of problems which demand intellectual perception. Yet we see in the spectacle of a mere

baby labouring at the unsympathetic elements of musical knowledge, striking proof of the very serious light in which the art was then regarded. Those days were not as ours in the matter of educating musicians by wholesale and with despatch, nor did pupils then consider themselves equipped for their career as soon as a few elementary rules had been mastered. Which will prove the better days, by reason of having a "more excellent way," we know full well, and the time may yet come when musical education will return to the hard plodding, the long-continued and thankless toil that gave us the great masters.

Bartolomeo Cherubini, at the end of the three years, placed his son under Bartolomeo Felici for the study of counterpoint and composition. This must have been about 1770, when, according to Fétis, Felici opened a musical academy in Florence, assisted by his son, Alessandro. Both professors were men of ability and distinction. Picchianti styles Alessandro a "remarkable artist," but enters more into detail concerning his father. Of him we read: "Bartolomeo Felici, a man deeply versed in the musical science of his day, was a profound and skilful contrapuntist. The compositions in the *alla capella* style of his which have been handed down to us are models of purity, clearness and ingenious artifice—qualities causing them to be heard with pleasure whenever they are now sung in our churches. For teaching the difficult art of composition he was reputed the best professor in Florence and all Tuscany, and his school was attended by a large number of pupils, whose productions subsequently sustained his credit and glory." In the hands of such a man young Cherubini was safe, although there is reason to believe that Felici taught according to the cumbrous, embarrassing and unscientific method then prevalent in Italian schools. We read in Picchianti: "Despite the impetus given in the opening years of the century to the new theory of music by the celebrated Rameau, and subsequently by various illustrious Italians, the theory still remained enveloped in the physical phenomena of sound, and continued to be based upon calculations and geometrical demonstrations referring only to the mathematical determination of the number of vibrations—that is, of the volume or other elements of the sonorous body—whence it resulted that such and such intervals were admissible in musical compositions. . . . Theory being in this state, and absolutely unable to offer clear and sufficiently developed rules for the study of harmony and modulation, blind practice was substituted for it. The consequence of all this was that the art of counterpoint was encumbered with a host of observations and rules, each of which, invariably deduced from particular cases and not from general principles, gave rise to a host of exceptions. To succeed in mastering all the rules and the aggregate of all the exceptions, the student was obliged to go through a long and fatiguing process; he had to compose examples of counterpoint, first simple and then with certain artifices, both above and below a melody in plain song, the master making him write a single part and then combine in various manners six, seven, and eight real parts, with all scholastic and pedantic rigour." Unscientific as this system may have been, we know that marvels of contrapuntal skill came out of it. It severely tried patience and perseverance, and possibly disgusted with music many who, travelling along a less thorny road, would have gone on to the end. Those who endured the test were of the right stuff. They certainly knew how to use the technical resources of their art, and there was reason to believe that something more than a capacity for plodding had carried them through.

Cherubini remained with Felici four years, but began composing before he quitted that master's school. Boy-like, he aimed at a high mark, and produced a Mass for chorus and orchestra. Of this work nothing is known, save that it was performed (1773) in one of the Florentine churches. Other pieces followed in quick succession, as the master himself has told us: "Cherubini composed successively, from 1773 to 1778, seventeen pieces, comprising masses, interludes, psalms, oratorios and separate airs, all performed with equal success in the churches and amateur theatres of his native town." The autograph catalogue gives us some particulars concerning these boyish works. They included two masses, besides the one already mentioned, both in C major, a Cantata, "La Pubblica Felicità," in honour of the Grand Duke, a "Magnificat," two "Lamentations of Jeremiah," a "Miserere," a comic air, and a "Te Deum." The fact that all the lad's compositions of this period were heard publicly shows that they were held in esteem. Yet it does not appear that a special genius shone through them as it did through those of Mozart and Mendelssohn. To this Halévy speaks in his "*Etudes Sur la Vie et les Travaux de Cherubini.*" As the master's favourite pupil and friend, Halévy was permitted to examine the musical papers which Cherubini, who jealously guarded them from prying eyes, left behind him. He says: "I saw, on going through them, that it was, as it were, out of respect for himself, and from a desire to spare these early works, that he had kept them from all eyes. Everything in them announced the intelligent child brought up in a good school, and nurtured on good precepts; but nothing indicated the genius which was destined to be revealed at a later period. The Cherubini who had become illustrious was anxious about his reputation as a child, and fearful of injuring the glory of the Cherubini of thirteen. It was a sort of not unbecoming and pardonable coquetry." Let no one suppose that Cherubini from the time of leaving Felici gave himself up entirely to composition. He had worked hard—even to drudgery, we may well believe—for seven years, but his studies, so thorough and comprehensive, were only half completed. Therefore he put himself under Pietro Bizarri for singing, and Giuseppe Castrucci for the organ and piano, remaining with them till he had attained his seventeenth year. By that time Cherubini was, in some sort, a notability in Florence. The citizens, jealous for the artistic repute of their famous town, accounted him a prodigy, and cherished the highest hopes of his future. All this, of course, delighted the family in the Via Fiesolana, but it failed to remove the difficulty that confronted them, and found expression in the query "What is next to be done with our Luigi Carlo Zanobia Salvadore Maria?" The youth was pluming his wings for flight. He longed to see men and cities, to enlarge the field of his observation, and vary the nature of his experience. In these respects his father, now the happy parent of a dozen children, could not help him. The swarm of young mouths open for daily bread consumed all the poor professor's earnings, and it seemed for the moment that Number Ten's career would be checked for want of a little money. Happily, the Grand Ducal Throne was then occupied by a prince in whom survived the spirit of Lorenzo the Magnificent. Leopold, afterwards the Austrian Emperor of that name, knew his duty to such a city as Florence, and lost no opportunity of promoting its material prosperity or artistic renown. When, therefore, it came to his ears that a lad in the Via Fiesolana had the spirit of music upon him, he took a real interest in the case. Leopold did not

stop at a smile and a compliment—very flattering royal gifts, no doubt, but often barren. He put his hand in his pocket—took up the quality of father at the point where Bartolomeo's slender purse obliged him to stop—and made young Cherubini an allowance sufficient to pay the cost of study under the famous Sarti, then resident at Bologna. The opening of the year 1778, the youth being then nearly eighteen, witnessed this real and royal start in life.

Sarti's influence upon Cherubini was destined in the nature of things to be great, since the young Florentine entered his school with all the ardent worship that youth gives to its ideal. It need hardly be said that reverence and devotion were not wasted upon such a man. Sarti was a musician to whom all the world accorded high rank. "His compositions," says Miel, one of Cherubini's biographers, "were characterised as divine; every town in Italy wanted him to write something for it, and he was unable to satisfy the demands made on him from all quarters." Outside his native land, he secured the admiration of connoisseurs such as Joseph Haydn, "Sarti being one of the masters," writes Frammery, "whom he esteemed most highly, no doubt because the Italian's energetic and noble style possessed a greater analogy than that of any other composer to his own." At the time when Cherubini went to him he was fifty years of age, and in the zenith of his powers. The lad soon found himself in an atmosphere very different from that he had quitted. It was not so much that Sarti made him study Palestrina, and write anthems in the style of that great master. Cherubini might have expected this, knowing Sarti's preference for Palestrina. What he did not anticipate, perhaps, was passing from unmixed scholasticism to something of the ideal and romantic. Certain authorities tell us that the Bolognese teacher directed his pupils to "imitate him in composing at night in a large unfurnished room, with a lamp suspended from the ceiling, that shed only a glimmering light." Such an attempt to excite the imagination by the influence of outward conditions is common enough in our day, but must have been surprising at the height of the "powder and pigtail" era. Sarti is said also to have made his pupils copy the scores of the masters in great quantities. But he did a more practical thing in the case of Cherubini. Sarti, as we have seen, was a very busy man, and had more work on his hands than one pair could get through. Consequently, knowing the quality of the young Florentine, he intrusted him with the padding of his numerous operas. The step was safe, as well as convenient, because an Italian public at that time had no ears for the minor characters in a lyric drama. They listened to a few leading airs and concerted pieces; as the rest went on they talked. None the less were Cherubini's labours a valuable exercise and an important experience; obtained, moreover, without personal responsibility or risk, since, had his music been bad, and anybody paid attention to it, censure would have fallen upon Sarti, as the supposed author.

In 1779 a vacancy occurred in the musical staff of Milan Cathedral through the death of the chapelmaster, Signor Fioroni, and Sarti having been chosen to fill it, removed from Bologna to the northern city, taking Cherubini with him. By that time the master had conceived a strong affection for the pupil, who himself tells us in the autograph note already mentioned that Sarti gave him excellent advice, and made him his travelling companion on artistic journeys. Naturally, therefore, an opportunity was soon found for the young man to produce an opera on his own account. This he did a year after the removal to Milan, when a work in three acts, "Il Quinto Fabio," was brought out at Alexandria. Nothing is known of the opera now, but a tradition exists that it had no particular success, and we know that the composer did not preserve the score. From the date of "Il Quinto Fabio" till September, 1781, Cherubini was several times away from Milan, engaged in the task of directing other operas. Thus, in 1781, he went to Venice, where rehearsal, owing to the bankruptcy of the manager, did not ripen into performance. In January, 1782, he produced "Armida" (three acts) at the Pergola, Florence; "Adriano in Sirio" (three acts) followed at Leghorn in May; and four months later he was again at Florence with another three-act work, entitled "Messenzio." Besides these things, he wrote during the same period a Motett for the singer Marchesi; a second Motett for two choirs and two organs, "Nemo gaudeat"; and a number of smaller pieces; to which we allude only for the purpose of showing his remarkable assiduity. It may be added that two of the pieces in question were duets, with accompaniments for two corno d'amour—a now obsolete instrument, of which the English nobleman (Lord Cowper) who ordered the works was an amateur.

Another biographer (Arnold), quoted by Mr. Bellasis, declares that Cherubini's operatic music proved too learned for the taste of his countrymen: "People were afraid of him, for the evidence of originality displayed in his compositions might do considerable harm to their beloved cantilenas and fioriture." But this did not interfere with his progress, though it might have encouraged him to believe that he had done his work in the schools, and needed the experience of active life beyond their narrow limits. He left Sarti in the autumn of 1782, and began his career in earnest.

During the following year, our young master brought out two operas—one, "Il Quinto Fabio" (No. 2), at the Teatro Argentina, Rome; the other, "La Sposo di Tre," at the San Samuele, Venice. The last was a two-act *opera buffo*, and both are now extinct. Both, however, served the purpose of making their young composer better known and liked. After hearing the comic work, the Venetians called him "Il Cherubino," because of the sweetness of his melodies, according to some, but, if we may credit M. Felix Clément, on account of his handsome face and figure. As M. Clément is generally wrong on disputed points, we prefer to believe that Cherubini's themes and not his bodily graces caused the pretty play upon his name. On leaving Venice, where he had made so favourable an impression "Il Cherubino" proceeded to Florence and saw his native city for the last time; remaining there long enough to direct the performance of a *pasticcio* oratorio at the Jesuits' Church, the music being all taken and adapted from his own operas save, perhaps, one number expressly written. Cherubini also produced at Florence during this visit an opera entitled "L'Idalide," shortly following that work up with "L'Alessandro nell' Indie" at Mantua. By this time, although Cherubini was only in his twenty-fourth year, his name was known far and wide, even in the distant island whence came his early patron, Lord Cowper. There he was admired to some practical purpose; since, soon after the Mantuan engagement, he received an offer to go to London for the purpose of writing two Italian operas and producing them at the King's Theatre in 1785-6. Picchianti tells us that the directorship of a Philharmonic Society then existing in London was included in this transaction, but M. Pougin questions the statement on what appear to be good grounds. In the first place, Cherubini makes no mention of the matter in his autobiographical note; in the second place, the catalogue contains no mention of works written for the

Society named. On the other hand, M. Pougin believes, with Choron and Fazelle, that the young master received here the title and duties of Composer to the King, and wrote several detached pieces in discharge of his functions.

Cherubini left Florence for England in September, 1784, two months after the Handel Commemoration in Westminster Abbey, and thus not only severed his connection with Italy, but entered upon a course which led to his complete departure from the accepted Italian style.

(*To be continued.*)

STUDENTS' MUSIC.

By Henry C. Lunn.

We remember once to have heard it remarked by a very clever musical amateur that his spare time had been so much occupied in playing as to prevent the possibility of his studying. So frank an admission of an undoubted fact is indeed rare; but those who are sufficiently trained to separate educated artists from showy executants must be fully aware that the success of the last-named class arises in a great measure from being able to disguise this truth from their listeners. In justification, however, of such a method of procuring admiration from an inartistic audience, it must be recollected that until recently music was rarely taught upon a thoroughly recognised system, and possessors of agile fingers and fine voices, therefore, were often accepted, both in public and private, as sound pianists and accomplished singers, although they possessed but a slender knowledge of the principles of the art which they professed; indeed, we have known many persons in past times make large incomes by teaching music who scarcely knew one time from another, and could not define the difference between a concord and a discord. Happily these days can be looked back to with a placid belief that we now regard musical talent as merely valuable material to be cultivated by those who have made the art of such cultivation a life-study; but there is still much to do, for although there may often be the will to teach correctly, many do not recognise the fact that to command success compositions must be selected which will ensure firmness, quality, and power of tone, either with the voice or touch, before executive facility can be legitimately displayed. Students' music, indeed, should be chosen with as much discretion, and taught with as much care, by a master as drugs are selected and administered by a doctor; for it should be remembered that the pupil, like the patient, places implicit confidence in the professor he employs, and must abide by the result, whether for good or evil. Thibaut, in his excellent work on "Purity in Musical Art," says: "It has perhaps never been so generally acknowledged as at the present time that the groundwork of all true knowledge must necessarily lie in the historical study and acquisition of standard works that have come down to us. It is only by thus profiting by the lessons of others that fresh energy can safely be applied towards the advancement of truth." And yet, although this essay was published more than half a century ago, he continues thus: "It is in music alone that an arrogance that disdains all history is the order of the day, although the greatest masters of the period preceding our own showed us a better example." If this is true of the composers of that time, it must have been equally true of the students, who undoubtedly reflect the age in which they live; and in these days, when so much is written and spoken about the music of the past, the present and the future, it behoves us to see not only that we are guiltless of that "arrogance which disdains all history" by ignoring the teachings of the past, but, in over anxiety to show our love of progress, that we do not urge a student to attempt what should be held up to him as the music of the future.

When we use the term "student," we mean a person who intends, whether as an amateur or a professor, to become a master of the art, and not one who is content to play or sing a few compositions to please his friends. In order, then, to lay a solid foundation for one who desires to make himself a pianist, we contend that, apart from those technical exercises which are essential for the training of the fingers, music should be given especially adapted for the training of the mind, so that the history of the instrument may be practically exemplified. We do not expect a pupil in drawing to copy a figure, a tree, or, still worse, a landscape, until he has been taught by minor studies in form to approach these subjects by gradual stages; and yet do we see a young pianoforte student attempting Beethoven's Sonatas and Mendelssohn's "Songs without words" without having ever touched a single composition of those great men who preceded these writers, and whom the writers themselves held in the highest esteem. It is true that when the pianoforte grew from a luxury to a necessity in our houses there were composers ready enough to supply the market with light pieces especially written to make a show, whilst covering the defects of idle pupils; and that when the rage for "classical music" partially supplanted these works, amateurs, rather than be out of the fashion, attempted to unravel the artistic mysteries of a Sonata, with mind and fingers formed for brilliant Fantasias. This was, of course, beginning at the end, and satisfied nine-tenths of the listeners; but "students" must be trained on students' music; and, as sound progress means development, it can scarcely be said that life is long enough even to commence "finishing lessons."

In the study of the vocal art it is of the utmost importance that songs should not be attempted before the voice has been duly trained. When we hear a pupil who has received lessons but six months struggling through the difficulties of "Softly sighs," it may be confidently predicted that her case is hopeless in the future, for the office of the singing-master is to build up a sound structure, and not to patch up an unsound one. Here again it is necessary to go back to the long established solfeggi, by means of which so many good voices have been formed, and to such songs as Mozart, Handel, and Haydn have bequeathed us when solos can be safely given. With singers, however, who intend to appear on the stage or in the concert-room—as distinct from instrumentalists—it is an unfortunate necessity that a portion of the training must be before the public, for to throw out the voice so as to be sufficiently heard in a large building filled with people is an art which cannot be studied in private.

For student-composers, too, the music chosen as models for examination should be at first only that in which the rules of form have been steadily preserved, since the freedom which is gradually obtained after a course of strict discipline is always more healthy than that which springs from a defiance of restraint. It should also be remembered that exercises are not compositions, as much harm arises where such youthful effusions are favourably criticised, not only because the mere tyro is apt to consider himself a second Mozart, but because, should he ever attain to eminence, these works are raked up and placed before the public as "interesting" specimens of his unripe genius.

Let it then be borne in mind that to a much greater extent than is generally imagined the future

of a pupil rests with the master. Much of the crude playing, singing, and composition of the day arises from the fact of works being selected for exhibition instead of study; and although the weakness of both the teacher and the learner is thus displayed, there are few who have the courage to resist such temptation. For an earnest and zealous pupil it is undoubtedly essential that a good and conscientious master should be selected; but little real progress can be made unless this master possess a clear perception of what is truly "Students' Music."

The advertisement for an organist who could teach dancing, to which we drew attention some time since, proves beyond doubt that there must be some sort of affinity between the poetry of sound and the poetry of motion, although we can scarcely perhaps imagine that one engaged in the musical service of the church would be employed by the members of the congregation to give instruction in the steps and figures of fashionable dances. The union of two accomplishments offering a much more violent contrast, however, is now seriously proposed; for it is asserted that ladies engaged in musical tuition may greatly add to their income by teaching the art of cutting out dresses. This extraordinary announcement appears in the advertisement columns of a morning contemporary, and is thus worded: "Lady music teachers can easily earn from £3 to £5 per week by learning the scientific system of dress-cutting, and giving instructions upon the same to ladies at private houses in connection with their music instructions." As a further inducement, it is said that gratuitous lessons will be given to those who desire thus to advertise the "Scientific Dress-cutting Association," and that in a very short time the whole art of dress-cutting from measure will be acquired, "enabling any one to thoroughly understand the system, so as to cut by it any garment worn by lady or child, to fit perfectly without alteration." The only thing that seems wanting in this project is the formation of classes for music as well as dress-cutting at the establishment from which this idea emanates, so that those who intend to become professors of these combined arts shall be taught how to lead gradually from one to the other without severing too violently the chain of thought called up in the mind of the pupil. From the works of the great composers to the works of the great dressmakers seems indeed a wide step; but it can perhaps be shown that there is as much plan in a first-rate dress as in a first-rate Sonata, and thus an appreciation of symmetrical form may be inculcated. No doubt some persons will object to the engagement of one person to teach two subjects; but the remedy is in their hands, for in advertising for a professor of music, it will be only necessary to add that "No scientific dress-cutter need apply."

There can be no reason for estimating the value of an artist's work at a higher standard after his death than during his lifetime; yet it is a fact that not only in many German towns where the operas of Wagner were never heard, they have been often performed since his decease, but in Paris—a city notoriously adverse to the recognition of his claim, either before or after the success he achieved in other musical centres—concerts have recently been given in which the programmes were selected almost exclusively from his compositions. Whatever may be the cause of the increased appreciation of the creations of this representative artist, however, we are glad to find that he has succeeded in establishing so universally his claim to a hearing; for, apart from the intrinsic value of his operas, it is a healthy sign of the times when composers, instead of vocalists, engage the attention of the music-loving public. In proof of the growth of this feeling, we may mention that whilst at Munich a "Wagner Cyclus" was in progress—all the composer's operas, except "Parsifal," being performed in chronological order—at Vienna a "Mozart Cyclus" was given, commencing with "Idomeneo," and ending with "La Clemenza di Tito." It is stated, too, that M. Gounod is editing "Don Giovanni," according to Mozart's original MS. score, and that the work is to be produced in Paris next winter. The revolution which has effected the deposition of the *prima donna* from the operatic throne, and the reign of the composer in her place, has been no doubt mainly owing to the growing belief in the truth of Wagner's theories; and if this should lead to the performance of a "Cyclus" of the works of those composers who are worthy of such distinction, we could name many whose glory was eclipsed during the long despotic rule of the petted vocalist.

Amongst the many attempts to aid the public in the appreciation of high-class music, annotated programmes have for some years been provided at the best concerts, in lieu of the bald list of works to be performed which were the only available guides in past times. This is a good step in advance, and deserves every encouragement. It could scarcely, however, be expected that an analysis of this kind should be supplied only to those who listen to musical compositions; and still more recently, therefore, many important works have been published for executants, in which not only the fingering, the phrasing and the plan of the several movements are carefully explained, but the manner of performing all the graces and embellishments are printed, so it may be said that with each copy of a piece a lesson is given on the mode of playing it. When Sterndale Bennett was asked why he did not finger the works he edited, his reply was that if he did so it would appear as if he were boldly forcing his own method upon every other master. It may probably be said that many pupils, as well as many teachers, would have been too glad if he could have sufficiently overcome these scruples to hand down his system of fingering to future generations; but there was no doubt much truth in his observation, for only lately we have heard it said that modern editions of the compositions of the great writers, with all the directions to which we have alluded, can be studied without a teacher; and it is only decisively to combat this assertion that we have been induced to make these remarks. Books, we know, are constantly published on medical subjects in which infallible rules are given for curing ourselves of every ailment; and persons in good health hold these in high esteem; but when they have anything the matter with them, sensible people go to a doctor. So should it be with music. All who are content to sport on the surface should study with interest the observations of accredited artists who edit the works of the standard composers; but those who would desire to interpret these works as their composer intended must at once engage a master.

The arrangements for the Triennial Handel Festival at the Crystal Palace next month are now completed; and as this will be the first occasion on which the whole of the organisation of the vast musical portion of the undertaking has devolved upon the authorities of the Crystal Palace, it is satisfactory to find by the published prospectus that they will be in every respect equal to those which have already earned for these commemorations so high a reputation through-

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Opera; but, apart from this, we have decisive proof that he is perfectly able to grapple with those purely dramatic situations where noise too often takes the place of music, and sensational effects are sought for at the expense of artistic development. In two or three places, some of which we have already indicated, the workmanship is so elaborate as to appeal more to the study than the stage for due recognition; but the earnest endeavour to maintain the dignity of his art proves that he is a worthy missionary in the cause; and where, therefore, he does not elicit enthusiastic admiration, he at least commands profound respect.

Of the execution of the Opera we cannot speak in too high terms of praise. Madame Valleria has unquestionably made the part of the heroine, *Colomba*, quite her own, both her singing and acting showing how deeply she had studied every phase of the character. Her rendering of the "Vocero," culminating in the wild cry for vengeance, was a perfect realisation of the composer's intention; and both in the impassioned portions and the death scene she was equally fine. Mdlle. Baldi (a new-comer), was excellent in the part of *Lydia*, and created a marked effect in the duet occupying so large a portion of the fourth act, her singing throughout the opera indeed being thoroughly satisfactory. Miss Clara Perry was charming in the part of *Chilina*, her purity of vocalisation in the characteristic "Vocero" and the Corsican ballad, especially, showing that she had been trained in a good school, and had profited to the utmost by her training. Mr. Barton M'Guckin sang extremely well in the character of *Orso*, eliciting much applause for the melodious solo "Here often have I sat" and the Corsican Love-Song, and acted with an ease which shows that he is giving as earnest an attention to the histrionic as to the vocal art. Mr. Novara was appropriately impressive in the music of the brigand *Savelli*, and Mr. Henry Pope as the *Count de Nevers* and Mr Ludwig in the somewhat thankless part of *Giuseppe Barracini* were highly efficient; the minor characters of *Antonio* and the *Sergeant of Marines* being effectively supported by Mr. Wilfred Esmond and Mr. B. Davies respectively. The choruses were not only well sung, but well acted throughout; and the scenery and dresses were everything that could be desired. The Opera was conducted by the composer, who presided over a well-balanced orchestra; the accompaniments, if in parts somewhat overpowering the voices, being generally so well played as to show much careful preparation.

It might be imagined that the first representation of this work would be attended by a large assemblage of artists and amateurs interested in the future of English opera; but, in proof of the hold it has taken of the general public, it should be mentioned that since the production of the Opera the audiences have steadily increased in numbers, the last evening performance (Friday) attracting by far the fullest house of the season, many persons, indeed, being unable to gain admission. Mr. Mackenzie, who conducted his work on each occasion, wisely declined many encores which were obviously desired by the majority; but on Friday evening and Saturday afternoon, the redemand for *Chilina's* "Old Corsican Ballad" in the third act was so general and decisive that it had to be repeated. It should also be stated that after every performance the composer was repeatedly called for and greeted most warmly by an enthusiastic audience.

Mr. Carl Rosa's short season terminated on Saturday, the 21st ult. The excellent performance of Madame Marie Roze as *Leonora*, in Beethoven's "Fidelio," and as *Marguerite* in Gounod's "Faust," must be recorded amongst the events of the session, and we must also mention the first appearance of Miss Amy Sherwin as the heroine in "Maritana," the *débutante* evidencing the possession of an agreeable light soprano voice, and eliciting a fair amount of applause in the favourite pieces in the Opera. On the last night of the season Ambroise Thomas's "Mignon" was performed, with Madame Marie Roze in the principal part, a highly successful *début* being made by Miss Clara Leighton as *Filina*, the new-comer displaying not only an excellent voice, but much talent for acting, both of which qualifications will no doubt ripen by experience. Mr. Carl Rosa, who conducted on the occasion for the first time during the season, received from a crowded audience—including the Prince and Princess of Wales—an ovation which, considering the excellent faith he has kept with the public during the brief time allowed him, was in every respect most thoroughly deserved. Indeed, we cannot dismiss our notice of so important a season without paying a high tribute to the energy, perseverance and liberality of a lessee who has for years steadily kept before him the object he had at heart—that of founding a National Opera—and, despite many early discouragements, steadily worked to its accomplishment. To produce two works of such magnitude as "Esmeralda" and "Colomba" during a season extending over only four weeks was in itself a task of no ordinary difficulty; but to place them upon the stage in so perfect a manner, both musically and dramatically, as he has done, was a feat which he has a right to feel proud of, and for which he has nobly earned the thanks of all who believe that English lyrical composers require but the fostering care of so earnest a champion in the cause to enable them successfully to compete with the recognised composers of foreign countries.

CRYSTAL PALACE.

The last Concert in March introduced a quasi-novelty in the shape of a Violin Concerto by the late Henri Wieniawski, dedicated to and played in splendid style by Senor Sarasate. A piece written by one virtuoso for another is not generally of great musical value, and Wieniawski's D minor Concerto is no exception to the rule. There is, however, a charming slow movement in which the "singing" quality of Senor Sarasate's violin was heard to great advantage. That the Concerto is full of brilliant passages, well adapted to the instrument, amounts almost to a truism under the circumstances. An admirable performance of Schumann's Symphony in C is all that remains to be recorded of an enjoyable though not very interesting Concert.

Mr. Hubert Parry's Symphony in G, performed for the first time at the last Birmingham Festival, was the chief feature of the next Concert (the 7th ult.). Its sound musical scholarship and earnestness of thought can never fail to impress the musician, and, apart from this, the work is by no means devoid of melodic beauty and genuine invention. A full analysis of the Symphony has already been published in The Musical Times, and we have only to add that the performance left nothing to be desired. The public were not very demonstrative; still the applause went on increasing after each movement, and did not cease after the last until Mr. Parry had appeared on the platform to bow his acknowledgments. Mr. Richard Rickard on the same occasion played Chopin's Pianoforte Concerto in F minor in a very creditable manner, although he has still to prove that he is amongst born Chopin players; for the genuine interpretation of the Polish master is a matter of temperament rather than of training.

Of the Concert given on the 14th ult., it will be sufficient to record that in a fine performance of Berlioz' Symphony, "Harold en Italie," Mr. Krause played the viola part in a highly efficient manner.

The last Concert which falls under our present notice was full of interest in more than one respect. The Symphony was Brahms's No. 2 in D, a work which must rank amongst the highest symphonic achievements of our day, although its claims to a place by the side of Beethoven's masterpieces will appear doubtful to all but the "inner circle" of Brahms's worshippers. Its performance was excellent. Senor Sarasate at the same concert played Max Bruch's Violin Concerto in G, which is perhaps the most successful of Bruch's numerous compositions, being as effective for the instrument on the one hand as it is full of musical interest on the other. Considering the dearth of good compositions for the violin this Concerto is worthy of more attention than it receives from most violinists. Mr. Mackenzie's Scotch Rhapsody No. 2, heard for the first time at the Crystal Palace, was very favourably received, although placed, where no novelty should be placed, at the end of a long and fatiguing performance. Like its predecessor it is based upon Scottish melodies and exhibits the hand of the practised and gifted musician apart from the additional

charms of *couleur locale*. Mr. Egbert Roberts, an accomplished and deep-voiced baritone, sang a scena from Rubinstein's "Paradise Lost" on the same occasion.

PHILHARMONIC SOCIETY.

Two events of particular interest distinguished the Concert given by this Society in St. James's Hall on the 25th ult., and for the sake of these we may dismiss with mere mention that which, in the programme, calls for less note. Suffice it, therefore, simply to state that the Overture played was Schumann's "Hermann and Dorothea," the Symphony Beethoven's No. 7, the Concerto Beethoven's No. 5 (pianist, Madame Sophie Menter), and the final piece Liszt's Rhapsodie Hongroise, No. 4.

Of the two works requiring attention, one bore the name of a veteran composer, Sir Julius Benedict; the other that of a young man, Mr. Oliver King, who only a few years ago was a chorister-boy at St. Andrew's, Wells Street. They sampled, consequently, the talent of the generation past and the generation coming, and though thus separated by a gulf of years, presented more than one quality in common to show the continuity of genuine art. The work written by Sir Julius—for the artist, Madame Patey, who took the leading part in its interpretation—is a vocal scena, with words adapted by Miss Louisa Courtenay from Mary Stuart's soliloquy in Schiller's drama. We need not enlarge upon the poetic nature of the subject, since all must have read the pathetic lines in which the imprisoned Queen invokes her beloved France, and dreams of the liberty she is never more to know. Sir Julius has treated his theme with musicianly skill and no small measure of sympathetic feeling; though we have to complain that he is sometimes vague and wanting in power. Opening with a recitative, in accordance with the usual form, the scena goes on to a cantabile, expressive of adieu to France. This is followed by a short Intermezzo, wherein the Queen indulges thoughts of liberty, and afterwards comes the equivalent of a cabaletta, in which she sends to France, by passing clouds, the greeting of a hopeless captive. It need not be said that in each movement the hand of an accomplished musician appears, or that the vocal part was rendered with intelligence and feeling by Madame Patey. Yet the scena made no great effect, for the reasons, perhaps, upon which we have already touched. Though Sir Julius himself conducted, the orchestral music was played in slovenly fashion.

Mr. Oliver King's work appeared in the form of an Overture, and a prize overture to boot. It will be remembered that the Philharmonic Society offered, some time ago, a reward of ten pounds for the best composition of this kind, the task of deciding being undertaken by Sir M. Costa and Sir Julius Benedict. We now learn that forty-six overtures were sent in and examined by the judges—Mr. Otto Goldschmidt acting for Sir Michael—who gave the small prize but great honour to a work signed "Rex." In due course it was found that "Rex" hailed from Ottawa, Canada, and that he was the former chorister of St. Andrew's, but now pianist to the royal spouse of the Governor-General of the Dominion. That Mr. King's success surprised amateurs acquainted with his previous efforts cannot be said. The young composer's music had theretofore, it is true, been marked by a good deal of natural exuberance and by the complications in which youth, conscious of power and instinct with vitality, is apt to express itself. These features, however, revealed rather than obscured evidence of uncommon ability animated by serious and lofty purpose, and it seems to us quite natural that he should have borne off the Philharmonic palm. Mr. King's overture—we speak after one hearing and without seeing the score—invites some remarks upon its main structure, chiefly because the whole of the first part is repeated, like the first part of a symphonic Allegro, and the "working out" is necessarily brief in consequence. We do not at all object to the repetition, *per se*, because the themes are so good, and their orchestral treatment so attractive, that we can hear them again with pleasure, and still have zest for their recapitulation in the second part. At the same time, Mr. King interests us greatly in the "working out," as far as it goes, and excites a wish that it had been allowed to go further. The young man is evidently not one of the imperfectly educated composers who nowadays shrink from scholastic work, and call it hard names to make a merit of their avoidance. He is far better than they, and the conviction of this fact provokes the criticism just advanced. For the rest we have nothing but praise; and especially do we congratulate Mr. King upon his close observance of classic form, and the clearness with which his themes are treated. The logical development of the work is never in doubt. At every step the listener knows exactly the stage of the "argument," just as he knows precisely what the composer is saying. These are great and rare merits in the work of a young man, and they encourage a belief that Mr. King has made a wise choice of method and style. We should add that the overture, heralded by a very brief Adagio which suggests the leading theme of the Allegro, ends with an animated Coda wherein the same materials are presented under different conditions, and is thus symmetrically rounded off. It was heard with marked approval, an idea being general that the Philharmonic Society had met with ample return for its money. Mr. W. G. Cusins conducted the performance.

A specially interesting feature of the next Concert, which takes place on the 9th inst., will be a new work composed expressly for the Society by Mr. Mackenzie. The composition is a Ballad for Orchestra founded on Keats's poem, "La Belle Dame sans Merci."

HENRY LESLIE'S CHOIR.

The Concert given by this choir in St. James's Hall, on the 14th ult., was very largely attended, thanks, mainly, to the appearance of Senor Sarasate and M. de Pachmann. These artists played several favourite selections in the masterly style which we need not here particularise, and were rewarded with overwhelming applause. The more important doings, however, were those of the choir, conducted by Signor Randegger. This body of voices is not yet all it should be, nor all it will be after a time, but the execution of several difficult works called for hearty approval. We may instance Mendelssohn's Psalm, "Judge me, O God," Macfarren's "Orpheus with his lute," Lucas's "Unfading joys" and Pinsuti's "My lady comes," as affording opportunities which the Choir turned to good account by excellent art. A new part-song, "Winter Days," from the pen of Mr. Caldicott, was another executive success, and one for its composer also. This piece has been chosen to enter into the programme of the great choral competition at Cardiff Eisteddfod next August, and deserves the honour. It is a capital mixture of musicianly skill and the elements of popular effect. The vocal soloists on the occasion were the Misses Robertson and their brother, Mr. J. Robertson. These artists, having cultivated an almost perfect *ensemble*, were heard to great advantage in a new trio, "Hope," by Mr. J. C. Ward, and in Henry Leslie's "Love."

SENOR SARASATE'S CONCERTS.

The overflowing audiences which have assembled on all occasions when Senor Sarasate was announced to play doubtless emboldened the Spanish violinist to give some Concerts on his own account. The first of these took place at St. James's Hall on the 9th ult., and the attendance was very large; but as "Colomba" was produced at Drury Lane Theatre on the same evening, we can only take formal note of the event. Senor Sarasate showed laudable ambition in engaging the Philharmonic Orchestra, as it enabled him to display his powers in that greatest test of a violinist's executive capacity, Beethoven's Concerto. Mr. Cusins's forces were heard in Schubert's unfinished Symphony, two movements of the "Midsummer Night's Dream" music, and the Overture to "Euryanthe."

A similar Concert was given on Thursday, the 19th ult., when Senor Sarasate repeated his remarkable performance of Mendelssohn's Violin Concerto, which he had already given at a Philharmonic Concert, and at the Crystal Palace this season. It is difficult to comprehend the feelings of

an executant who, after delighting his hearers with a masterly rendering of a masterpiece could so lower the dignity of his art as did the Spanish virtuoso in his so-called "Faust" Fantasia. It must also be noted with regret that the audience applauded the legitimate and the vulgar displays with complete indiscrimination. Senor Sarasate's last item in the programme was a clever though rhapsodical piece on Bohemian airs from his own pen. The orchestral portion of the Concert included Beethoven's Symphony in C minor, the Overture to "Oberon," and the two ballet airs from Rubinstein's Opera "Der Dämon," in which the composer has infused considerable Russian character into his music. Senor Sarasate announces a third and last Concert to take place on Friday afternoon, the 4th inst., at St. James's Hall.

MISS ZIMMERMANN'S CONCERTS.

The first of these classical entertainments was given in the Royal Academy Concert Room on Thursday, the 19th ult., and was attended by a fair audience, considering that the announcements concerning the enterprise had not been extensively circulated. Even on this occasion the programme contained no reference to the future Concerts, which we believe are to be given on the 8th and 24th inst., and it is a fact that members of the audience were inquiring of one another whether the words "First Concert" implied that there were more to come. We draw attention to this because concerts of so high a character should not be in danger of failing for want of publicity. With the modesty that invariably characterises a true artist, Miss Zimmermann contented herself with one solo, Schumann's Fantasie in C, Op. 17, but in this she gave full evidence of her sterling qualities as a pianist. The work is as difficult as it is beautiful, but it was played with unfailing accuracy as well as with considerable feeling. The audience was in the highest degree appreciative, even asking for a repetition of the middle movement, though of course the request was not complied with. The concerted works in the programme were Mr. Villiers Stanford's Sonata in D, for pianoforte and violin, Op. 11, and Rubinstein's Quintet in G minor, Op. 99, in the execution of which the concert-giver was associated with Messrs. Straus, Ries, Zerbini and Pezze. In this instance native art more than held its own—Mr. Stanford's work being noteworthy for consummate musicianship and an easy flow of ideas, while that of Herr Rubinstein must be pronounced laboured and patchy, though containing one or two beautiful themes. Madame Sophie Löwe, whose appearances in the concert-room have been infrequent of late, sang six *lieder* by Schubert and Schumann with excellent taste and expression.

SACRED HARMONIC SOCIETY.

The exceptionally fine performance of "Elijah," by the Sacred Harmonic Society, on the 6th ult., at St. James's Hall, is likely to enhance the reputation of the new association. The choruses were rendered not only with power and precision, but with the intelligence due to careful training. Miss Anna Williams was obviously suffering from hoarseness, but Madame Patey and Mr. Edward Lloyd were admirable, and Mr. Santley surprised his hearers by the freshness of voice, amounting to rejuvenescence, which he displayed in the principal character. The experiment of allotting the part of the Youth to a boy would have been more successful had the juvenile vocalist been less affected by nervousness. Mr. Hallé deserves praise for his admirable direction of the work. Schubert's Mass in E flat and Mendelssohn's "Hymn of Praise," were announced for the Concert on the 27th ult.

MUSIC IN BIRMINGHAM.

(From our own Correspondent.)

Most of our serial Concerts are now over for the season, and during the next few months the musical public will have to depend for their entertainment chiefly upon casual performances, which as a rule are not remarkable for excellence, either of subject-matter or execution. During the past month, however, there has been no lack of good music, as may be seen from the following notes.

Of the first event in chronological order, the production here on the 9th ult. of Mr. Sullivan's "Iolanthe," it is unnecessary to say much, because the merits and demerits of the work have been sufficiently canvassed beforehand in London and elsewhere. It may be remarked, however, that the performance was above the average of touring opera companies in completeness, if not in individual excellence, and that the piece met with a very favourable reception and attracted large audiences throughout the fortnight over which its run extended.

On the 12th an instrumental Chamber Concert of some interest was given by Miss Emily Walker, a local pianist of rising talent, assisted by a lady violinist, Miss Lucy Riley, and Mr. Rowland Winn (pianoforte). Among the chief features of the programme were Schubert's "Phantasiestücke," a Sonata by Beethoven, the A flat and A minor Lieder (Nos. 19 and 21) of Mendelssohn, Thalberg's "Semiramide" Fantasia and Valses Capricieuses—all for pianoforte—and examples of Ries, De Bériot, and Beethoven, for the violin. The playing of both the ladies was distinguished by good feeling and irreproachable *technique*, among their most successful efforts being the air and variations from the Kreutzer Sonata and the "Pensées Fugitives" of Heller and Ernst.

The fourth and last of Mr. Stockley's Orchestral Concerts which took place on the 19th ult., was signalised by the first production here, under the composer's direction, of Mr. F. H. Cowen's "Scandinavian" Symphony (No. 3, in C minor), first given in St. James's Hall, on the 18th of December, 1880, and since performed with marked success in Austria, the United States and other foreign countries. Like the "Scotch" Symphony of Mendelssohn, this fine work embodies its author's impressions of Northern travel, only in place of the storm-lashed shores and misty mountain wilds of Caledonia, the music reflects the more placid spirit of the Norwegian fiords, whose stillness is broken only by the blithe song of an occasional boating party in summer, or the merry tinkling of the sledge bells in winter. Mr. Cowen, however, has not restricted himself to the delineation or suggestion merely of external effects, but has caught something of the heroic spirit of Northern legendary lore, thus raising his work as much above the level of ordinary programme music in scope, as it certainly is in form and structure. The performance of this very picturesque and original work on the occasion under notice was distinguished by a spirit and brilliancy which elicited not only the composer's cordial encomiums but the enthusiastic applause of the public. Another interesting novelty on this occasion was Mr. Cowen's new Suite for strings, entitled "In the Olden Time," which was first heard at the Crystal Palace a few weeks ago. The audience were evidently much impressed by the quaint old English character of the themes and their clever contrapuntal treatment, but the work as a whole did not excite so much enthusiasm as the Symphony, or appeal so strongly to popular sympathies as the fanciful and picturesque Ballet Suite of the same composer heard here at the Festival of last autumn. Of the other orchestral works performed at the same Concert the most noteworthy were the late Sterndale Bennett's Fantaisie Overture "Paradise and the Peri," written in 1862 for the Jubilee of the London Philharmonic Society, and the Prelude to Mr. Sullivan's "Henry VIII.," written in 1877 for Mr. Calvert's revival of the play at Manchester. Mr. Rowland Winn played with good feeling and effect the pianoforte part in Sterndale Bennett's very Mendelssohnian Caprice in E major; and Madame Patey in Schubert's "Ave Maria" (transposed), Haydn's "She never told her love," and Benedict's "By the sad sea waves" was not less successful than Signor Foli in the "Creation" air "Now heaven in fullest glory shone," Mendelssohn's "I'm a roamer," and Pinsuti's "Bedouin's Love-Song."

MUSIC IN BRISTOL.

(From our own Correspondent.)

This month has been singularly devoid of musical interest, thanks to the action of the Colston Hall Company, who, by letting their building for long periods to proprietors of panoramas, temperance lecturers, and others, have effectually put a stop to the usual series of Monday

Popular Concerts. For several seasons Mr. Riseley gave his twelve Popular Concerts between October and April, but last year he was unable to obtain the hall after Christmas, and was obliged to give the second six Concerts during the summer term. Consequently the attendance was not good, and we cannot complain of the experiment not being repeated this year, although there is a widespread feeling of regret among that section of the community who do not care for panoramas and are not personally interested in the Blue Ribbon Army. Bristol cannot be said to give undue encouragement to English art in any form, but she certainly carries the palm among English cities for staunchly and steadfastly setting her face against her own native artists, and her musical citizens suffer accordingly. In point of fact, Bristol, musically, is divided into two parties; the one holds that nothing good can come out of Bristol, and that no artist is worth his salt unless he bears a foreign name; the other maintains that Bristol, fairly treated, could and would in the course of a few years rank at least as high as Birmingham or Manchester, both in regard to choir and orchestra. Unhappily this second party is in the minority, monetarily if not numerically, and as things stand at present there seems little hope of Bristol obtaining a fair chance of showing what she is really capable of in matters musical. The universal law of progress is not, it would appear, acknowledged by the powers that be in Bristol, but we have faith in "the survival of the fittest," and it is our firm conviction that, sooner or later, Bristol will, in spite of all opposition, take that place in the musical world which she would even now have been qualified to claim were not her house so "divided against itself."

The Festival Choir has been called together again after some months' rest, and is now preparing for a couple of Concerts, to be given in the autumn, and for which, we hear on good authority, Mr. Hallé's band either is, or will be, engaged. If this is the case, it is to be hoped that the committee will stipulate for rather more full rehearsal than at the Festival of last year, unless they wish to maintain the reputation for carelessness on these points so well earned and so liberally bestowed on that unfortunate occasion. The music at present in rehearsal is Handel's "Belshazzar" and Goetz's 137th Psalm. It is too early as yet to criticise the choir, and it is scarcely fair to compare its present condition with the high pitch of perfection it had arrived at, by dint of almost daily rehearsal, before the Festival; but the long holiday has certainly told upon it, and Mr. Rootham has plenty of work before him if he intends, as we hope, to bring it up to what it was last October, before the above-mentioned Concerts take place.

Miss Farler gave her Annual Concert at the Colston Hall, on the 5th ult., the first part of the programme consisting of Niels Gade's Cantata, "Psyche," given for the first time in Bristol, with a chorus of about 180 selected from the Festival Choir. Mr. Carrington led the small band and Mr. Rootham conducted. Madame Marie Roze sang the part of *Psyche*, and the other soloists were Miss Letti Wade, Miss Farler, Mr. Morgan and Mr. Oswald (in place of Mr. F. King, who was unable to sing through indisposition). The second part of the concert was miscellaneous.

An Organ Recital by Mr. Riseley, on the 21st ult., and the fifth Annual Concert for the Great Western Railway Servants' Benevolent Fund, on the 25th ult., were the only other events of any consequence. At the latter, Miss Thudichum sang a couple of ballads in excellent style, and the Cathedral quartet—Messrs. Jones, Morgan, Nash and Thomas—performed various part-songs with considerable execution and finish. Mr. Riseley was at the organ.

MUSIC IN YORKSHIRE.

(From our own Correspondent.)

During the past month Bradford may be said to have almost monopolised the attention of musical amateurs in this neighbourhood; elsewhere the season practically ended at Easter.

The postponed Concert of the Leeds Orchestral Society was given in the Church Institute, on the 9th ult., before a very poor audience. The performance of Sterndale Bennett's "May Queen," which formed the first part of the programme, was in many respects unsatisfactory; the orchestra did not show signs of intimate acquaintance with the work, and the principals were somewhat unsteady, chiefly owing, no doubt, to the inefficiency of the instrumentalists. The chorus, which consisted of the members of the Armley Vocal Society, gave considerable satisfaction under the direction of Mr. W. H. Harrison. In the second part of the programme only one item calls for special mention—the pianoforte solo of Mr. J. Sidney Jones, junior, who played two of Chopin's Waltzes (Op. 64, No. 3, and Op. 42) with excellent taste. The Leeds Orchestral Society will do well to take to heart the lesson which this Concert must have taught, and abstain from appearing in public again without the necessary rehearsals.

The Manningham (Bradford) Vocal Union deserves every encouragement for the enterprise displayed in presenting a new work before its subscribers on the 10th ult. Heinrich Hofmann's "Cinderella" was performed on that occasion in the Bradford Church Institute with no little success, thanks to the energy of the Society's Conductor, Mr. J. H. Rooks. The chorus fully entered into the spirit of the work, and the band was as efficient as was to be expected. The soloists were Miss Norton, Madame Armitage, and Mr. Thornton Wood, all of whom won much applause at the hands of an appreciative audience. The Cantata formed the first part of the programme, the latter consisting of miscellaneous vocal selections.

Another enjoyable Concert was given at Bradford on the 13th ult., when the Festival Choral Society performed two important new works—Gade's "Psyche" and Mrs. Meadows White's "Ode to the Passions"—both for the first time in Bradford. A composition of so musicianly a character as Gade's new Cantata, and withal so melodious, could not fail to interest both executants and listeners; and not only was a masterly performance of the work given by the principals, band and chorus, but the audience was fascinated from the commencement. As at Birmingham, the favourite number proved to be the stirring chorus, "Thou art mighty, O Eros," which was most powerfully sung, and repeated in answer to vigorous applause. No less successful however in the execution was the graceful opening number, "In Hellas, a country of sunlight and gladness," which is replete with the most melodious passages. The arduous parts of *Psyche* and *Eros* were undertaken by Miss Agnes Larkcom and Mr. Bridson, both of whom acquitted themselves admirably; Mr. Bridson especially displayed untiring energy and remarkable refinement throughout the work, and has seldom sung better in our hearing. Miss Clara Jowett and Madame Armitage took the other solo parts; and Mr. R. S. Burton conducted an efficient band. We predict for Gade's "Psyche" a lasting popularity in Yorkshire, and expect to hear of more than one performance of the Cantata here next season. Mrs. Meadows White's "Ode to the Passions" is another work of great merit, and also deserving of frequent repetition: themes of the most different character are treated with the greatest skill, and the whole composition leaves a decidedly favourable impression upon the listener. Had the Bradford performance of this work been equal to that of "Psyche," the success of the composer would have been more generally recognised, but enough was done to show that the Cantata is one well worthy of the attention of any choral society. The most successful numbers were the soprano solo—"But Thou, O Hope"—beautifully sung by Miss Larkcom, the baritone air—"Revenge" and "Pity"—equally well interpreted by Mr. Bridson, and the choral numbers which open and conclude the work. The local soloists, Miss Jowett, Madame Armitage, and Mr. Mellor, have been heard to greater advantage, and the orchestra did not seem thoroughly acquainted with their work. Notwithstanding these deficiencies, however, the first performance of "The Ode to the Passions" in Yorkshire, gave general satisfaction. We hope soon to hear it repeated.

A third Concert of much excellence was given at Bradford on the 17th ult., when a new Society—The Bradford St. Cecilia Society—made its first public appearance. The reputation of the Conductor, Mr. Edward Hecht, was enough to attract a large audience, and accordingly we were not surprised to find the hall of the Technical School

MR. J. S. CURWEN's attempt to naturalise the Welsh Eisteddfod in England met with fair success at Stratford on the 13th and 14th ult. There were 150 candidates, which included, with the choirs, 350 individuals. In some of the classes the entries were too numerous for the time of the public competition, and a preliminary examination was held in private a week previously, to reduce the numbers. The subjects were junior and senior pianoforte-playing, ditto sight-reading, solo-singing competitions for each of the four voices and for boys, quartet singing, composition, solo sight-singing, and choral singing by Societies. Messrs. Ridley Prentice, J. F. H. Read, and W. G. McNaught were the judges. The interest culminated in the choral contest, when the Town Hall was densely crowded. The competitions lasted two days. Much has been done during the winter by the prospect of these contests to stimulate musical study in the district. All competitors were *bonâ fide* residents and amateurs. The judges, in their award, expressed themselves surprised at the high attainments of the candidates.

AT St. Anne's, Hoxton, on Easter Day, there was a full Choral Celebration at eleven o'clock. The service was Field in D, with Himmel's "Incline Thine ear" as Introit, the bass solo being sung by Mr. E. Puttock, the Precentor, and the treble solos in the Communion Service by Master H. Clark. The sermon was preached by the Rev. T. Macdonogh. The Sanctus and the Pater Noster were especially well rendered. The voluntaries were, before the service, "I know that my Redeemer liveth," and after, "Hallelujah" (Engedi). At seven o'clock there was a Festal Evensong, Tallis's Responses being used, the Psalms and Canticles being sung to Chants selected from the Cathedral Psalter. Prayers were intoned by Rev. T. Macdonogh, and the sermon was preached by Rev. W. M. Puttock, the vicar. The musical arrangements were under the direction of Mr. G. Dixon, the Organist and Choirmaster, who presided at the organ.

THE Belle Sauvage Glee Union's second Annual Concert was given at the Memorial Hall, Farringdon Street, on the 11th ult., under the direction of Mr. C. H. Hewitt, L. Mus., T.C.L. There was a good attendance, and the Concert was highly successful. The glees and part-songs were excellently rendered and much applauded. The soloists were Miss Elise Worth, Madame L. Russell, Mr. W. Syckelmoore, Mr. Sydney Beckley and Mr. J. H. Müllerhausen. Miss E. M. Lawrence's new song, "My Scottish Lassie," sung by Mr. Beckley and accompanied by the composer, met with a favourable reception and had to be repeated. Master George Leipold's violin-playing was the feature of the evening, and he was enthusiastically encored in both his solos. Messrs. T. W. Leete, J. Williams and Frank Braine contributed a trio for violin, violoncello, and piano (Haydn), and Mr. G. F. Bruce, besides acting as accompanist, played a Scherzo for pianoforte by Kalliwoda.

A SIGHT rarely to be witnessed—namely a wedding in St. Paul's Cathedral—took place (the second only in the present century) on Wednesday in Easter week, the 28th of March on which occasion the marriage of the eldest daughter of the Very Rev. the Dean, with the Rev, Francis Paget was solemnised with full choral service. The occasion was the means of bringing forth an Anthem composed by Dr. Stainer, which will probably be found useful on similar occasions elsewhere. The words, with the exception of the opening recitative (from St. John ii. 1) were, we believe, written by the bridegroom himself, and are in the form of a two-verse eight-line hymn. The greater part of the Anthem consists of a melodious duet for treble and tenor, which duet may, the composer indicates, be used separately as an Anthem when a four-part chorus is not available: this, will doubtless increase the utility of the composition.

A FESTIVAL, on a small scale, was held by the Gregorian Association, on Thursday, the 12th ult., in All Saints' Church, Lower Clapton: the choir, numbering about 130 voices, being under the direction of Mr. C. Warwick Jordan. The music was, we believe, virtually the same as that which will be heard at the forthcoming Annual Festival at St. Paul's, on which occasion we propose to deal with it more fully.

M. OCTAVE FOUQUÉ, whose death was announced in Paris, on the 24th ult., was better known as a critic than as a composer of music. His compositions are frequently met with in Parisian concert-programmes, but his operatic work has not yet been made public. His best literary productions were collected and published in the autumn of last year under the title of "Les Révolutionnaires de la Musique." In these essays M. Fouqué discussed with much acumen and grace the influence of Lesueur on Berlioz, the sojourn of Berlioz in Russia, the Ninth Symphony of Beethoven, Wagner's theories of the Music-drama and Glinka's works. He wrote a biography of the latter composer, and contributed many articles to the *République Française* and other journals. His writings are distinguished for valuable *aperçus*, and as a critic he displayed both taste and judgment.

UNDER the conductorship of Mr. J. H. Maunder a very successful "Ladies' Night" brought the second season of the Civil Service Vocal Union to a close, the Concert being given in the large hall at Cannon Street Hotel, on Friday evening, the 13th ult. The programme was well rendered, especial praise being due to the choir for the precision and delicacy of expression displayed in the interpretation of the part-music. Vocal solos were contributed by Mr. E. G. Richardson, Mr. Trelawney Cobham and Mr. H. W. Schartau, and trios by Messrs. Maunder, Nettleship and Baker. The instrumental music comprised a pianoforte solo by Mr. C. Gardner, who performed his own composition; Dussek's duet for violin and pianoforte, Adagio, Cantabile and Rondo Sonata, in B flat (Hon. E. P. Thesiger and Mr. Austen Leigh); and a flute solo by Mr. C. Spencer West.

AT Porlock, in the parish church, on the 8th ult., the portion of "The Messiah" relating to the Death and Resurrection of our Lord was given as an Anthem at the evening service. The church was crowded, and many were unable to gain admission. The solos were sung by Mrs. Anderson and Messrs. Erridge and Hook. The orchestra was small but complete, consisting of twenty instruments. Mr. Sadler was leader, the Rev. Walter Hook Conductor. The hymns were accompanied by the orchestra with very grand effect, and after the service Beethoven's Second Symphony was played. This is the third time lately that a band has been used in Porlock church; on this occasion, however, there was a great advance, musically speaking, and the orchestra played with remarkable taste and precision. Professionals and amateurs were about equally represented.

A VERY successful Concert was given on the 12th ult. by the Paddington Chapel Choral Union, under the conductorship of Mr. J. H. Moon, R.A.M. Favourable mention must be made of the rendering of Bishop's "Now tramp" and Mozart's "Calm is the glassy ocean," the solo in each of these being well sung by Miss Gina Fitzgerald, who was also greatly applauded for Pontet's "Tit for tat," and encored in her second song, "Little April Fool" (Roeckel). Madame Evans-Warwick, who replaced Madame Edwyn Frith at very short notice, sang songs by Blumenthal and Behrend with much taste. Mr. Edwyn Frith and Mr. E. Hall contributed some popular ballads, which were well received; and Mr. Windeyer Clarke, solo pianist, was obliged to repeat Walter Macfarren's Tarantella in C minor. Mr. Horace G. Holmes was a very efficient accompanist.

SOME attractive Recitals on an organ built by Messrs. Maley, Young and Oldknow, for the Parish Church of Wareham, in Dorsetshire, have been given at the builders' factory, King's Road, N.W., during the past month. The organ, which is to cost a little more than £1,000, is an effective three-manual instrument, containing nine stops on the great organ, the same number on the choir, twelve on the swell, and four on the pedal organ (the last-named being particularly effective), and the usual accessory movement. The opening Recital was given on Monday, the 2nd ult., by Mr. E. H. Turpin, who was followed by Mr. Geo. C. Martin, of St. Paul's Cathedral, Mr. W. S. Hoyte and Mr. A. L. Tamplin, all of whom contributed interesting programmes.

The St. Andrew's Choral Society (Shepherd's Bush) gave its closing Concert of the season at the Athenæum, Goldhawk Road, on the 4th ult., before a large and appreciative audience. The first part of the programme consisted of Haydn's "Spring" and Mendelssohn's Pianoforte Concerto in G minor, well rendered by Miss Florence S. Peat. The second part was devoted to Rogers's new humorous Cantata "Beauty and the Beast," performed for the first time in London. This charming little work was admirably rendered by the choir and orchestra. The principal vocal parts were given with great effect by Miss Florence Davis, Miss Minnie Hyem, Mr. H. L. Fulkerson and Mr. Frederic Penna, whose efforts elicited much applause, several of the numbers being enthusiastically encored. Mr. Felix Somner led the orchestra, and Mr. S. Kilbey conducted.

The National Eisteddfod of Wales, which is to be held at Cardiff in August next, under circumstances which have already been referred to in these columns, is to be patronised by Her Majesty the Queen, who, it has been pointed out, had, as a Princess, conferred a similar honour fifty years back on an Eisteddfod held in the same town. This concession is due to the efforts of Sir E. J. Reed, M.P., the member for Cardiff, and the inhabitants of that town are much rejoiced at the success which has attended his application. There is every reason to suppose that the forthcoming proceedings will be accompanied with great *éclat*. The local promoters of the Eisteddfod are certainly leaving no stone unturned in their efforts to render it successful in an almost unprecedented degree.

The Leytonstone Choral Society gave its first Concert on Monday evening, the 2nd ult., which was a great success. The programme included Gounod's "Ave Verum," Mendelssohn's "Judge me, O God," Morley's "My bonny lass," and Leslie's "Lullaby of Life," all of which were rendered with admirable precision. Much credit is due to the Conductor, Mr. J. W. Ullyett, for the manner in which he has trained the choir in so short a time. The soloists were Miss Margaret Hoare, Mr. J. C. Butterfield and Mr. H. Jones. Miss Dakin presided at the pianoforte. The Leytonstone Orchestral Society also assisted at the Concert, the several works performed, under the direction of Mr. Haynes, adding greatly to the evening's entertainment.

A Concert in aid of the North-West London Hospital was given at the Tufnell Park Church Room on Thursday evening, the 5th ult. The programme included Toy Symphonies by Haydn and Romberg, played by the St. Thomas's Musical Union, under the conductorship of Mr. George J. Levy. The principal artists, all of whom were well received, were Miss Mina Poole, Mdlle. Angelina del Santo, Miss Agnes M. Everist, Mr. Edward Hall and Mr. Weldon Hydon; solo violin, Chevalier Agostino Robbio; solo violoncello, Mr. H. C. Manning; solo pianoforte, Madame Stella Damerick (pianiste to the Queen of Spain). Mr. J. Farquharson Walenn also contributed pianoforte solos, and Miss F. M. Strutt Cavell accompanied. The Concert was very successful.

The second Annual Orchestral Concert of the South London Musical Institute was given under the direction of Mr. L. C. Venables at the Hall, Camberwell New Road, on Tuesday, the 10th ult. Schubert's "Rosamunde" Overture, Haydn's Symphony in G major, "The Military," a selection from "Zampa," and a March from a Suite by Lachner served to show the excellent quality of the band. Mr. Gatehouse played De Bériot's First Violin Concerto, with orchestral accompaniment, in a manner that won marked approval from the audience. Mrs. C. Edwards, Miss Eliza Thomas and Mr. Sinclair Dunn gave vocal selections, and Madame Clippingdale contributed two pianoforte solos.

Organ Recitals at St. John's, Waterloo Road, have been given during the past month by Mr. Albert E. Bishop, Organist of St. Mary Abchurch, City, on the 3rd ult., and by Mr. A. Wilkinson Jones, F.C.O., on the 19th ult. The organ, which may be inspected after any Recital, is well worthy of a visit, particularly from those who contemplate restorations or additions to an instrument under their own care.

Mrs. A. J. Layton gave her second Annual Concert on Friday evening, the 13th ult., at the Chelsea Vestry Hall, before a large audience. Several pieces in the programme were given with exceptional merit—viz., the songs of Miss Annie Layton, Miss Isabel Browning and Mr. A. J. Mayers—and the duets of Messrs. Cecil Traherne and Ernest Cecil were exceedingly well rendered. Mrs. Layton was much applauded for her performance of Mendelssohn's Pianoforte Concerto in G minor, accompanied by a very efficient orchestra. The other items were the March from Mr. Joseph Simes's Cantata "Priscilla," and the Overture "Chevalier de Breton." Mr. Henry A. Evans conducted.

An excellent Concert was given in Oaklands Chapel, Shepherd's Bush, by the choir, assisted by a few members of neighbouring choirs, on Thursday, the 12th ult. The programme included Mendelssohn's "Lauda Sion" and "Judge me, O God," Beethoven's "Hallelujah," Haydn's "The heavens are telling," Woodward's "The radiant morn," and a selection of airs from well-known Oratorios. The soloists were Madame Evans-Warwick, Miss Russell, Miss Burke and Mrs. Jeffreys; Messrs. Grimsdick, H. Evens, Pullen, Morrell and Warren, all of whom were well received by a numerous audience. Mr. Hedley Carus presided at the organ and Miss Millen at the harmonium. Mr. C. G. Bell conducted.

Sir Julius Benedict awarded the National Prizes offered by the Academical Board of Trinity College, London, in connection with the examinations in elementary musical knowledge, to the successful candidates, on the occasion of the half-yearly distribution of diplomas, certificates and other prizes by the Warden of the College on the 10th ult. The prize-winners were Harold D. Phillips (Peterborough), Judith Mary E. Miles (Liverpool), Charles Milnes (Liverpool), William R. Thomas (Haverfordwest), and Eliza Wright (Rotherham), the total number of entries for the examination being 3,780. On the same evening there was a Students' Concert, which was highly successful.

Mr. Geaussent's Choir gave a performance of Gounod's "Redemption" at St. James's Hall, on Tuesday, the 10th ult. The rendering of the choral music was in every way praiseworthy, the effects both of delicacy and force intended by the composer being produced with remarkable success. The chief soloists were Misses Mary Davies, Marian McKenzie and De Fonblanque, Mr. E. Lloyd and Mr. Santley, most of whom are favourably known in connection with the work. Miss McKenzie, who sang the contralto music for the first time, deserves a special word of praise. Mr. Geaussent conducted, and Mr. E. G. Meeres presided at the organ.—*Times.*

A successful Entertainment was given at the Lecture Hall, Highbury Quadrant, on behalf of the organ fund, on the 9th ult., under the direction of Mrs. C. J. Birch. The principal attraction was the performance of Root's Cantata "The Haymakers" by Mrs. Birch's pupils at Mrs. Girling's School, Englefield Road, with scenery, dresses and dramatic action, the work having been arranged for the stage by Mrs. Birch. The singing of Masters E. and H. Birch, E. Girling and F. White was much admired. Miss Berrie Stephens contributed songs, and pianoforte solos were given by Mrs. Birch and Mr. Fountain Meen.

M. Alexandre Guilmant's Mass in C was sung—for the first time, we believe, in England—at the High celebration on Easter Day, at All Saints' Church, Margaret Street, under the direction of Mr. W. S. Hoyte, to whom thanks are due for bringing this work forward. It is scored for orchestra, and on the present occasion an adaptation was made in manuscript for English use; the work may, however, be had as published in France with the original Latin words.

A performance of Miss C. Holland's new Cantata "Miss Kilmansegg and her Golden Leg," was announced to be given at Grosvenor House, on the 27th ult. (too late for notice in our present number). The work will be repeated at Steinway Hall on the 2nd inst., and at Grosvenor House on the 4th inst. All the performances are for charitable purposes.

Let the past be dead

FROM "COLOMBA," A LYRICAL DRAMA, WRITTEN BY FRANCIS HUEFFER

THE MUSIC COMPOSED BY

A. C. MACKENZIE.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

Larghetto.

1st Tenor. *p* Let the past, the past be dead, let the spell . . . be bro - ken Of

2nd Tenor. *p* Let the past, the past be dead, let the spell be bro - ken

1st Bass. *p* Let the past, the past be dead, let the spell . . be bro - ken

2nd Bass. *p* Let the past, the past be dead, let the spell be bro - ken

Larghetto.

♩ = 52. *p*

ha - tred, de - scended from fa - - ther to son; *mf* *p* Let our hands be join'd

Of ha - tred, de - scended from fa - ther to son; *p* Let our hands be join'd

Of ha - tred, de - scended from fa - ther to son; *p* Let our hands, let our hands be join'd as a

Of hatred, de - scended from fa - ther to son; *p* Let our hands be join'd

mf *p*

cres. *mf*

as a symbol and to-ken That all thought of discord is van - - ished, is

cres. *mf*

as a sym-bol and token That all thought of dis-cord is van-ished,

cres. *mf*

sym - bol, as a sym-bol and token That all thought of dis-cord is van-ished,

cres. *mf*

as a sym-bol and token That all thought of dis-cord is van-ished,

cres. *mf* *mf*

SOPRANO.

p

Let the past, the past be dead, let the

ALTO.

p

Let the past, the past be dead,

dim. *p*

van-ished and gone, is van-ished and gone, Let the past be dead, let the

mf *dim.* *p*

van-ished and gone, is van-ished and gone, Let the past be dead, let the

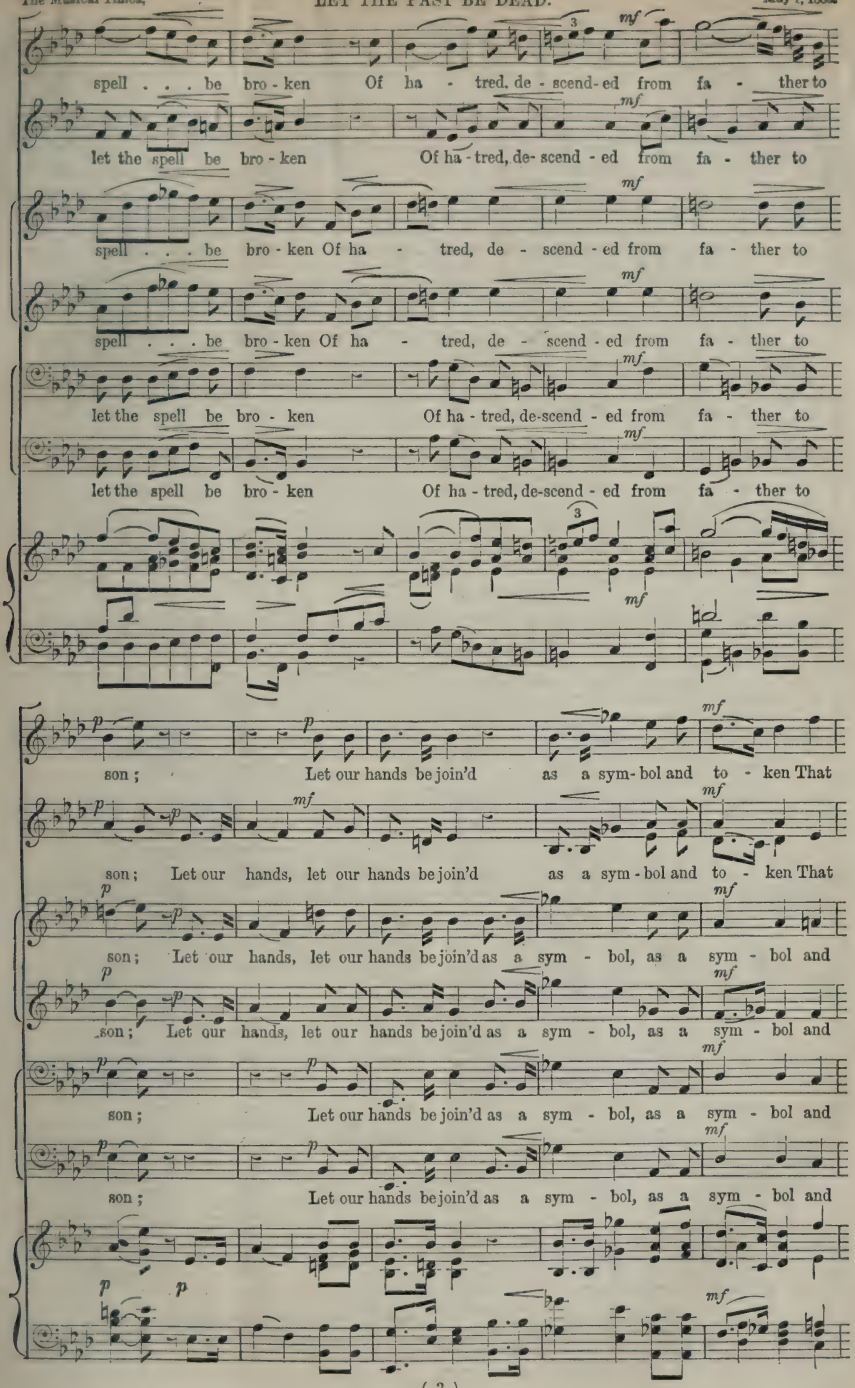
mf *dim.* *p*

van-ished and gone, is van-ished and gone, Let the past be dead,

mf *dim.* *p*

and gone, is van-ished and gone, Let the past be dead,

dim. *p*


spell . . . be bro - ken Of ha - tred, de - scend - ed from fa - ther to
let the spell be bro - ken Of ha - tred, de- scend - ed from fa - ther to
spell . . . be bro - ken Of ha - tred, de - scend - ed from fa - ther to
spell . . . be bro - ken Of ha - tred, de - scend - ed from fa - ther to
let the spell be bro - ken Of ha - tred, de-scend - ed from fa - ther to
let the spell be bro - ken Of ha - tred, de-scend - ed from fa - ther to
son ; Let our hands be join'd as a sym- bol and to - ken That
son ; Let our hands, let our hands be join'd as a sym - bol and to - ken That
son ; Let our hands, let our hands be join'd as a sym - bol, as a sym - bol and
son ; Let our hands, let our hands be join'd as a sym - bol, as a sym - bol and
son ; Let our hands be join'd as a sym - bol, as a sym - bol and
son ; Let our hands be join'd as a sym - bol, as a sym - bol and

all thought of dis-cord is van - - - ished, is van - ished and

all thought of dis-cord is van - - - ished and gone, and

to - ken, That all thought of dis - cord is van-ished, is van - ished and

to - ken, That all thought of dis - cord is van-ished, is van - ished and

to - ken, That all thought of dis - cord is van-ished, van - ished and

to - ken, That all thought of dis - cord is van-ished, van - ished and

gone, is van-ished, van-ished, is van-ished and gone. . .

gone, is van-ished, van-ished, van-ished and gone. . .

gone, is van-ished, is van - ished . and gone, and gone. . .

gone, is van-ished, is van - ished . and gone, and gone. . .

gone, is van-ished, van - ished and gone, and gone. . .

gone, is van-ished, van - ished and gone, and gone. . .

THE Concert of the London Sunday School Choir, at the Royal Albert Hall on the 4th ult., attracted a large audience, their Royal Highnesses the Duke and Duchess of Edinburgh being present. A selection of sacred and secular music was very creditably rendered by the choir of 1,600 selected voices, conducted by Mr. Luther Hinton, applause being liberally bestowed, particularly for a setting of the Magnificat by Mr. David Davies, written specially for the choir. The programme was agreeably diversified by violin solos by Miss Marie Schumann and the singing of Senorita Lucia Carreras and "The Family Quartet." Mr. W. G. Horncastle presided at the organ.

THE third of a series of Concerts in aid of the choir and organ fund of Trinity Chapel, Brixton, was given in the Lecture Hall adjoining the chapel, on Friday evening, the 6th ult. The programme included vocal solos by Miss Gwynne, Miss E. Oldham, Miss Laura Shrimpton, Mrs. Dudley, Mr. Eos Dyffryn, R.A.M., Mr. J. Ogier and Mr. Thornton Colvin, and a good selection of well-rendered part-music by the choir. Miss Cutting contributed two pianoforte solos, and Mr. Magnus Manson and Mr. W. Wood solos on the violin and flute respectively. Mr. A. J. Crabb (the Organist) conducted.

ON Wednesday, the 18th ult., a Special Service was held at Lewisham High Road Congregational Church, at the close of which Spohr's "Last Judgment" was performed by the members of the choir, numbering sixty voices, under the direction of Mr. E. A. Miles. The soloists were Madame Riechelmann, Miss A. Bocquet, Mr. E. Bryant and Mr. E. Pierpoint, the singing of Mr. Bryant being especially commendable. Mr. W. Byrom, Organist of the church, presided at the organ. The offertory was in aid of church expenses. The Oratorio throughout was most satisfactorily rendered.

DR. SPARROW SIMPSON, the Succentor of St. Paul's Cathedral, requests us to state, in answer to numerous inquiries, that he has still a few copies remaining of his "Fourth Report on the Music in St. Paul's Cathedral," and that he will be happy to send a copy to any clergyman, precentor or organist who may apply before the store of copies is exhausted. Stamps for postage need *not* be sent. Letters should be addressed to the Succentor, at 9, Amen Court, E.C. Gentlemen not receiving copies will be so good as to conclude that their applications have not been received in time.

THE members of the St. Mark's Choral Society, North Audley Street, gave their second Concert on Monday, the 16th ult., at the Schoolroom, in George Street, Grosvenor Square. The first part of the programme consisted of Sterndale Bennett's Sacred Cantata "The Woman of Samaria," the solos being intrusted to Miss Ellis, Miss Hubbard, and Mr. Tabb. The second portion consisted of Niels W. Gade's "Spring's Message" and miscellaneous pieces. The whole performance was highly satisfactory. Mr. T. Mountain conducted, and Mr. W. Bolton was the accompanist.

THE members of the Finchley Choral Society gave a very successful Concert, on the 12th ult., at the National Schools, Church End, Finchley. The first part of the programme consisted of Hofmann's "Melusina"; the second part was miscellaneous, and included "Spring's Message" (Gade), "Lord Ullin's Daughter" (Arthur Jackson), &c. The soloists were Mrs. John Gallatly, Miss Stephenson, Mr. J. E. Collister, Mr. J. M. Buzin, Mr. F. Bristol and Mr. A. O. Miller. Miss Mackness, R.A.M., was the accompanist, and Mr. A. A. Yeatman conducted.

AT the Festival of the Sons of the Clergy, which takes place at St. Paul's Cathedral, on the 9th of the present month at 3.30 p.m., Dr. Hiller's Cantata "A Song of Victory" is to be given in its entirety as the Anthem, of course with full orchestral accompaniment; the selected Magnificat and Nunc dimittis is the already published composition of Mr. Birket Foster, in A, also scored for orchestra. Sullivan's Overture, "In Memoriam," will precede the service. The Festival of the Gregorian Association takes place on the following evening, Thursday, the 10th inst., at 7 o'clock.

A VERY successful Concert was given at Northfield Hall, Highgate, on the 5th ult., under the direction of Mr. George D. Atkin, the proceeds being for the Royal National Lifeboat Institution. The vocalists were Miss Gina Fitzgerald, Miss Frances H. Smith, Messrs. Arthur Thompson, Edward Simmons and Henry Prenton; Miss Kate Chaplin (violin), Mr. W. Reynolds ('cello), Mr. F. M. Wood (clarinet), Miss Nellie Chaplin (piano) and Mr. H. Coleby (harp). A small orchestra contributed a Triumphal March (Alfred J. Dye) and Handel's Largo for strings, harp and organ.

THE Concert given by the students of the Watford School of Music on the 3rd ult. was highly successful, although Mr. H. Baumer, the head master of the school, was unable to attend from indisposition. Pianoforte solos were excellently rendered by Miss Plews, Miss Edwards, Miss Kingham, and Miss M. B. Grindley, and a violin solo by Miss Ray elicited much applause. The vocalists were Miss Lemenager, Miss Alice Wilson, Miss Brooks, Messrs. Charles Healey and Young, all of whom were highly effective. The programme also included some part-songs, which were carefully rendered.

MR. GEORGE MERRITT, Graduate and Member of Council of the Tonic Sol-fa College, and Choirmaster of Wycliffe Chapel, Philpot Street, was presented by the congregation and choir with a handsome marble timepiece and a purse containing twenty-five sovereigns at the annual church meeting on Wednesday, March 21. On a gold plate attached to the timepiece is the following inscription: "Presented to Mr. George Merritt, with a purse of gold, by the Congregation and Choir of Wycliffe Chapel, as a mark of their appreciation and esteem of his services for many years as Choirmaster, March 21, 1883."

THE last Concert of the season of the Highbury Philharmonic Society will take place on Monday evening, the 7th inst. at the Athenæum, Highbury New Park, under the conductorship of Dr. Bridge. The first part of the programme will consist of J. F. Barnett's Cantata "The Ancient Mariner," and the second will comprise a new Motett for soprano solo, chorus and orchestra, the composition of the Conductor, entitled "A Hymn to the Creator," together with two or three other works written expressly for the Society.

THE first Concert of the Norwood Philharmonic Society was given in the Norwood Institute on Friday evening, the 6th ult. The band and chorus, numbering eighty performers, was under the conductorship of Mr. T. C. Carey. The first part comprised selections from "Samson," "Judas," "St. Paul," Twelfth Mass (Mozart) and "The Messiah." The principal vocalists were Miss Florence Thompson, Messrs. Dighton, Williams and Shimmel, all of whom were highly efficient. Miss A. Tolhurst presided at the pianoforte.

SPECIAL Services in aid of the choir fund of St. Saviour's Church, Herne Hill Road, were given on Sunday, the 22nd ult. The choral music, which was excellently sung, included Dykes's Te Deum in F; Anthems, "O come, let us worship" (arranged from Himmel), "Praise the Lord" (Elvey), and Whitfeld's Magnificat and Nunc dimittis in E. The soprano solo in Himmel's Anthem was most commendably interpreted by Miss Patten. Mr. John F. Boardman presided at the organ.

MR. THOMAS MOUNTAIN, Organist of St. Mark's Church, North Audley Street, gave an Organ Recital on the new electric organ, built by Messrs. Bryceson and Co., at Christ Church, New Maldon, on Sunday evening, the 22nd ult., when a miscellaneous selection was highly appreciated by a large congregation.

THE Festival of the Church of England Sunday School Institute, the musical arrangements for which are undertaken by the Lay Helpers' Association, takes place in St. Paul's Cathedral, on Monday evening, the 7th inst. The service will be choral but, as regards the music, of a thoroughly plain character.

MR. MACKENZIE'S new Opera "Colomba" is to be given by Herr Pollini, as the first novelty, during his coming autumn season, at the Stadt Theater, Hamburg.

A new Cantata, composed for the occasion by Dr. Stainer, will probably be amongst the novelties of the Three Choirs' Festival to be held next autumn at Gloucester. The Cantata will be of a sacred character, the libretto, selected from the Holy Scriptures, treating of the subject of St. Mary Magdalene.

The Lady Goldsmid Scholarship, for female pianists, at the Royal Academy of Music, was competed for at the Institution on the 23rd ult.: elected, Annie V. Muckle. The examiners were Messrs. H. R. Eyers, F. B. Jewson, Harold Thomas, F. Westlake and G. A. Macfarren (chairman).

A Concert was given to the patients of Brompton Hospital on Tuesday evening, March 27, by Mr. Wilhelm Ganz, assisted by Miss Agnes Larkcom, Miss Helen D'Alton, Mr. Edward Levetus, and Mr. Ghilberti (vocalists), and Mr. Poznanski (violin). The efforts of these artists were acknowledged with the warmest applause.

Mr. W. G. Wood was the organist at the Recital at the Bow and Bromley Institute, on Saturday, the 7th ult. Selections from works by Merkel, Wély, Gounod and Weber and three Canons of the performer's own composition were comprised in the programme. Mr. Chaplin Henry was the vocalist.

Berlioz' "Faust" was given for the second time this season by the Albert Hall Choral Society, on Wednesday evening, the 11th ult., the principal singers being Miss Anna Williams, Mr. Edward Lloyd, Mr. Santley and Mr. Pyatt. Mr. Barnby conducted as usual.

An Italian version of Gounod's "Redemption" has been issued by F. Lucca, of Milan, the proprietor of the copyright for Italy. The version of the text has been made by Signor A. Zanardini.

A public Dinner will be given at Willis's Rooms, on Thursday, June 21, in aid of the Choir Benevolent Fund. A Festival is also being arranged in aid of the same Society, to take place at Canterbury during July.

His Majesty the King of Portugal has conferred the Knighthood of the Royal Portuguese Order of our Lady of Conceiçao, of Villa Viçoza, on Mr. John Brinsmead, the founder of the firm of John Brinsmead and Sons, of London

We are glad to learn that Mr. Stedman has fully recovered from his recent severe illness, and returned to town on Tuesday last to resume his duties.

The second part of Gounod's "Redemption" will be sung at the church of St. Margaret Pattens, Rood Lane, after the evening service on Ascension Day, Thursday, the 3rd inst.

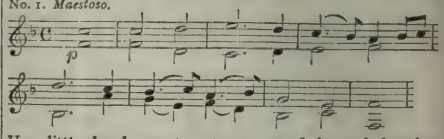
REVIEWS.

Henry VIII. Opéra en quatre actes. Poème de Léonce Détroyat et Armand Silvestre. Musique de Camille Saint-Saëns. Paris: Durand, Schœnewerk et Cie.

This important work, the first grand opera of M. Saint-Saëns, and the latest novelty at the Grand Opéra of Paris, was conceived, it is stated, during a tour made by the composer through Spain, in company with the violinist, Paul Viardot. Having discussed the matter with M. Detroyat, at Madrid, M. Saint-Saëns broached it to M. Silvestre on his return to Paris. That author approved, and at once, assisted by Detroyat, set about the libretto. The work appears to have had a singularly fortunate experience in its early stages. M. Vaucorbeil was willing to produce it, musicians of the highest eminence approved the experiment, and all artistic Paris assembled on the 5th of March to note the result. That the verdict was not unanimously applausive readers of musical news well know. Nevertheless the opera keeps the stage and seems likely to do so for some time to come. It is impossible for a reviewer, looking only at a pianoforte score, and without the advantage of witnessing a representation, to appraise the exact merits of this work. We can, however, give a tolerably clear idea of its character and claims, and now proceed to the task.

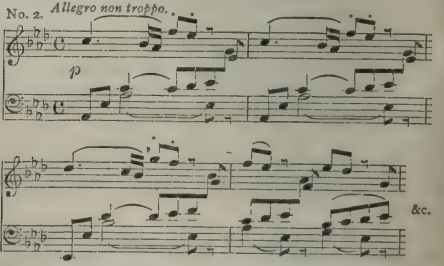
The first act opens in a hall of the royal palace overlooking a public place, and is ushered in by an orchestral movement, Maestoso, the theme of which again appears when the *King* throws off his spiritual allegiance to Rome amid the acclamations of the people. Something of a broad and simple old-English character marks the subject in question, as a quotation of the leading phrase suffices to prove:—

No. 1. *Maestoso.*



Very little development or treatment of the melody takes place, and that little is limited to the passage in the sixth bar, which gives rise to a few imitations. The effect of the movement is happy, and the mind is prepared for serious events as, without pausing, the music changes its rhythm, the curtain rises, and the *Duke of Norfolk* converses with *Don Gomez*, the newly arrived Spanish Ambassador. The two gentlemen begin with mutual civilities, and then *Don Gomez* explains that his presence as ambassador is due to the influence of *Queen Catherine*, while his object is to be near the queen of his heart, *Anne Boleyn*. He informs *Norfolk*, further, that *Catherine* knows of and furthers their attachment, and that she holds a letter—a pledge of love—from *Anne* to him. *Norfolk* is glad to hear all this, and wishes *Don Gomez* happiness, but warns him against the dangerous character of *Henry*, who is suspected of wanting *Anne* for himself. Such is the substance of a rather long dialogue between the two personages. The interview, however, cannot be called wearisome, since the composer, by frequently varying his music, sustains interest. Beginning in the plain diatonic style of the Prelude, he passes to a short *recitative parlante*, thence to a graceful *cantabile* for the lover; then to an Allegro, in which the orchestra has a theme obviously intended to represent the beauty and brightness of *Anne*, and so on. In all this we discover no set form. The music adapts itself to every dramatic exigency that can be called imperative or even important, yet the effect is not fragmentary. M. Saint-Saëns works out the main sections of the scene at a length which suffices, and he does not perplex the ear by incessant modulations that give an idea of unrest. At the present day this last may be called a peculiarity, very few dramatic composers having the hardihood to continue for half a dozen bars in the same key, or to employ full closes within a few pages distance of each other. It should also be pointed out that, in this scene, the voices are allowed the prominence and distinction rightly their due. The Boleyn *motive* first appears as follows in the pianoforte score, and charms at once by its lightness and grace:—

No. 2. *Allegro non troppo.*

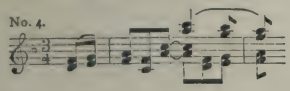


This, with the theme of *Don Gomez's cantabile*, is largely used by the orchestra during the remainder of the scene, but there are other significant phrases, the meaning of which does not come out till later. So far the work creates a favourable impression. It is made musically attractive and dramatically significant by legitimate means that never err on the side of complexity, and may even be styled simple.

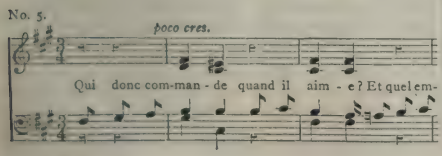
When the dialogue ends, a noise is heard in the public place below, and some gentlemen of the court enter the hall, bearing the news of *Buckingham's* condemnation to death. This gives occasion for an *ensemble*, in which the gentlemen express their surprise, pity and indignation. M. Saint-Saëns employs a quartet with the chorus in certain parts of this movement, but he adheres to the plain and simple style already shown, and secures variety by using now and then single voices, the effect being as good in a dramatic as in a musical sense. Occasionally the chorus is heard alone, or attended only by one instrument; and it may be said, in a general sense, that the orchestra, while accorded a measure of thematic independence, is never obtrusive. Moreover, the movement, though not in any special "form," is orderly and symmetrical to a degree which satisfies requirement. It may hardly be "intense" enough to please certain tastes, save at the point where the quartet expresses anger against the *King*, and the chorus follows with pity for his victim. Here an effect of contrast is impressive and of the happiest kind. The chorus ending with a succession of tonic and subdominant chords in the key of C, for voices only, those chords are taken up pompously by the orchestra as the *King* enters, and is received by the courtiers, who have just been railing at him behind his back, with "Hail to the magnanimous prince, who punishes crime, and rewards virtue," &c. This done, they file out, bowing low, and leaving the monarch, *Surrey*, *Norfolk* and *Don Gomez* together.

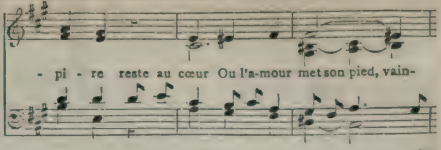
After the *King's* entry a new scene begins, in which *Henry* welcomes the Ambassador to his court, doing so by means of a somewhat extended movement, *grazioso*, in F major. In this address he mentions a rumour that love had drawn the Ambassador to England, promises to befriend his suit, and tells him that, as he is about to present *Catherine* with a new maid of honour before the whole court, an opportunity will arise to thank the Queen for her influence. This information disquiets *Don Gomez*, who suspects that *Anne* is the lady in question, and with his exit the scene ends. The musical interest here is chiefly due to orchestral themes, of which three are prominent throughout—first, the Boleyn *motive* (Ex. 2.); next, a subject heard in the first scene when reference is made by *Norfolk* to *Henry's* unscrupulous character—

and, last, a passage identified with the monarch's courtly grace:—



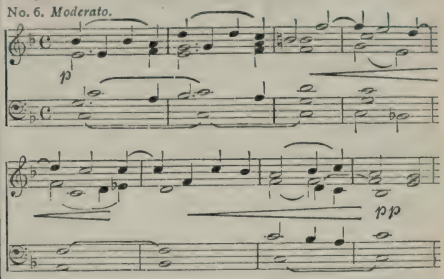
These are admirably employed as *Henry* utters his greeting, and form an intelligible commentary upon words which in themselves have little more than ceremonial significance. In the next scene the plot thickens: *Henry* talks to *Surrey* about the hostility of the Pope to his divorce from *Catherine*, and professes himself a slave to love, although a King of men. This is done in recitative with occasional interjections of the *motive* of unscrupulousness, and following it comes an air in F sharp minor, "Qui donc commande," made up of a Larghetto leading to an Allegro agitato and ending with a return to the first section. The voice is here supreme throughout, only the simplest forms of accompaniment being adopted. We quote the most salient passage in the Larghetto as a sample of its sober and restrained style:—





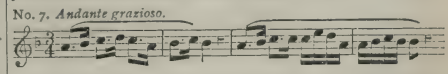
&c.

As soon as the air is concluded, the *Queen* enters and the fifth scene begins. *Catherine* is heralded by a representative melody quite typical of her gentle and pious character, and in admirable contrast to the lightsome grace of the King's theme. Here it is:—



She asks for what purpose *Henry* has requested her presence, and learns he is about to offer her a new lady of honour, heaven-sent from the Court of France. *Catherine* knows to whom he refers, but, keeping her own counsel, accepts the gift as coming from her King and husband, and, then begs, as a favour, the life of *Buckingham*. *Henry* refuses, and the rest of the number is taken up by a long duet for the royal pair.

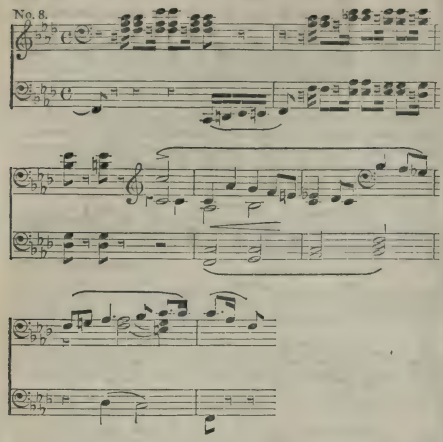
The whole of that part of the duet referring to *Anne* and *Buckingham*, though tuneful and interesting, can hardly be called striking and dramatic. But a higher and more forceful note is struck when the disappointed *Queen* charges *Henry* with no longer loving her, and the *King* answers that their marriage is opposed to divine law. Here genuine dramatic vigour is shown, and some new themes sustain the melodic interest. There are, besides, some points of effective contrast, as, for example, when *Henry* drops his stern mood and puts on a smile; the composer emphasising the act by changing from his passionate music to the seductive little theme quoted above as representative of royal graciousness. The duet works up to a good climax, but must suffer in representation by the *King* and *Queen* remaining on the stage and watching the entrance of the court, among whom is *Anne Boleyn* conducted by *Surrey*. The procession, if so it may be called, moves to a pretty Andante grazioso in F major, having the subjoined as its most important phrases:—



These are employed in conjunction with the Boleyn *motive* and the *motive* of unscrupulousness as *Henry* first expresses his surprise to find *Anne* and *Gomez* recognise each other, and then formally presents the lady to his Queen as her attendant. A short *ensemble* for the courtiers and *Catherine* follows, based upon the Andante grazioso; the music of which is also heard as *Anne* does homage to her new mistress, and as *Henry* creates her Marchioness of Pembroke, and the courtiers follow with exclamations of surprise. At this point the dramatists secure a great effect of contrast. The sound of lugubrious music is heard outside the palace, and the *Queen*, with all the court, moves to the windows to look upon the death march of the unfortunate *Buckingham*. They thus leave *Henry* and *Anne* together, and as the monarch begins to press his suit, the notes of a "De profundis" strike solemnly upon the ear; while *Catherine*, looking from the window,

bewails the "spectacle of horror." Surely nothing more sinister as accompaniments of a wooing could be imagined. The substance of the March music is given below:—

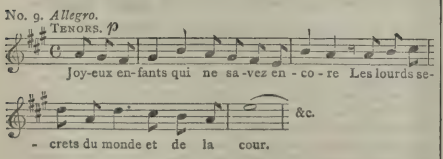
No. 8.



The death hymn calls for no quotation, nothing save plain diatonic harmonies being employed. Under the influence of these mournful sounds *Anne* ceases to hear the *King's* honied words. Terror possesses her, and a horrible vision of a bloody axe, rising before her eyes, extorts cries of fright. This is attended in the orchestra by the last three notes of the March theme given above, which notes may now be called the axe *motive*. *Henry* seeks to comfort his "dove," as he terms her, but the "De profundis" swells louder and louder, while high up in the orchestra the short, sharp axe *motive* cleaves its way. Then a great *ensemble* begins, the chorus, in seven parts, lamenting the fate of *Buckingham*, while the five principals, *Henry*, *Catherine*, *Anne*, *Don Gomez* and *Norfolk*, express their individual emotions. The vocal music is built almost throughout upon the themes of the Death March (the axe *motive* being frequently heard) and, though by no means elaborate, brings the first act to a striking close upon a fine dramatic situation. It thus goes very far indeed to atone for decided want of power—though not of grace and beauty—in the opening scenes.

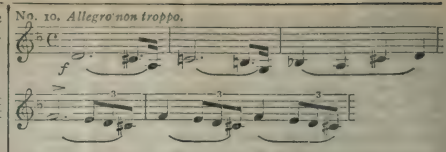
The second act, preluded by an Andante con moto and Moderato, which anticipate some portions of a duet for *Henry* and *Anne*, takes place in Richmond Park, and opens with a two-part chorus (sopranos and tenors), sung *à propos* to the royal pages, who are amusing themselves with arms. Dramatically this chorus is quite superfluous, though the authors would perhaps urge that something light and pleasant should be inserted to relieve the sombre tint of the story. The number is distinctly French in idea and treatment. It bears its character on the face of the opening bars:—

No. 9. *Allegro.*



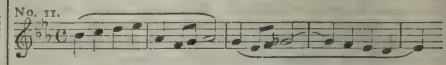
As the courtiers and pages move away, *Don Gomez* enters, troubled about the prospect of his love, because conscious that *Henry* is a dangerous rival. His soliloquy takes high rank among the numbers in the work. It moves steadily up to a climax of passion, and has the advantage of two themes of varied, intelligible and suggestive character. One of these follows the opening recitative, to express the Ambassador's disquiet:—

No. 10. *Allegro non troppo.*



The other, heard at the beginning of Act 1, as *Don Gomez* tells *Norfolk* of *Anne's* love for him, now reappears as he marvels at the irony that joined the face of an angel to a treacherous heart:—

No. 11.



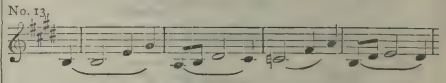
This acts as a kind of second subject to an air which approaches very nearly to a recognised classic form.

At the close of the air a new scene begins with the entry of *Anne*, accompanied by court ladies who offer her flowers, singing a pretty two-part chorus, and receiving her thanks in the same strain. The ladies retire, leaving *Anne* and *Don Gomez* to a stormy interview, the Ambassador being full of reproaches, while *Anne* protests her affection. M. Saint-Saëns has not omitted to give his music contrasted character here, nor has he forgotten, while *Anne* speaks, to use the love theme quoted above. The maid of honour has just declared her constancy when *Henry* appears, attended by an orchestral unison passage having the same rhythm as the Death March. He approaches the couple to the Boleyn *motive*, and gaily addresses the Ambassador, who discreetly retires, leaving the stage free for the inevitable duet between *Henry* and *Anne*. This important number begins with an Allegro molto, constructed entirely upon two themes, which the orchestra never ceases to employ in some form or other while the *King* urges his love and the maid of honour resists. The first and more important will be recognised as forming part of *Buckingham's* Death March:—

No. 12. *Allegro molto.*

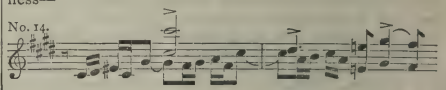
The second runs thus:—

No. 13.



The Allegro leads to a short Moderato, followed by an Allegretto, wherein *Anne* shows signs of yielding. Presently the Allegro resumes, and the *King's* characteristic theme is heard combined with the *motive* of unscrupulousness—

No. 14.



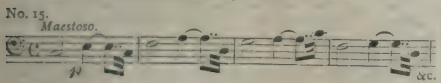
when he formally declares his love. *Anne* refusing to become his mistress, *Henry* asks, "Who spoke of that? Be my wife." *Anne* answers, "Vain word! The Queen!" Unabashed, the *King* assures her that *Catherine* will soon be Queen no longer, and as he does so the more salient musical features of the Royal duet in Act I. reappear. The splendid temptation now begins to work; *Henry* becomes more fervid; eventually *Anne* consents, and an Allegretto lusinghiero expresses their mutual joy. The two themes of this movement, while contrasted, are melodious. They were the subjects of the Entr'acte, and are now heard again under the advantages of recognised significance. But the duet does not end with their measured prettiness. *Henry* once more asks for an assurance that he is accepted, and swears that *Anne* shall become his wife. As he does so the theme from the Death March (Ex. 12) accompanies his words, and follows him as he goes away, leaving *Anne* to pour

out her emotions alone. A more sinister ending to a love-duet could hardly be conceived. *Anne's* air is an outburst of gratified pride and vanity, but fails, we think, in dramatic force, mainly through the employment of a chief theme which is far too weak in character, if, indeed, it have any character at all. But M. Saint-Saëns atones for this in the subsequent scene for *Anne* and *Catherine*. The *Queen* has come to warn her servant against the downward course upon which she has entered, and grave, sweet music attends her, enveloping the stage, one might fancy, in an atmosphere of purity and dignity. Under these conditions *Catherine* reproaches *Anne's* ingratitude, with gentleness at first, but ultimately with spirit. *Anne's* temper soon rebels, and turning upon the *Queen* she exclaims, "Torture me, if you like, but your husband belongs to me." This checks *Catherine*, who, resuming her calmness and dignity, appeals to the justice of Heaven. We have here a scene of marked interest, both musical and dramatic. It is well conceived and wrought out with a skilful hand. At its close the *King* enters, attended by his Court. He frowns upon *Catherine*, who, in answer to *Anne's* "Sire, help me!" reminds him that she is Queen. The *King* replies, "Queen till the law has pronounced the contrary." At that moment the *Papal Legate* is announced, and advances to the sound of a stately melody. He brings unfavourable words from Rome, but *Henry* brusquely puts their hearing off till the morrow, and a grand *fête populaire* begins.

The ballet music comprises—first, an Introduction and Entrée des Clans; second, an Idylle Ecossaise; third, La Fête du Houblon; fourth, Danse de la Gipsy; fifth, Pas des Highlanders; sixth, a Scherzetto; seventh, a Sarabande, Gigue and Finale. Without stopping to comment upon this bright and lively music, with its frequent English and Scottish melodies, we may notice the fact that M. Saint-Saëns has been reproached for bringing Highlanders and their national music to the English court at a time when the two kingdoms were independent. Surely this is hypercriticism. Royal festivities are as free to choose their colour and character as any other; while it should not be forgotten that Henry's sister was the Scottish Queen. We cannot join in censure so strained. Upon the finale to the ballet the curtain descends. The scene has been brilliant and joyous, but the skeleton has remained before us all the time—not even hiding in a cupboard.

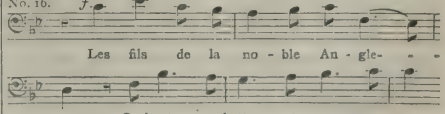
The third act opens in the palace, as *Surrey* acquaints *Henry* that the *Legate* requests an audience on imperative business. This the royal lips angrily refuse; *Surrey* retires, and the *King* vents his wrath against Rome in a passionate scena of a varied character, but throughout powerfully accompanied. M. Saint-Saëns here shows that he can write finely declamatory phrases for the voice. *Henry* passes to a softer mood as he thinks of *Anne*, to whom he has granted an instant audience, and when the lady enters he salutes her with all the old grace in a charmingly accompanied passage. *Anne* wishes him to reconsider his offer, but only arouses the jealousy of his nature. *Henry* demands if she loves another. She replies, "I love but you," whereupon the *King*, looking her straight in the face, while the distinctive phrase of *Buckingham's* Death March is heard from the orchestra, answers significantly, "A good thing for you." The dialogue of the foregoing scene is frequently accompanied by *motiven* previously heard. We do not, however, stop to point them out, as occasions for the use of some can easily be imagined. Let us simply state that the composer sustains the strength with which the act opened. *Norfolk* now enters to announce that the *Legate* insists upon an audience. "Let him enter, then," retorts the angry monarch, the *motive* of unscrupulousness attending his words. The *Legate* appears to the music of his representative theme, and begins, "Sire," but *Henry* cuts him short, sending *Norfolk* to warn *Catherine* that the hour of her trial has come, and graciously dismissing *Anne* as the strains of their love-duet fall upon the ear. Then he turns to the *Legate*: "I listen." The *Cardinal*, again accompanied by his theme—

No. 15.



proceeds to remonstrate with *Henry*, and warns him of their fate who disobey the behests of Rome. The *King* takes it very coolly, and says that the days of Frederic Barbarossa are gone by. He will appeal from the Pope to the people, create a schism, and take the consequences, unless Rome ratifies the expected decree of divorce. Then he flings out of the room, attended by the *motive* of unscrupulousness, leaving the *Legate* to ponder his words. That reverend personage proceeds to do so in an air, "Fatal pride of kings," which brings the scene to an ineffective end, and need not detain us here. The Hall of Judgment is next shown; a long processional movement being played as the royal and distinguished personages engaged in this true *cause célèbre* enter and take their places. Judging from the pianoforte score, this Maestoso is not worthy the occasion because lacking breadth and dignity, while the appearance of the leading characters is not marked with sufficient distinctiveness. A short chorus for the judges and spectators, "The cause is grave and solemn," opens the informal proceedings. In this the orchestra has little to do, simple and massive vocal harmonies being justly relied upon for appropriate effect. After this, *Garter* proclaims the Court open, the judges echo his words in four-part chorus, and the *Archbishop of Canterbury*, responded to by all present, offers a prayer for Divine guidance, which, beginning in the simplest fashion presently develops into an elaborate and imposing *ensemble*. There are other movements of the kind in this act, as we shall see, and all tend to prove that M. Saint-Saëns can handle masses with effect. He does not fritter away his strength in efforts to make each part individual, to the loss of breadth and power, but takes care that the prevailing sentiment shall have predominant musical expression. At the close of the prayer, *Henry* and *Catherine* are summoned into Court, both answering as a snatch of the processional theme is played. The *King* then lays his case before the judges in a solo full of dignity; and *Catherine*, in turn, makes her defence, or rather, as in Shakespeare, offers a final appeal to her merciless lord. The composer should here have put forth all his powers, but we must confess that the music, as it lies before us, is a disappointment. It is not without pathos, but it fails to express the dramatic significance of the situation, and lacks the power that, in the words of our great poet, raises the *Queen* to the dignity of a true heroine, making her more than Royal. It would seem as though M. Saint-Saëns had no great confidence in his own strength at this juncture, for he has introduced the chorus, who break in occasionally with words of pity, and so divert attention. There are, however, in the concerted music some fine and striking passages. At the close, *Henry* exclaims, "That is enough," the *Queen* cries "I am lost!" and *Garter* declares the case heard, unless a champion chooses to intervene on behalf of *Catherine*. This brings forward her countryman, *Don Gomez*, who protests against the entire proceedings, amid the murmurs of the crowd, uttered *à bouche fermée*. *Henry* proudly answers that he and his people are not to be frightened, and dashes into an animated theme—

No. 16.



which the by-standers take up, and make the ground-work of a loyal and patriotic chorus. Presently *Cranmer* pronounces "nul et contraire aux lois l'hymen à nous soumis," doing so to the alternation of the common chords of C sharp major and G major—a sufficient proof of the composer's freedom. *Catherine* at once pours forth her grief and anger in a passionate solo, the music of which is full of dramatic energy and constitutes one of the most powerful pages in the work. At its close the *Queen* leaves the Hall, the *motive* of unscrupulousness ringing out as she does so. But the proceedings are not yet over. The *Legate* appears on the scene, carrying a Papal Bull, while the orchestra ingeniously combines his *motive* with the

theme of the processional music. His Eminence wastes no time, but in the Holy Father's name ratifies *Henry's* first marriage and annuls all contrary decisions. The lion is now bearded in his den, and we do not wait long for his roar. "My subjects shall give you answer," retorts *Henry;* the doors are thrown open and a crowd rushes in, of whom the *King* demands, "Will you receive your laws from a foreigner?" Question follows question in the same sense, and to all the reply is "Never." Then *Henry* proclaims himself head of the English Church, and the pledged husband of *Anne Boleyn*. The rest is an *ensemble* of unusual breadth and sonority, having as its chief theme that which preluded the entire Opera (Ex. 1). M. Saint-Saëns has here crowned the edifice of his concerted music and may be congratulated upon having given a worthy ending to a long and trying act.

The last act opens in the apartments of *Queen Anne*, and is heralded by a movement of sinister import, phrases appearing the significance of which we know full well, among them those of the Death March. All the same the stage presents a pleasant picture; *Anne* watching from her chair a dance in the palace gardens to the music of a charming *Tempo di minuetto*. As the dance goes on, *Surrey* and *Norfolk* converse apart on the *King's* evil mood, and suspects that he doubts the *Queen*, the scene presently ending with the arrival of *Don Gomez*—a bird of evil omen. *Don Gomez* salutes *Anne* to the pretty strain of the Boleyn *motive*; explains that he is the bearer of a special message from *Catherine* to *Henry*, and requests to be left alone with the *Queen*. The two lords and the dancers thereupon retire, accompanied by the Death March theme. We next learn from a brief and powerfully written dialogue that *Catherine* still holds the letter which resulted in *Don Gomez's* appointment, and reveals the relations between him and *Anne*. The Death *motive* throws its gloomy shadow over the words, and *Anne* is in a state of terror when the *King* enters to another snatch of the fatal march, brusquely dismisses *Anne*, and, turning upon the Ambassador, says in effect, "Leave the country; I have only allowed you to remain so long because I wished to penetrate a mystery." *Don Gomez* answers in turn that only duty to *Catherine* had kept him in England, and he then delivers to *Henry* her dying words of love and blessing. These simply lead the *King* to hurry a project he had formed, and putting on his gracious mood—the Royal theme is heard here—he invites *Don Gomez* to return with him to Kimbolton Castle, where *Catherine* lies. We are next shown the interior of that place, and observe the ex-Queen as she hears a chorus of people singing the praises of their King to the theme of the last *ensemble* (Ex. 1). A long soliloquy follows, in which *Catherine* dwells upon the charms of her native Spain and the harsh fate that has pursued her under the grey skies of England. Musically, this is without "form" and much broken up by changes of rhythm and time. We doubt, therefore, whether in performance the effect be quite satisfactory, and are disposed to think that M. Saint-Saëns has not here made amends for previous shortcomings in *Catherine's* music. The dying lady next proceeds to distribute keepsakes among her attendants, and, taking up a "Book of Hours"—as she does so, the old love theme is heard—places therein *Anne's* fatal letter, and destines it for *Don Gomez*. At that moment a visitor is announced, and *Anne Boleyn* enters. A scene of recrimination on the one side and meek submission on the other follows, *Anne's* purpose being to get possession of the letter. She pleads hard to obtain it, but *Catherine* refuses, and the situation is at its height when the *King* suddenly enters with *Don Gomez*. M. Saint-Saëns's music to this dialogue is animated and expressive. The *leit-motiven* are occasionally introduced with effects, and the rules of climax are well observed. But the greatest climax is to come. *Henry*, after an ironical salute to *Anne*, addresses to *Catherine* words of sorrow for having put her away in favour of an infamous creature whose heart is all treason. "You," he continues, "have the proof in your own hands." The stroke is a bold one, but fails. The gentle *Catherine* shrinks from convicting her rival. *Henry* then tries to work upon her jealousy by asking *Anne's* pardon for his suspicions, addressing her—while the joyous *fête* music outside recommences—in glowing strains full of beauty and charm. All this, and what follows, constitutes the famous quartet, compared by some critics, for dramatic expression, with that in the last act of "Rigoletto." There will not be an unanimous opinion to the same effect, but the number is a good one, and its music gains by a situation of the utmost intensity and suspense, as well as through the fine contrast of a joyous chorus without. At its close *Catherine* makes a last effort on the side of mercy, throws the compromising letter into the fire, and falls back dead—"Dead with her secret!" *Henry* ruefully exclaims. The work is now over, and the curtain descends as *Henry*, turning to *Anne*, while the sinister rhythm of the Death March is heard, warns her that the axe awaits those who deceive him.

It would be manifestly unfair to pronounce a verdict upon the entire Opera without witnessing a representation, but we have said more than enough to show that "Henry VIII." though of unequal merit, is a thing of mark. It points out M. Saint-Saëns as one from whom important contributions to lyric drama may be expected, and stamps him as a composer who knows how to reflect the musical spirit of his age without discarding the traditions which have come down clothed with all the authority of a splendid past.

FOREIGN NOTES.

The first performance in Berlin of "The Redemption," which had been postponed for several weeks, took place at the Sing-Akademie on the 11th ult., under the conductorship of Herr Alexis Holländer, who has made his name famous in the German metropolis by performing with his St. Cecilia Choral Society great works which have never before been heard in that city. His selection for this year of Gounod's sacred masterpiece was hailed on all sides with enthusiasm, and the performance was looked forward to with the keenest interest. According to the criticisms in the Berlin papers, the execution of the work was excellent, and left nothing to be desired. Chorus and orchestra were equally good, and the solos were excellently rendered by Mesdames Holländer and Müller-Swiatkowsky and Herren Stolzenberg and Hildach.

Two new works on Richard Wagner will shortly be published. One is by Francesco Florimo, of Naples, the great friend of Rossini and Bellini, and it will be interesting to see what he has to say about the great champion of Teutonic musical art. The second, by Henry Perl, will be made additionally attractive by contributions from Dr. Keppler, Wagner's medical adviser, who will no doubt give details concerning the illness and death of the master.

The first performance of the "Nibelungen Ring" in Italy will be given at Venice by Herr Angelo Neumann's company. If successful here, the enterprising *impresario* intends giving the work at Bologna, Milan, and other important Italian cities.

The Emperor of Austria's birthday will be celebrated in Vienna by the first performance in that city of Wagner's "Tristan und Isolde."

A committee has been formed in Leipzig for erecting a monument to Richard Wagner, who was a native of that town.

The sixtieth Musical Festival of the Lower Rhine will take place at Cologne, at Whitsuntide. As will be seen by the following list of works the programme on this occasion will be a particularly attractive one: First day, Haydn's "Creation" and Beethoven's "Eroica" Symphony. Second day, Historical Concert, when works ranging from Bach to the most modern compositions of Brahms and Bruch will form the programme. Herr Brahms will play on this occasion his Second Pianoforte Concerto. The third day will be devoted entirely to solo pieces, the most prominent amongst the artists engaged for this day being Senor Sarasate. The orchestra will consist of 120 performers, and the choir will number 600 voices. The Festival will be conducted by the veteran composer Dr. Ferdinand von Hiller.

The German-Tonkünstler-Verein will meet this year at Leipzig. The preliminary announcement which has been published gives the following information as to the performances: The meeting will begin on May 3, with a morning Concert, to be given in church, by the celebrated Riedel Gesang-verein. The following evening an instrumental

and vocal Concert will take place at the theatre, and the day after will be occupied by a chamber music performance and an organ Concert in the Nicolai Church. A grand Concert, with chorus and orchestra, in the great hall of the Leipzig Crystal Palace, will be the chief attraction of the programme on the last day. Amongst the most important works selected are a Requiem by Draeseke, the two Symphonic Poems "Prometheus" and "Ideale" by Liszt, a Symphony by Borodin, and a Violin Concerto by Tschaikowski. Our talented countryman Eugene d'Albert will be one of the principal soloists.

One of the most celebrated male voice choirs in Germany, the "Männer Gesang-verein" of Cologne, will shortly give ten Concerts in London, the proceeds of which will be devoted to the fund for building an English church in the old Rhenish cathedral town.

The well-known Conservatorium of Leipzig celebrated the fortieth anniversary of its foundation on the 2nd ult. by a Concert, in which the most prominent of its present students appeared as soloists, and which terminated with some choral works sung by all the pupils.

Wilhelmj, the celebrated violin-player, who has visited during his artistic career the whole of Europe, America and Australia, intends giving up travelling entirely and establishing a high school of violin-playing at his house in Biberich, near Wiesbaden.

Amongst Friederich von Flotow's posthumous works two Operas have been found, one called "Sakuntala" and the other "The Musicians." The plot of the latter work is laid at the time of Mozart's presence in Mannheim.

At the Royal Opera House in Vienna, a cycle of all of Mozart's operatic works has just been given with the greatest success, and it is proposed to repeat the representations in aid of the erection of a Mozart statue in the same city.

On the 5th ult. a statue of Spohr was unveiled at Cassel. The celebrated composer lived thirty-seven years in that town, and most of his favourite compositions emanated from this period. The event was celebrated by a performance of his Operas "Jessonda" and "Faust" in the Royal Theatre, and of the Oratorio "The Last Judgment" in the Church.

Mr. Henry Stiehl, who left England some time ago for Reval, in Russia, recently gave the first performance in that town of Bach's "Passion" music. The rendering was excellent, and proved so successful that, by general desire, he went with his well-trained choir to St. Petersburg, where he repeated the work with equal success.

It is a curious fact that Gounod's "Redemption," which has met with such enormous success in this country and in America, and which has made its triumphal entry into Germany, Italy, Belgium and Holland, should fail to find a public hearing in the native country of the composer, and particularly in Paris. This curious neglect offered to the masterwork of one of the greatest living composers seems to strike many artists in Paris, and has induced Madame Fuchs, an ardent music-lover and very clever amateur, to arrange a private performance of the work in the Salons of Madame Erard. Our contemporary *L'Art Musical* writes thus on the subject: "That a celebrated composer, a universally admired master like Gounod, writes a work which is first performed out of his own country, is nothing very surprising in these prosaic times; that an English publisher buys the said work for all countries and sells his edition here, is still admissible; but that a lady, an ardent lover of music, devotes weeks to organise a performance of this exiled work, in which she herself takes a prominent part, and that the public regards all this as something quite natural—that is surprising and astonishes us. . . . The performance assisted by MM. Widor, Diémer and Vidal as instrumentalists, and Mesdames Fuchs, Storm, Ducroquet, Sabatier, and MM. Herman Léon, Quirot and Gaudubert as soloists, was excellent and created great enthusiasm amongst the invited audience."

A new Opera, "Lakmé," by Léo Delibes, who is well known as the composer of several very pretty ballets, was successfully produced at the Opéra-Comique in Paris, on the 14th ult. The principal characters were sustained by Mdlles. Van Zandt, Frandin, Rémy, Molé and Pierron and MM. Talazac, Cobalet, Barré, &c. We shall shortly give our readers a detailed notice of the work, and therefore now restrict ourselves to a mere record of its production. The publisher of the Opera already announces that it will be translated into eight different languages.

M. Guilmant has recommenced his famous Organ Recitals at the Trocadéro in Paris. Special features of the two first Concerts which took place on the 19th and 26th ult. were Rheinberger's New Organ Sonata, No. 6; three Concertos by Handel with orchestral accompaniment, and some pieces by Bach for organ and orchestra.

M. Lebouc, in Paris, writes the *Ménestrel*, occasionally gives *soirées* with the object of bringing forward new compositions or foreign artists. At the *soirée* on Thursday, the 12th ult., before an audience composed entirely of artists, was performed a Trio for piano, violin and violoncello, by a young English composer, Mr. H. M. Birkdale-Corbett. This work, conceived in a lofty style, and containing much bold harmony, produced a great effect on the audience. It was magnificently executed by Madame Montigny-Remaury, M. Léonard, the celebrated violinist and professor, and M. Lebouc. A charming song by the same composer was afterwards sung.

The Duke of Camposelice will shortly produce, at his own expense, the Oratorio "Lucifer," by the well-known Belgian composer P. Benoît, at the Trocadéro in Paris.

M. Pasdeloup, who has been for twenty-two years Conductor of the celebrated "Concerts Populaires" in Paris, has addressed a letter to the general public asking for subscriptions to guarantee the maintenance of these Concerts.

Verdi, who has not added to his works since his last Opera, "Aïda" and his "Requiem," is said to be writing music to a libretto founded on Shakespeare's "Othello." Some musical papers already announce the title of the new Opera as "Iago," and M. Vaucorbeil is said to have gone to Italy to secure the score for the Grand-Opéra in Paris. However, Verdi says, in a letter on this subject, that he has not yet written a note for this new work, be it called "Iago" or "Othello."

Henry Ketten, the well-known French pianist, who appeared some years ago at the Covent Garden Promenade Concerts, died at Paris on March 31, at the early age of thirty-five. He was a native of Baja (Hungary), and lived for a long time in Australia. Here he amassed a large fortune, which, however, he is said to have lost in speculation on the Paris Bourse. He was the composer of two Symphonies and several Operas, none of which have kept the stage.

TO CORRESPONDENTS.

*** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Alyth, N.B.—The annual Concert of the Choral Union took place on the 6th ult. The programme included Mendelssohn's *Come, let us sing*, and a miscellaneous selection. Mr. C. J. Smith's violin solo "Nel Silenzio" and Lady Ramsay's "La Serenata" by Braga (violin obbligato, Mr. Smith) won hearty encores. Mr. McWalter sang the tenor solos, Mr. D. Wylie was accompanist and Mr. C. J. Smith conductor.

Arundel.—The members of the Musical Society gave a performance of Mendelssohn's 95th Psalm at their first Concert, in the Town Hall, on the 12th ult. The solo vocalists were Miss Bertha Moore, R.A.M., Miss Gardner, and Mr. C. E. Pillon. The band and chorus consisted of sixty performers. Mr. E. Blachman, B.M., 2nd S.R.V., led the strings, Mrs. Tompson presided at the pianoforte, and Mr. E. Bartlett, organist of the Parish Church, conducted. The Concert was very successful.

Ashton-under-Lyne.—The members of the Philharmonic Society performed Mendelssohn's *St. Paul* on Monday evening, the 2nd ult.

The principal vocalists were Miss Williams, Miss Tindale, Mr. McDonald, and Mr. F. King. Prior to the performance a presentation of a silver tea and coffee service, together with an address, was made to the Conductor, Mr. Irvine Dearnaley.

Ballinasloe, Co. Galway.—On Saturday evening, March 31, a Concert was held in aid of the poor, under distinguished patronage, the spacious hall of the Farming Society being crowded by the nobility and gentry of the county. The Concert was in every respect a brilliant success. Mr. T. Yates, Organist and Choir-director of St. John's, conducted. The glees by the Choral Union, over which Mr. Yates presides, were given with excellent effect. The instrumental pieces were of a high order. Lady Clanmorris's violin solo, "Berceuse" (Reber), with pianoforte accompaniment by Mr. Yates, and a duet for harp and pianoforte by Mrs. Persse and Mr. Yates being worthy of special notice. Mr. Rafter contributed a flute solo, and Mr. Yates a brilliant piano fantasia. A grand pianoforte was supplied by Messrs. Cramer, Dublin. A large sum was realised.

Banbury.—The members of the new Philharmonic Society gave their closing Concert of the season at the Exchange Hall on Tuesday evening, the 10th ult. The first part of the programme consisted of Dr. Stainer's Sacred Cantata *The Daughter of Jairus*, and the second part was miscellaneous. The solo vocalists were Miss Ferrari, Mr. Fryer and Mr. Grice, all of whom were very efficient. The choruses went exceptionally well. Miss Lewis and Mr. Clough were the accompanists, and Mr. J. Monk conducted.

Barkway, Herts.—A very successful Concert was given in the School on the 12th ult. by Mr. W. R. Beale, assisted by Mr. Thurley Beale, Mrs. H. F. Burnaby, Miss Schofield, Miss Harradine, Mr. Gibbs, Mr. Clowes and Mr. Hulls. Mr. Thurley Beale was encored for each of his songs, and in the duet, "Love and War," with his brother, Mr. W. R. Beale. The part-songs were well rendered.

Barrow.—The concluding Concert of the present season, under the auspices of the Barrow and Ulverston Choral Societies, was given on the 9th ult., in the Town Hall. The chief attraction of the evening was the performance of a Cantata, *Thou, O God, art praised in Zion*, composed by Mr. E. Brown, Conductor of the two Societies. The work was admirably rendered, and received with great applause. The solo vocalists were Miss Jessie Boyd, Miss Wakefield, Mr. Howson, and Mr. A. Brown. The choir, numbering 200 voices, sang exceedingly well, and the band, under the leadership of Mr. Packer, was highly efficient.

Belfast.—The Choral Association gave its second Subscription Concert, on Friday evening, the 6th ult., in the Ulster Hall, to a crowded audience. The artists were Miss Fannie Sellers and Mr. E. Grimes (Vocalists); and Mr. W. H. Jude (Organist). Sullivan's "Festival Te Deum," was sung for the first time in Belfast, in its entirety. The choir was never heard to greater advantage, and, under the direction of Mr. W. J. Kempton, the performance was a decided success. The second part was a miscellaneous selection, in the course of which Mr. Kempton's part-song, "A Nocturne," and J. Booth's "Mighty Caravan," were excellently sung.

Berwick-upon-Tweed.—The members of the Choral Union gave their fourteenth annual Concert on the 5th ult., the work selected being Mendelssohn's *Elijah*. The soloists were Miss Tomsett, Miss Ronayne, Mr. Whitehead and Mr. Riley, all of whom were very efficient. The orchestra, supplied by Mr. Amers, of Newcastle, and augmented by some clever local performers, played the Overture and accompaniments excellently. The chorus singing was very good, the parts being carefully balanced, unfailingly prompt in attack, and well sustained. Miss Cuthbertson presided at the harmonium, and Mr. Barker conducted.

Birkenhead.—An excellent programme was performed on Monday evening the 2nd ult., in Queen's Hall, by the choir of St. Matthew's temporary church, Claughton-road, assisted by some amateur and professional friends. The principal artists were Madame Billinie Porter, Miss Armstrong, and Messrs. J. L. Hughes and Walter Christian, who gained the warm applause of the audience. The choruses were sung with due regard to expression and balance of tone. Mr. Billinie Porter accompanied, and Mr. Armstrong conducted.——A Concert in aid of the choir fund was given in the schoolroom, Upton, on the 5th ult. The principal vocalists were the Misses Robin, Miss Standen, Dr. Waite, Mr. H. W. Madge and the Rev. G. Gray. The accompanists were Miss Alice Ward (Organist of the Parish Church), Mrs. Gray and Mr. C. J. Legge. There was a large and appreciative audience.

Birmingham.—The Jubilee Anniversary Services in connection with the Summer Hill Wesleyan Sunday School, Monument Road, were held on the 1st ult. 120 scholars, assisted by a choir of thirty voices, rendered, in admirable style, a selection of suitable hymns, the chorus "Unfold, ye portals everlasting," from Gounod's *Redemption*, and the "Hallelujah" Chorus, from Beethoven's *Mount of Olives*. Mr. F. H. Shenton presided at the organ, and Mr. I. Hulme, jun., conducted.

Blackpool.—Mr. W. H. Jude gave an Organ Recital on Monday evening, March 28, in the Victoria Street Congregational Church, before a large and appreciative audience. An excellent programme was well rendered, Beethoven's March from the *Ruins of Athens* being enthusiastically re-demanded.

Brampton, Huntingdon.—A Parish Concert was given on Friday, March 30, in the Cross Room, under the conductorship of Mr. Arthur Hudson, an excellent violinist. He was accompanied by Mrs. Ewen, who also sang several compositions. A violoncello solo, "Souvenir de Salazes," by Des Hayes St. Méry, was well rendered by Mr. Ben. Butterfield. Mr. W. Butterfield, pupil of Mr. Benj. Wells, played his "Scène Dramatique" for the Boehm flute with considerable execution. Miss James and Mrs. T. Scott were the solo vocalists.

Brentwood.— On Tuesday evening, the 3rd ult., the members of the Vocal and Instrumental Society brought the present season to a close by a very successful performance of *The Messiah*, under the able direction of Mr. J. W. Case. The chorus of seventy voices was admirably supported by an orchestra which numbered about thirty performers, under the direction of Mr. A. Byford. The choruses were given with admirable precision; "For unto us," "His yoke is easy,' "Hallelujah," "Lift up your heads," and "Worthy is the Lamb," being especially worthy of commendation. The solo vocalists engaged for the occasion were Miss Ruthven, Miss Gorée, Mr. T. W. Hanson, and Mr. F. Bevan.

Bristol.—On Friday evening, the 20th ult., *The Messiah* was performed in the schoolroom of Redland Road Wesleyan Chapel, the choir of the chapel being largely reinforced by members of the Bristol Musical Festival Society. Miss Marie Gane, Mrs. Stroud, Messrs. E. T. Morgan and W. Thomas were the soloists. Dr. Colman presided at the pianoforte, and Mr. A. N. Price at the organ. The work was excellently rendered both by soloists and choir. Mr. C. H. Kerry conducted.

Bromsgrove.—The members of the Philharmonic Society gave their last Concert of the season on the 11th ult. The first part of the programme consisted of Haydn's *Creation*, and the second was miscellaneous. The principal vocalists were Mrs. Glover-Eaton, Mr. Richard Clarke and Mr. C. Fairfax Crowder. The accompanists were Mr. Orton Bradley and Mr. F. J. Griffiths. Considering that this is only the second season of the Society's existence the choruses were remarkably well sung. Mr. W. H. Eaton, hon. sec. of the Society, conducted.

Burnley.—On Good Friday evening a Musical Service was held in Holy Trinity Church, when Haydn's *Passion* was performed. The whole of the work was rendered by the Choir, assisted in the verse parts by a local soprano. A small orchestra aided the performance, which was a very successful one. Mr. Watson, Organist and Choir-master of the church, presided at the organ.

Bury St. Edmunds.—The usual Eastertide Services were held in St. Mary's Church, on March 25. Jackson's Service in F was used throughout the day, and at the evening service the anthem consisted of "The trumpet shall sound" (sung by Mr. Frederick Pattle) and "Worthy is the Lamb" (*Messiah*) which was creditably rendered by the Choir. Mr. T. B. Richardson accompanied in his usually efficient manner.——On the 13th ult. the Choral Society gave a performance of *The Messiah* in the Corn Exchange, the principal vocalists being Miss Norman, Miss Thomas, R.A.M., Mr. Kenningham, and Mr. R. Hilton. The choruses throughout were given in a very satisfactory manner. Mr. Pratt led the band, Mr. B. Fearnside accompanied, and Mr. T. B. Richardson conducted.

Cardiff.—Mr. F. B. C. Cooper's first evening Concert at the Roath Public Hall took place on Wednesday evening, the 4th ult., in the presence of a large audience. Miss Emily Paget, R.A.M. (who achieved a great success), Mr. W. Pole Woolridge, Mr. W. A. Wallis, Mr. Cooper, Mr. G. F. Davis, Miss Bolton, Mr. J. Matthews and Miss S. Cooper were the soloists. The programme was a varied one.

Cheltenham.—The Easter Festival Concert was given in the Winter Garden on Wednesday evening, March 24, when Dr. Dyer's Sacred Cantata, *Salvator Mundi*, was performed, followed by a miscellaneous selection. The solo vocalists were Miss Ellicott, Miss Ellison, Mrs. F. Daubeny, Miss Percival, Mr. W. H. Cummings and Mr. Franklin Clive, all of whom were highly successful. The choruses were well rendered throughout. Dr. Dyer conducted.

Chertsey.—Two Concerts were given in the Drill Hall on March 27, under the direction of Mr. Monk. The programme on both occasions included Locke's music to *Macbeth*, the part of Hecate being sustained by Mr. O. Christian, Macfarren's "The Sands of Dee," Bishop's "Now tramp," &c. Mrs. Berners, Mr. Bethune, Signor Adelmann and Mr. Moir were very successful in their songs, as was also Miss Rose Lynton in violin solos. Instrumental trios were contributed by Mr. Girdlestone, Signor Aldemann and Dr. Huntingford. Herr Max Pauer was solo pianist and Conductor.

Chichester.—Mr. S. Brandram recited *Macbeth* here on the 4th ult. The whole of Locke's music was excellently performed by a select Choir. Miss Bertha Moore sang the soprano solos, and those for Hecate were given by Mr. Seymour Kelly. Mrs. Dean presided at the pianoforte, and Mr. W. Dean conducted.

Cirencester.—The Annual Concert of the Choral Society was held at the Corn Hall, on Thursday, March 29. The works selected for performance were Spohr's *Last Judgment* and Mendelssohn's *Hymn of Praise*, both of which were excellently rendered. The solo vocalists were Miss Julia Jones, Miss Lizzie Hellis, Mr. Alfred Kenningham and Mr. Thomas Woodward. Mr. E. G. Woodward led the band, Miss Fisher presided at the pianoforte, and Mr. W. F. Newton at the organ. Mr. Edward Brind conducted.

Dawlish.—An exceedingly good Concert was given by Miss Linter, on Monday, the 9th ult., in "Our Room" (kindly lent by W. Tebbitt, Esq.), in aid of expenses connected with the repairs of Holcombe Chapel of Ease. The programme was attractive and well rendered. The new organ, recently erected by Mr. Hele, of Plymouth, a fine two-manual instrument, was effectively displayed by Miss Linter in two solos and a duet for organ and pianoforte. The Vicar of Dawlish tendered a vote of thanks to Miss Linter, and to the ladies and gentlemen who had assisted her, complimenting her much upon the talent displayed by her pianoforte pupil.

Dunster.—On Tuesday, the 10th ult., the members of the Philharmonic Society gave the last Concert of the season at the Assembly Rooms, before a large audience. The first part of the programme consisted of Haydn's *Creation* (Parts I. and II.), the solos in which were ably sustained by Miss Fusselle, Mr. F. B. Erridge and Mr. H. St. B. Goldsmith: Mr. J. R. Davis also giving his assistance. The choruses were very well sung, and the orchestra (under the leadership of Mr. Sadler) was highly efficient. The second part was miscellaneous and included Mozart's "Jupiter" Symphony by the orchestra, songs by Miss Fusselle and Mr. H. St. B. Goldsmith, and part-songs excellently sung by the choir. Mrs. West presided at the pianoforte, and Mr. J. Warriner, L. Mus. T.C.L., Organist of the Parish Church, conducted.

Edinburgh.—A very successful Concert was given in the Freemasons' Hall, on Friday, the 13th ult., in aid of the Children's Convalescent Home, Gilmerton. The artists were Madame Smart, Misses Raeburn, Fröbel and M'Callum, and Messrs. Gledhill, Marr,

Sanderson, Dunsmuir and Makgill, all of whom were well received. The St. Mary's Cathedral choristers rendered a few part-songs very creditably. Mr. T. H. Collinson, Mus. Bac., was an efficient accompanist and conductor.

Enniskillen.—On Sunday, the 8th ult., the following selection of music was performed at divine service in the Parish Church: At Matins, Dr. J. C. Whitfeld's Service in E, and, as anthem, the solo, "He was cut off," and "But Thou didst not leave his soul in hell" (*Messiah*), well rendered by Miss Fannie Sellers; also "Lift up your heads" (Dr. Hopkins) with full choir. At Evensong Ebdon's Service in C was finely sung by the choir, the anthem being "Lord, at all times," from *Lauda Sion* (Mendelssohn) given with great expression by Miss Sellers, the choir again singing after this solo a short setting by Miss Sellers, the choir again singing after this solo a short setting by Miss Sellers, the choir again singing after this solo a short setting

Irvine, N.B.—On the 6th ult., Mr. John Paterson's Choir appeared in the Institute Hall, when a well-selected programme of sacred and secular music was very creditably rendered. The singing of "Scots wha hae," "Night, lovely Night," "Song of the Gipsies," &c., elicited warm and well deserved applause. Vocal solos were also contributed by Miss Gibson, Miss Stewart and Mr. Campbell. Mr. Hinchcliffe, Organist of the parish church, ably presided at the pianoforte.

Kidderminster.—A Concert was given at the Town Hall by the members of the Amateur Instrumental Society, assisted by a picked choir of about forty voices, on the 5th ult. The programme, which included Haydn's Symphony in D (No. 2, Salomon set), selections from Mendelssohn's *Loreley*, part-songs, overtures, &c., gave great satisfaction to a large and appreciative audience. Mr. C. Hayward led the band, and Mr. W. E. Wadely, F.C.O., conducted. A balance of upwards of £15 will be given to the Parish Church Tower and Bells Fund.

Kingsbridge.—A very successful Concert, in connection with the Literary and Scientific Institution, was given in the Town Hall on March 29. The singing of Miss Michelmore was highly appreciated, her songs being warmly redemanded. The choir, conducted by Mr. Joseph Cranch, gave a good rendering of several part-songs, and the string band, under the leadership of Mr. W. Beer, B.A., performed some instrumental selections in a creditable manner.

Knaresbro'.—Miss Fannie Sellers gave her Annual Concert in the Town Hall, on Friday, March 30, assisted by the following artists: Miss Eliza Thomas, R.A.M., Mr. D. S. Macdonald, Mr. A. McCall, Mr. A. W. Gilling (pianoforte) and Mr. G. Musgrove (American organ). The first part consisted of selections from Cowen's *Rose Maiden*; the second part was miscellaneous. There was a large and fashionable audience, and the Concert musically was a great success.

Leatherhead.—The second Concert this season of the Choral Society was given on Tuesday evening, the 10th ult., at the Swan Hotel Assembly Rooms. Sterndale Bennett's *May Queen* formed the first part of the programme, the principal vocalists being Miss Edith Park (May Queen), Mr. Butt (Lover), Mrs. Crowther (Queen), and Mr. E. Turvey (Robin Hood). The solos and choruses were very creditably rendered. The second part was miscellaneous. Mr. F. J. Hunt and Mr. A. Alcock have acted as Conductor and pianist during the season.

Leek.—The fifty-first Concert of the Amateur Musical Society took place in the Temperance Hall on Monday evening, the 2nd ult., when a miscellaneous programme was well rendered. Mr. S. Johnson, Mr. H. Hankinson, Miss Challinor and Miss A. Allen were very successful in their respective solos. The Misses Barker contributed a pianoforte duet, and Mr. P. A. Rayner, jun., in De Bériot's first Concerto, evidenced the promise of a very clever performer on the violin. Mr. J. Gwynne conducted, and Mrs. W. E. Challinor and Miss Barker were the accompanists.

Leicester.—The third and last of Mr. Harvey Löhr's Chamber Concerts took place on Wednesday evening, the 4th ult., at the Museum Lecture Hall. The programme opened with Mozart's Trio in C, admirably played by Mr. Löhr, Mr. W. Sutton (violin) and Mr. Buels (violoncello). The vocalist was Miss Ada Iggulden, who was highly successful in all her songs. Mr. Ernest Ford conducted.——The members of the Choral Society gave a performance of Sterndale Bennett's *Woman of Samaria* and Barnett's *Ancient Mariner* in the Temperance Hall on the 5th ult. The solo vocalists were Miss Robertson, Miss Marian Burton, Mr. Harper Kearton, and Mr. Thurley Beale. The works were excellently rendered, the choruses being sung with great spirit, and in a manner highly creditable to the society. Mr. H. B. Ellis presided at the organ, and Mr. Hancock, Mus. Bac., conducted.

Lewes.—On Saturday, March 31, the Lord Bishop of Chichester opened a new chancel and transepts to All Saints' Church. The ceremony of consecration was performed at 12 noon, the chief features being the introduction of a surpliced choir and a choral service. The musical portions of the service were conducted by the Organist and Choirmaster, Mr. George Morphew, jun.

Lichfield.—On Tuesday evening, the 10th ult., Mr. Henry Edward Hodson's Cantata *The Golden Legend* was performed by the Musical Society—an additional interest being given to the occasion by the fact of the composer being a citizen of Lichfield. Under the able conductorship of Mr. J. B. Lott, the Cantata had been in rehearsal two months previously to its production, and the result was an excellent rendering of the work throughout. The libretto of the Cantata, drawn entirely from Longfellow's words, may be divided thus: "Prince Henry's Temptation, and Elsie's self-devotion to save him. The journey to Salerno, where her death was to take place; and return of the Prince, with Elsie as his bride, to his ancestral home—cured of his malady by her devotion. The Prologue—Lucifer and his Spirits round Strasburg Cathedral—precedes the Legend, and stands in place of overture. The Epilogue is the final chorus 'O God 'tis Thine indulgence.'" The chorus and orchestra numbered about 150. Madame Worrell took the part of Elsie; Misses Gillard and Harris those of Bertha and Ursula; Masters Bichley and Granger those of the Angel of Good Deeds, and Max, Mr. Alfred Kenningham (at the last moment), that of Prince Henry (owing to Mr. Grayson's indisposition), and Messrs. Tuke, Harrison and Kempe those of Lucifer, Gottlieb and the Forester, respectively. The Prologue, one of the best portions of the whole Cantata, was finely given. The Legend itself opens with a very touching song for the Prince, "I cannot sleep," which leads into the dialogue with Lucifer. Here Mr. Hodson's dramatic power is shown with much effect, the climax being well arrived at in the Trio, in which Lucifer's triumph, the Prince's delirious joy, and the Angel's warnings are skilfully combined. In the scene of Elsie's self-devotion, her prayer, "My Redeemer," is followed by a Storm song for Gottlieb, in striking contrast, and the Chorus "Rise up and look," and Quartet and Chorus, "O beauty of holiness," are exceedingly effective. It was noticeable how the interest of the audience grew as this musical story proceeded. "Still is the night," Prince Henry's song with the watchmen, and the Pilgrims' Chorus, "Me receptet Sion illa," being heartily received; and after the news of the Prince's safe return with Elsie as his bride is brought to the sad-hearted mother, and the River Chorus, "Fair and lovely," (splendidly sung and played) leads into the Wedding March and Pageant music; the applause was most enthusiastic, and the last number redemanded. After this climax, a very quiet dialogue and duet occurs between the Prince and Elsie, which is most delicately written, and created a marked effect. A very vigorous rendering of the Epilogue brought the Cantata to a close. The Lichfield Society must be congratulated on so successful a performance of their fellow-citizen's music. The ovation given to the composer at the end of the work was most genuine, the whole audience rising to hear his few words of thanks and gratification, which he concluded by requesting Mr. Lott to accept a beautiful copy of the Cantata. The work is undoubtedly one which will be found a valuable addition to the library of any musical society in quest of new material, as both in story and music the interest is thoroughly maintained; and though it is music that requires pains, it is by no means out of ordinary reach.

Limerick.—Dr. Armes's Oratorio, *Hezekiah*, and selections from *The Messiah* were most successfully performed by the Choral Class of the Protestant Young Men's Association on the 10th ult. Mr. W. B. Gibbons conducted.

Little Walsingham.—On Easter Day the choir of the Parish Church of St. Mary and All Saints' was surpliced for the first time. The services were Holy Communion at 8 a.m., full choral Matins and Communion Service at 11 a.m., afternoon service for children and full choral evensong at 6.30. Powell's "Salve, festa dies" was the Anthem, and Doran and Nottingham's Psalter was used. Instrumental accompaniments are now employed at all the services. The organ was presided at by the Organist, Mr. J. Marsh.

Liverpool.—The Annual Pilots' Concert in aid of the Seamen's Orphanage was held on Easter Monday in Hengler's Circus, before a large audience. The net proceeds of last year's Concert amounted to over £300, sufficient to feed, clothe, and educate twenty orphan children, and it is expected this noble sum will be exceeded this year. A performance by the Band of the Orphanage and selections from *The Pirates of Penzance* by the Company of Pilots and 300 children, were the chief features of the entertainment. A new song, "The Crew of the Betsy Jane," composed for the occasion by Claude Ridley, was encored, the composer and singer receiving quite an ovation. Mr. S. Claude Ridley conducted, and was assisted by Mr. J. Sprott at the pianoforte and Mr. T. T. Ford at the harmonium. The Mayor of Liverpool presided.——Very successful entertainments were given in the Drill Hall on the 6th and 7th ult., the first part being devoted to music. Miss Botterill contributed solos, and the Hale Glee Union, under the direction of Mr. J. J. Mewburn-Levien, rendered some part-songs very effectively. The other vocalists were Miss Chilton, Mr. Isaacson and Mr. Taylor. Mrs. Mewburn presided at the pianoforte, and Mr. J. J. Mewburn-Levien was the violinist.

Ludlow.—The Amateur Choral and Orchestral Society gave the second Concert of the season on Tuesday evening, the 17th ult., the programme consisting of Hutchison's new Cantata, *Elaine*, and a miscellaneous selection. The soloists were Madame Clara West, Miss Lottie West, Mr. H. Byolin and some local amateurs. Leader of the band, Mr. T. Watkis; Conductor, Mr. R. Bartholomew. The Concert was a decided success.

Maidenhead.—On the 3rd ult. the Philharmonic Society brought its season to a close with a performance of Hiller's *Song of Victory* which was on the whole exceedingly good. The solo vocalist was Miss Jessie Royd. The second part of the programme included the Overture to *Oberon*, Mozart's Concerto in C (the pianoforte part well played by Mr. J. G. Wrigley), En'tracte in B "Rosamunde" (Schubert), &c., &c. A feature in the Concert was the fine playing of the band, which was highly appreciated. Mr. J. G. Wrigley, Mus. Bac., Oxon., conducted.

Manchester.—On Monday evening, the 18th ult., the Athenæum Musical Society concluded its sixteenth season with an admirably selected miscellaneous programme. Especially must be commended the rendering of Smart's "The Shepherds Lament," of Mendelssohn's "Nightingale," and the chaste and subdued interpretation of "The Wanderer's Night Song." The Concert concluded with Mendelssohn's unfinished opera *Loreley*, which was sung with all the fire and vigour characteristic of the Society. The solo vocalists throughout the evening were also extremely good. Between the parts the ladies of the choir presented Dr. Hiles with a beautiful silver epergne as a mark of "their appreciation of his unremitting kindness and patience."

Marlborough.—An excellent performance of Mendelssohn's Oratorio *St. Paul* was given on Tuesday evening, the 3rd ult., in the Corn Exchange, by the United Choirs of the Swindon Harmonic and Marlborough Choral Societies. The solo vocalists were Miss Madeline Hardy (a young and rising soprano of much promise), Miss Lawrence Eliot, Mr. Wallace Wells and Mr. Henry Blower. Mr. Brockway presided at the pianoforte, Mr. George Whitehead (of Swindon) at the organ, and Mr. Bambridge conducted.

Mildenhall.—On the 6th ult. the Choral Society gave its Annual Concert in the Manor Hall. The first part consisted of Romberg's *Lay of the Bell*, the principal vocalists being Miss Carlyon, Miss Harris, Mr. Owers and Mr. Frederick Pattle, all of whom were highly effective. The choruses were given with precision. Mr. Elprick led the band, and Mr. Large conducted. In the second part Mr. D. Coates (L.A.M.) contributed a violoncello solo, which was highly appreciated, as were also the songs of Miss Harris and Mr. Frederick Pattle.

Nottingham.—Mr. W. A. Ellis, Organist of St. Ann's, South Lambeth, gave a Pianoforte Recital in the Mechanics' Hall on the 10th ult. The programme included the Sonatas in A flat and D of Weber and Beethoven respectively, Schumann's "Carnaval" and minor pieces by Chopin, Schubert, Heller, Kullak, Raff, and Liszt. A Dance Masque, by Mr. W. A. Ellis, was redemanded. The Recital was of the highest character, and gave unqualified satisfaction.

Oldham.—The members of the Vocal Society gave a Concert on the 6th ult., in the Town Hall, under the conductorship of Mr. Joseph Clafton. The principal item in the programme was Gade's Cantata, *Psyche*, which was well rendered, and highly appreciated.——On the 19th ult., a Concert was given in the "Tit Bits" Coffee Tavern, when several vocalists appeared, including Messrs. Springthorpe, Vereto,

Garforth, Vesgrea and the "Apollo Glee Club" (male), all of whom were highly effective; Mr. J. Greaves accompanying, and Masters D. M. Greaves and H. Greaves giving solos respectively on the violin and pianoforte.

Plymouth.—Two Concerts were given, one in the morning and one in the evening, on Easter Monday, by the Vocal Association, at the Guildhall, both of which were well attended. At the morning Concert Mendelssohn's *Elijah* was performed, the principal vocalists being Miss Robertson, Miss Fanny Robertson, Mr. Harper Kearton and Mr. J. Sauvage. The miscellaneous selection in the evening included two compositions for orchestra and a song by the hon. Conductor, Mr. F. N. Löhr, all of which were favourably received.——The annual Concert in aid of the Plymouth and Devonport Philanthropic Societies was given by the Private Choral and Orchestral Societies on Wednesday, the 18th ult., in the Guildhall. The solo vocalists were Madame Wynne, Miss Marian McKenzie, Mr. Henry Guy and Mr. Santley. The principal violinists were Messrs. Z. Fardew and M. Rice; Mr. John Hall presided at the organ and Mr. Samuel Weekes, Mus. Bac., conducted. A well-arranged miscellaneous programme was excellently rendered.

Pontefract.—The second Concert of this season was given by the members of the Choral Society in the new Assembly Room, on Friday evening, the 13th ult., before a large audience. In the first part Sullivan's Cantata *On Shore and Sea* was given, Miss Nellie Moxon taking the part of La Sposina, and the Rev. T. W. Stephenson that of Il Marinajo. The second part consisted of songs, duets, quartets and glees, by members of the Society. Mr. J. W. Young, of Wakefield, conducted; and Mr. J. Gledhill presided at the piano.——On Friday evening, the 20th ult., Mr. Haydn Fisher, Organist of All Saints' Church, gave a Pianoforte Recital in the Town Hall, which was largely attended. Selections from the compositions of Mozart, Pauer, Thalberg, Chopin, Mendelssohn, &c., were given; and variety was afforded by the capital rendering of the songs "At Anchor," "The Raft" and "The Gauntlet," by Mr. E. Jackson.

Portmadoc.—On Friday, March 30, the Choral Society performed Mendelssohn's *St. Paul* before a large audience. The principal vocalists were Miss Mary Davies, Miss M. E. Morgan, Eos Morlais and Mr. John Henry, R.A.M., all of whom were very successful, Miss Mary Davies in particular making a deep impression by her rendering of "Jerusalem, thou that killest the prophets" and "I will sing of Thy great mercies." The band was ably led by Mr. F. Duncanson, and Mr. John Roberts conducted.

Richmond, Yorkshire.—On Easter Tuesday a new organ, built by Abbott, of Leeds, for the Parish Church, was formally opened by the Organist, Mr. James Callow. The service was Woodward in D, and Henry Smart's Quasi Allegretto was played during the offertory. The Archbishop of York preached, and ably sustained the position of music as an important element in Divine worship. The St. Anne Fugue closed the service. In spite of a certain amount of roughness (probably inseparable from a new organ), the inhabitants of the ancient borough may be congratulated on the possession of an instrument worthy of their fine church. The one which it replaces was by G. P. England, and the more valuable portions of his work have been retained. The cost of the organ was £1,100. In the afternoon a Recital was given by Mr. Best, which was numerously attended.

Rushden.—On Friday evening, March 30, Mr. J. E. Smith (Organist) gave his seventh Annual Concert in the New Hall. The vocalists were Miss Clara Field, Miss Frances Hipwell, Mr. C. W. Fredericks, R.A.M., and Mr. Kingston; solo pianists, Miss B. Phipps and Miss Woodward. Mr. J. E. Smith accompanied. The programme was excellently rendered and highly appreciated.

Salisbury.—The members of the Vocal Union gave a very successful Ballad Concert in the Hamilton Hall, on March 27. The soloists were Miss Kate Evans, Miss Louie Wheeler, Messrs. Davis, Munroe and Perry, members of the Vocal Union, and Messrs. Hayden, Crick and Kelsey, of the Cathedral choir, all of whom were highly successful in their solos. The Vocal Union sang a selection of glees and part-songs, mostly unaccompanied, under the direction of the Conductor, Mr. John M. Hayden. Miss Winifred Harwood presided at the pianoforte.

Sandown.—The new organ recently erected in St. John's Church by Messrs. Willis and Son, of London, was formally opened on Thursday afternoon, the 5th ult., by Mr. Scadding, Organist of St. Thomas's Church, Newport. The instrument is a very fine one, and its powers were well displayed by Mr. Scadding. The solo vocalist was Master Scadding. In the evening a Special Service was held, when the Rev. H. G. Thwaites, Vicar of St. John's, Newport, preached the sermon. The musical portion of the service was under the direction of Mr. G. H. Payn, and Mr. S. J. C. Cecil presided at the organ. The choir gave a good rendering of Gounod's Anthem "Send out Thy light and Thy truth," and "Christ is risen," composed for Easter Day by Mr. Payn.

Scarborough.—The members of the South Cliff Amateur Choral and Orchestral Society gave an excellent performance of Mendelssohn's Oratorio *St. Paul* on Wednesday, March 28, in the Grand Hall, at the Spa. The solo vocalists were Miss Beata Francis, Miss Marie Rigg, Mr. Verney Binns and Mr. Sydney H. Beckley, all of whom were highly efficient. The band was led by Mr. Haddock, Mr. H. Turner presided at the harmonium, and Mr. Owen Williams conducted.

Shanklin, Isle of Wight.—The newly formed Choral Society gave its second and last Concert for the season on Monday, the 2nd ult., the work performed being *Judas Maccabæus*. The principal vocalists were Madame Wilson-Osman, Miss Alice Osmund, Mr. F. J. Hunt and Mr. Seymour Kelly, all of whom were very successful. The band and chorus numbered over one hundred performers. Mrs. Bishop, R.A.M., presided at the piano and Mr. F. H. Simms at the harmonium. The performance was in every respect admirable; the choruses being given with great power and precision. Mr. F. G. Baker conducted.

Sheffield.—Signor Ginesi gave a Pianoforte Recital in the Bath Saloon, on Friday evening, the 6th ult., assisted by Miss Taylor, Miss Morton, Mr. S. Johnson and Mr. J. W. Pepper. Signor Ginesi was highly successful in all his solos, and Miss Taylor and Mr. Pepper played several duets very effectively. The vocalists were enthusiastically received. The piano used was one of Herr Tischler's upright iron grands. The Concert was in aid of the Adult Blind Sunday School, and was under the able management of Mr. W. D. Cooper.

Sherborne.—One of the best Concerts yet given by the Sherborne School Musical Society took place on Easter Monday, the anniversary of Beethoven's death, when an excellent performance of his Symphony in C major (No. 1, Op. 22) formed a prominent feature of the evening. The programme commenced with the Easter Hymn, "Jesus Christ is risen to-day, Alleluia," which was introduced by the trumpet and sung by the choir and audience. A selection from *The Messiah*—the choruses in which were admirably rendered—and Wagner's Siegfried-Idyll were the remaining items in the selection, which was conducted by Mr. Louis N. Parker with his usual care and judgment. There was a good orchestra.——On Tuesday evening, the 10th ult., a Concert was given on behalf of the Abbey Choir Boys' Endowment Fund, the first part consisting of Mozart's *Twelfth Mass*, with orchestral accompaniments, and the second being miscellaneous. The soli parts in the Mass were taken by Miss May Bell, R.A.M., Mrs. Lyon, Mr. Wetherington, and Mr. R. W. Mills. The accompaniments were creditably rendered by the band, which, with one exception, consisted entirely of amateurs. In the second part Miss Bell and Mr. Mills gained great applause for their songs. Mr. G. E. Lyle, Organist of Sherborne Abbey conducted.

Shrewsbury.—The members of the Harmonic Society gave their first Concert of the fifth series on the 5th ult., when Handel's *Judas Maccabæus* was performed. The chorus was supported by a contingent of the Birmingham Festival Band, assisted by local talent, under the leadership of Mr. F. Ward. The solo vocalists were Miss Ellen Atkins, Miss Eliza Thomas, Mr. Sidney Tower and the Rev. A. Willis. The choral portions of the work were given with remarkable spirit and precision, a result due to the admirable training of the Honorary Conductor, Mr. J. A. Lea. Mr. H. Byolin, Organist of St. Mary's, presided at the organ. The performance was highly satisfactory. There was a large and appreciative audience.

Southgate.—The Ninth Annual Dedication Festival was celebrated at St. Michael's, Bowes Park, on Sunday, the 22nd ult. The services throughout the day, were fully choral: and the music included, Morning Service, Garrett in D: Evening, Steiner in F: Anthem "I will mention the loving-kindnesses of the Lord" (Sullivan), the tenor solo being well sung by Mr. Charles J. Murton. Mr. H. J. Baker presided, as usual, at the organ.

Southwell, Nottingham.—A Concert was given at the Hall, King Street, on the 3rd ult. for the benefit of Mr. Henry Sunman, who, to the regret of his numerous admirers, is leaving the Minster Choir for an appointment at Christ Church, Oxford. The principal vocalists were Mrs. Daglish, Mr. A. Barrow, Mr. E. Longmore, Mr. J. B. Shaw and Mr. Henry Sunman, whose excellent voice was effectively displayed in Mozart's "Qui sdegno" and a new song written by Mr. Marriott, the Minster Organist. Mr. Marriott was accompanist and Conductor, assisted by the Rev. R. F. Smith.

Spalding.—A very successful Concert was given in the Corn Exchange, on Wednesday, March 28, under the auspices of the Freemasons. The vocalists were Mrs. Blunt, Miss D'Alcorn, Mr. Seymour Smith, Mr. Montem Smith and Mr. G. T. Carter. The band was under the leadership of Mr. C. R. Proctor. Mr. Seymour Smith also contributed his entertainment entitled "Musical Sketches."

Staines.—A performance of Mendelssohn's *Athalie*, under the patronage of H.R.H. Princess Christian, was given by the members of the Choral Society in the Town Hall, on the 10th ult. The orchestra played the Overture and March with great spirit. The principal soloists were Miss Clara Leighton, Madame Poole, and Miss Beatrice Cameron. The choruses were sung with great precision and attention to detail. The connecting verses were read by the Rev. J. P. Rogers. The second part of the Concert included Haydn's "Surprise" Symphony, Bishop's Tramp Chorus, Braga's Serenata (sung by Madame Poole, with harp accompaniment and violoncello obbligato), Donizetti's "O luce di quest' anima" (Miss Clara Leighton), and concluded with the March and Chorus from *Tannhäuser*. Mr. G. F. Huntley, Organist and Choirmaster of St. George's, Campden Hill, Kensington, conducted.

Stansted.—The newly formed Choral Union gave its inaugural Concert on the 5th ult., in the Central Hall, which was well filled. An excellent miscellaneous programme was provided, the principal vocalists—Misses Gilbey, Pulteney, Townly and Haynes—receiving several encores during the evening. The selection also included pianoforte solos by Miss Beatrice Pulteney and Miss Haynes respectively; Mr. Arthur Hodges taking the harmonium part in two duets with pianoforte.

Swindon.—The united choirs of the Swindon Harmonic and Marlborough Choral Societies gave a very successful performance of Mendelssohn's Oratorio *St. Paul* at the Corn Exchange, on the 4th ult. The choruses were rendered with a precision and excellence which reflected much credit upon the choral body. The principal vocalists were Miss Madeline Hardy, Miss Lawrence Eliot, Mr. Wallace Wells and Mr. Henry Blower. Mr. F. Harding presided at the pianoforte, and Mr. G. Whitehead at the harmonium. Mr. W. S. Bambridge, Mus. Bac., conducted.

Uxbridge.—On Wednesday, the 4th ult., the Choral Society gave a performance of Sullivan's *Prodigal Son*, in the Public Rooms. The solo parts were sung by Miss Kate Fusselle, Miss Marian McKenzie, Mr. Gawthrop and Mr. W. G. Forington with much effect, Miss McKenzie and Mr. Gawthrop especially creating a most favourable impression. The choruses were efficiently rendered under the direction of Mr. T. Pettit. The accompaniments were played by Mr. Livesey Carrott (pianoforte), and Mr. J. Walsh (harmonium). The second part of the Concert was miscellaneous.

Warwick.—A good performance of Spohr's *Last Judgment*, with orchestral accompaniments, was given in the Court House, on the 18th ult., by the Warwick Musical Society, under its Conductor, Mr. Frank Spinney. The soloists were Mrs. Villiers (of Clifton), Mrs. Morris, Mr. Heden and the Rev. T. H. Spinney, of Oxford.

West Hartlepool.—The members of the Philharmonic Society gave their last Concert of the season on Tuesday, the 3rd ult., before a large audience. The first part of the programme consisted of Hutchison's new Cantata, *The Story of Elaine*. The choruses were very efficiently rendered by the members of the Society, accompanied by a powerful orchestra. The principal soloists were Miss Fannie Sellers, Mr. A. J. Searle and Mr. J. Thompson. Mr. J. H. Lewis, F.G.S., conducted.

Wimbledon.—The Musical Society gave a successful performance on the 8th ult. of the *Stabat Mater* (Rossini) and a sacred selection. Miss Alice Parry, Miss Emily Dones, Mr. Harper Kearton, and Mr. Orlando Christian were the vocalists; and Mr. Sumner conducted. The Concert was in aid of the Village Club and Lecture Hall.

Worcester.—A very excellent performance of Sterndale Bennett's Pastoral *The May Queen* was given on the 4th ult., in the Public Hall, by the members of the Musical Union. An exceptionally good band had been engaged, and the orchestral portions of the Concert were thoroughly enjoyable. The second part of the programme contained Intermezzo Moresque (E. W. Elgar), which was performed for the first time and encored. The band also played the Andante and Minuet from Mozart's Symphony in E flat, and Mr. F. Ward, the well-known violinist of Birmingham, contributed two solos by Spohr. The Rev. E. V. Hall, Precentor of the Cathedral, conducted with care and judgment.

Worthing.—The second Concert of the Musical Association was held on Wednesday evening, the 4th ult., when Mendelssohn's *Athalie* and a miscellaneous selection were performed. The solo vocalists were Mrs. Colin Kerr, Madame Clara West, and Miss Lottie West; organist, Mr. F. J. Sawyer, Mus. Bac.; pianist, Mr. W. H. Price; reader, W. F. Fuller, Esq.; Conductor, Mr. F. D. Carnell, Mus. Bac. The audience was numerous and the Concert highly successful in every respect.

Yiewsley.—The members of the Choral Society brought their first season to a close on the 5th ult., when Macfarren's *May-Day* and a miscellaneous selection were performed under the conductorship of Mr. J. Ebrill Davies. The principal vocalists were Miss Louisa Dunsford (who sang the part of the May Queen with excellent effect), Mrs. Hardin, Miss Moore, Miss Heron, Mr. Roy and the Rev. H. G. Bird. Two violin solos were admirably rendered by Mr. Angle, jun. Miss E. Roadnight presided at the pianoforte, and Mr. Swift at the harmonium.

York.—An Orchestral Society has recently been formed in this city, Mr. John Thorpe being elected Secretary and Mr. Magson Treasurer. The first rehearsal took place on the 2nd ult., when Haydn's Symphony No. 1 and Cowen's "Yellow Jasmine," from *The Language of the Flowers*, were the numbers rehearsed. Mr. Arundel led the band and Mr. Arthur Hopkins conducted.

Organ Appointments.—Mr. W. H. Hopkinson, Organist and Choirmaster to Morningside Parish Church, Edinburgh.—Mr. Livesey Carrott, to St. James's, Holloway.—Mr. Charles M. Bill, Organist and Choirmaster to Holy Trinity Church, Swansea, South Wales.—Mr. Joseph T. Smith to St. John the Baptist, Clerkenwell.—Mr. W. A. Marson, Assistant-Organist to St. Mary's Church, Stafford.—Mr. Edwin M. Lott, to St. Sepulchre's, London.—Mr. John Symons, Organist and Choirmaster to St. Katherine Cree Church, London.—Mr. George Gratton Kirkland to All Saints' Church, Leyton.—Mr. George L. Loam, Organist and Choirmaster to Bridgetown Church, Totnes.

Choir Appointments.—Mr. Alfred Lords (Bass), to York Minster.—Mr. Henry Cooper (Tenor), to All Saints', Margaret Street.

DEATHS.

On March 21, at Bexley Heath, suddenly, from pleurisy, after railway collision, John Barratt, Professor of Music, aged 35.

On March 22, at Anerley Road, S.E., Frederic William Clarke, Mus. Bac., Oxon. (Queen's College), aged 37.

On March 26, at Bridgetown, Totnes, C. Fitz Loam, Organist and Choirmaster of Bridgetown Church, aged 24 years.

On the 15th ult., at his residence, Valletta, Crystal Palace Park Road, George W. Reay-Mackey, R.N., (Manager, Crystal Palace, Sydenham), aged 35 years.

MISS AGNES LARKCOM and Miss CLARA MYERS beg to announce that they will give a MORNING CONCERT on Wednesday, May 23, at 19, Harley Street (by kind permission of Dr. and Mrs. Morell Mackenzie), to commence at half-past three precisely. Artists: Miss Carlotta Elliot, Miss Agnes Larkcom, Madame Antoinette Sterling, Miss Margaret Hancock, Miss Clara Myers, Mr. Redfern Hollins, Mr. Bernard Lane, Signor Foli, Mr. Bridson, Mr. Bicknell Young. Solo violin, Miss Adelina Dinelli. Solo Pianoforte, Miss Randegger. Conductors, Mr. Deacon, Mr. Turle Lee, Mr. Malcolm Lawson, Mr. F. Sewell Southgate and Mr. Ganz. Tickets, 10s. 6d., at Chappell and Co.'s, 50, New Bond Street; Stanley Lucas, Weber and Co., 84, New Bond Street; Lamborn Cock, 23, Holles Street; Miss Agnes Larkcom, 269, Stanhope Street, Mornington Crescent, N.W.; and Miss Clara Myers, 8, Bloomsbury Place, Bloomsbury Square, W.C.

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DURING THE LAST MONTH.

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" ...	Loved for ever	2 0	Keppel.
Cecil, A. ...	Children	2 0	Chappell.
" ...	Her Mother	2 0	Bath.
Cellini, A. ...	For Love and Fame	2 0	Pohlmann.
" ...	When 'neath Thy window ...	1 6	"
Chapman, G.	My Heart's Beloved Queen ...	2 0	Turner.
" ...	Fulfilled	2 0	"
" ...	For love of our Native Land ...	1 6	"
" ...	Renew in Love Divine ...	2 0	"
" ...	That's what I want to know ...	1 6	"
Clay, F. C. ...	But one golden hour ...	2 0	Enoch.
Clemens, T.	The Lighthouse Tower ...	2 0	Cramer.
Clendon, H.	May-time	2 0	Boosey.
" ...	Wishing	2 0	Morley.
Cochram, E.	Beware of delay	1 6	Hutchings.
" ...	The snowflake's, falling, kiss her cheek	1 6	Czerny.
Cole, J. P. ...	The leafy way	2 0	Boosey.
Cook, John ...	Quite too doomed slow	1 6	Clark.
Cora	Two hearts	2 0	Weekes.
Corelli, M.	My Sweet Sweeting	2 0	Lucas.
Corri, W. ...	Happy New Year	2 0	Weekes.
Cowen, F. H.	Better far, No. 1	2 0	Chappell.
" ...	Absence, No. 2	2 0	"
" ...	There's dew for the flow'ret, No. 3	2 0	"
" ...	Parted Presence, No. 4 ...	2 0	"
" ...	I dreamed of thee, No. 5 ...	2 0	"
" ...	If Love were what the Rose is, No. 6	2 0	"
" ...	Six songs ... complete	5 0	"
" ...	Album of Sacred Songs ...	4 0	Metzler.
Cramer, O. ...	Opal	2 0	Weekes.
Crampton, T.	Scotch Songs	0 6	Pitman.
" ...	Old Blacksmith	0 3	Hart.
Croft, F. ...	He loves me, he loves me not	2 0	Bertini.
" ...	National Flag	2 0	Croft.
" ...	My Village home	2 0	"
" ...	Give me time	2 0	"
Croger, F. I.	Told in confidence	2 0	Amos.
Crook, J. S.	Yonder Silent Shore	2 0	Cramer.
Crowe, F. J.	The Skylark, (with Violin obbligato)	1 0	Augener.
Croxall, J.	Song of the Band of Hope ...	0 6	Donajowski.
" ...	The Hawthorn Spray	2 0	"
Culwick, J.	Maidenhood	2 0	Pohlmann.
" ...	Over Hill and Valley	2 0	"
" ...	The Evening Star	2 0	"
Cympson, T.	Very Worst girl in the School	0 3	Hart.
" ...	Bad Boy's Diary	0 3	"
Davies, V.	More Light	1 6	Willcocks.
Dawson, J.W.	Pretty Nothings	2 0	Amos.
Dean, S. ...	Tidings	2 0	Weekes.
De Faye, P.	When love is nigh	2 0	Mills.

Composer.	Title.	Price (net).		Publisher.
D'Egville ...	'Tis the banjo softly striking ...	2	0	Chappell.
D'Este ...	A Mother's untold love	2	0	Bertini.
,, ...	String the good old harp again	2	0	,,
,, ...	Hail to the Brave	2	0	,,
,, ...	A Little Green Leaf	2	0	,,
,, ...	Blue Ribbon Song books ...	2	0	,,
,, ...	Don the Ribbon blue	1	6	,,
,, ...	Angels, on your silvery pinions	1	6	,,
De Jong, E....	I've worn my bits o' Shoon away	2	0	Hime.
De Lara, J....	My only love	2	0	Duff.
Delavanti, P.	Come whoam to thi childer an' me	1	6	Hime.
Dene, Emily	Elsie's Song to the Sea ...	2	0	Lucas.
De Vaux, St.	A shy Maiden's "No"	2	0	Cubitt.
Dibdin, C. (adapted by)	That Grand Old Man	1	6	Paterson.
Dick, C. ...	For you, for me	2	0	Enoch.
,, ...	'Tis all I ask	2	0	,,
,, ...	Lilla's a Lady	2	0	Ransford.
,, ...	Westbury Fair	2	0	,,
,, ...	The Mother's Prayer	2	0	Boosey.
,, ...	Chloe and Amyntas	0	4	Hollis.
Diehl, L. ...	Adrift! A Tar's Ditty	2	0	Amos.
,, ...	Brave Drummer Dick	2	0	Boosey.
,, ...	Why so loudly beats my heart?	2	0	Lucas.
Distin, T. ...	Legend of the Forget-me-not	2	0	Patey.
,, ...	The Love Test	2	0	Cramer.
Downes, J. F.	In the Wood	2	0	Cocks.
Drummond, C.	Two Days	1	6	Weekes.
Dryerre. ...	Why do we love...	2	0	Williams.
Dumville, N.	The Dule's i' this bonnet o' mine	1	6	Hime.
Dye, A. J. ...	Fickle Mollie	2	0	Novello.
Easton, N. ...	My love for ever	2	0	Moutrie.
Ehmant, M....	Progressive Exercises	2	0	Stanley.
Elliott, M....	The Saucy May	2	0	Amos.
Elliott, J. ...	The Rose is sweeter for the rain	2	0	Phillips.
Ellis, R.H.W.	Beside the river	2	0	Pohlmann.
,, ...	What thou wert once to me ...	1	6	,,
Eyles, G. ...	Come, Mary, link thy arm i' mine	1	6	Hime.
Farmar, F. ...	Life's true motto	2	0	Weekes.
Felicia ...	From my arm-chair	1	6	Turner.
Fern, N. ...	Relégues (m' abbandonò) ...	2	0	Marriott.
Flamitz, I. ...	Ave Maria	2	0	Czerny.
Foster, M. ...	It was a Lover	1	6	Phillips.
Fowles, G. ...	After	2	0	Ashdown.
,, ...	The Beggar's story	2	0	Wood.
,, ...	I stood on the Shore	2	0	,,
Fowles, E. G.	Dear River	2	0	Reed, Bros.
Fox, G. ...	'Neath shady Linden	2	0	Williams.
,, ...	How can I tell you so? ...	2	0	Willcocks.
Fox, G. D. ...	No place like home	1	6	Francis.
Fricker, A....	Youthful fancies...	2	0	Cocks.
Fülmer, H. J.	Wait till the clouds roll by ...	1	6	Francis.
Furlong, A....	Fancy that	2	0	Morley.
G. W. ...	Lips and Eyes	1	6	Phillips.
Garibaldi. ...	Brezze Sorrentine ... each No. 1. Barcarola. ,, 2. Serenata. ,, 3. La ninafa e la Rosa. ,, 4. La Mammola.	1	6	Davison.
Gatty, A. S.	Life of my Life	2	0	Boosey.
Gillibrand, T.	Oh, had she been a lowly maid	1	6	Hime.
Gits, L. A. ...	The Lady Kate	2	0	Howard.
,, ...	The Stag and the Stream ...	2	0	Jefferys.
,, ...	The Sunbeam	2	0	Howard.
Glen, C. ...	Sitting alone in the twilight ...	2	0	McDowell.
Godfrey, C....	Our Mary Ann	1	6	Francis.
Goodeve, A....	Under the shade of the chestnuts	2	0	Hutchings.
,, ...	Marie Louise	2	0	,,
Gordon, W....	Our Friends at Home	1	6	Jones.
,, ...	The Iceberg	1	6	Gordon.
Gould, M. ...	Stay	2	0	Morley.
Gounod, C. ...	Christus factus est	2	0	Novello.
Grain, C. ...	He did, and he didn't know why	2	0	Bath.
Gray, A. ...	The Three Fishers	2	0	Banks.
Gray, L. ...	An Old Story	2	0	Morley.
,, ...	The Thread of the Story (Ballad)	2	0	Duff.
,, ...	What an Angel heard	2	0	,,
Greebe, J. ...	Side by Side	2	0	Francis.
Greenwood	The Moorland Witch	2	0	Hime.
Greenwood J.	Bonnie was yon rosy Brier ...	1	6	Bertini.
Grimshaw, A.	Farewell	2	0	Novello.
Grossmith, G.	Do not spoil your Children ...	2	0	Bath.
Grover, H. ...	O tell Me not	2	0	Roylance.
,, G. H.	Cross Roads	2	0	Goddard.
Guillain, E.	The Secret of the Sea	2	0	Novello.
,, ...	Guess	2	0	,,
Guy, H. ...	Philomel	1	6	Mills.
Harraden, E.	Severed the Tie (with *ad lib.* accompaniments for violin, concertina, and violoncello)	2	0	Cramer.
,, ...	Waking and Dreaming ...	2	0	Keppel.
Harris, J. H.	Eawr Folk	1	6	Hime.
Hartog, C. ...	Why do I Love Thee	2	0	Ashdown.
,, C. S.	Only a Year	2	0	,,
Hatton, G. F.	Forget Me Not	2	0	Chappell.
,, ...	The Time of Roses	2	0	,,
,, ...	Wooing	2	0	,,
Hatton, J. L.	Old Pilot	2	0	Boosey.
,, ...	At the Stepping Stones ...	2	0	Ashdown.
Hatton, J. L.	I linger oft at silent eve ...	2	0	Ashdown.
Hedgecock ...	Dream, baby, dream	1	6	Augener.
,, ...	Lullaby. A dream	1	6	,,
Heinemeier, F.	Bride of Twenty Years ...	2	0	Weekes.
Henning, A....	I wandered by the brookside ...			Williams.
Hillier, H. C.	Slumberland Glen	2	0	Davison.
,, ...	England, Tough and True ...	2	0	,,
Hobbs, J. W.	The Church	0	6	Pitman.
Hofmann, H.	Fill the goblet (Giesst voll den Becher)	2	0	Metzler.
,, ...	A Fiddler's Song (Wenn du kein spielmann wärst) ...	2	0	,,
,, ...	Not worth winning (Nichts zu holen)	2	0	,,
,, ...	The Stolen Kiss (Geküsst) ...	2	0	,,
,, ...	When first I saw thee (Des Tages will ich denken) ...	2	0	,,
Hotspool, J.	The Sailor's Joy...	2	0	Tree.
Howells, C.	Englishmen are Englishmen still	1	0	Haigh.
Hughes, S. T.	Jack and the Nancy Lee ...	2	0	Phillips.
Hughes. R. S.	Wilt thou love me, fairest maiden?	2	0	Lucas.
Hume, D. ...	Pantomime Queen	2	0	Chappell.
Hunt, W. D.	My Saint	2	0	Patey.
Hutchinson	Angel Echoes	2	0	Morley.
Hutchison ...	In the Spirit Land	2	0	Enoch.
,, ...	The Golden Time. No. 1 in A; No. 2 in F ... ... each	2	0	Wood.
Iles, G. E. ...	Unseen Singers	2	0	Amos.
,, ...	Haul Away	2	0	Wood.
Ingham, C B.	Fluffie (Nursery song)	0	3	Novello.
Janbert, J. ...	Glorified	2	0	Phillips.
,, ...	Departure...	2	0	,,
Johnson, J. ...	Ribbon Blue, Ribbon Blue ...	0	9	Bertini.
Jude, W. H.	An Exile's Dream	2	0	Cramer.
,, ...	Love never sleeps	2	0	,,
,, ...	Behold, I stand at the door ...	2	0	,,
,, ...	Deep in the Mine	2	0	,,
,, ...	The Sailor's Toast	2	0	,,
Kendall, H.	Richmond Park	2	0	Boosey.
Kennedy, C.	A Lay of the Blackmore Vale	2	0	Chappell.
Kessler, F....	Blue Eyes	2	0	Goddard.
Kessler, H....	Now follow me merrily ...	1	6	Hutchings.
Kettle, C. E.	The Wind's Errand	2	0	Donajowski.
,, ...	Per mare, per terram	2	0	Willey.
,, ...	Ben Brace	2	0	,,
,, ...	Organist	2	0	,,
Kiel, F. ...	Ave Maria	1	0	Czerny.
Kinross, J....	Echoes of the Past	1	6	Paterson.
Klitz, A. E....	Happy Day Dreams	2	0	Weekes.
Krause, C. ...	Lady Fair...	2	0	Willcocks.
Lambert ...	I'll woo thy gentle spirit ...			Mason.
Lange, G. ...	Dear little grandmother ...	2	0	Hammond.
Lassen, E. ...	I send ye forth	2	0	Czerny.
Latter, W....	The Two Marguerites	2	0	Bertini.
Lawrence, E.	My Scottish Lassie	2	0	Lucas.
,, ...	My true love hath my heart ...	2	0	,,
Layland, W.	Zulce	2	0	Boosey.
Leigh, H. S.	No Name	1	6	Willcocks.
,, ...	Over the Water	1	6	,,
Lemare, W....	Farewell can never farewell be	2	0	Phillips.
Leslie, F. ...	Love in the Lowther	2	0	Cramer.
Levey, W. C.	Fairies of the Bell	2	0	Shepherd.
,, ...	England's Heroes	2	0	Cubitt.
,, ...	Whittington and his Cat (Extravaganza)	1	0	Cramer.
,, ...	Unfading Beauty	1	6	Pitman.
,, ...	A Bad Boy's Diary	2	0	Shepherd.
Lissant, G....	The Spirit of the Gulf	2	0	Cramer.
Little, T. W.	Alone in the World	2	0	Willcocks.
,, ...	Sweet Sixteen	2	0	,,
Lloyd ...	While we've got a little balance in Threadneedle Street ...	2	0	Bertini.
Lohr, Fred.	Nothing Else	2	0	Enoch.
Lowood, F. ...	Wilt thou be mine	2	0	Lucas.
Lowthian, C.	Gates of the West	2	0	Chappell.
Lumsden, A.	Belay Boys, belay	1	6	Brewer.
Maccann, J.	At last	1	0	Maccann.
,, ...	Sailing Home	1	0	,,
,, ...	I sigh for her	1	0	,,
,, ...	I will love thee ever	1	0	,,
,, ...	Think of me	0	3	Howard.
,, ...	When the Moon is shining ...	0	9	,,
Macirone, C.	The Recall	2	0	Ashdown.
Macfarren, G.	One Morn the maiden sought the Mill...	1	6	Chappell.
Machehnie ...	Play in the Sunshine	2	0	Lucas.
Marks, G. ...	When stormy winds do blow...	2	0	Reid.
Marriott, C.	When the roses close their petals	2	0	Cramer.
Marshall, C.	A golden dream	2	0	Cocks.
,, ...	Heavenly Blossoms	2	0	Morley.
Marshall, O.	Ill to please	2	0	Banks.
Marzials, T.	Just as well	2	0	Boosey.
,, ...	Ask nothing more	2	0	,,
Mattei, T. ...	Whither, who can tell	2	0	Hutchings.
Meiners, J. B.	Love is Lord	2	0	Jefferys.
Milner, Lady	A whisper	2	0	Banks.
Mitchell, J.	Jimmy Johnson's Holiday ...	2	0	Bertini.
Mohawk Minstrels	Magazine of Favourite Songs and Ballads...	1	0	Francis.
Moir, F. L....	Anywhere	2	0	Cocks.
,, ...	A Ray of Light	2	0	,,

Composer.	Title.	Price (net).	Publisher.
Moir, F. L. ...	Hand and Heart...	2 0	Morley.
,, ...	I did not know	2 0	Boosey.
,, ...	Where the shadows	2 0	,,
Molloy, J. L.	Eyes we love can never die ...	2 0	Chappell.
,, ...	Waifs and Strays	2 0	Cramer.
,, ...	The Train	2 0	Boosey.
,, ...	Changes	2 0	,,
,, ...	The way of the world	2 0	,,
Moncton, R.	Awakening	1 6	Pohlmann.
,, ...	One night I dreamed	1 6	,,
,, ...	The Parting Hour	1 6	,,
,, ...	Pearl of the Snowy Breast ...	1 6	,,
Mora, A. L. ...	Beware	2 0	Boosey.
Morgan, V. ...	Stars of the Summer night ...	2 0	Cock.
Morgan, W.	I dare not tell	2 0	Davison.
Morrison, E.	O tell me not	2 0	Roylance.
Mowbray, A.	Are they Wedding Bells ...	2 0	Bertini.
Muscat, H. A.	Too Late	2 0	Enoch.
Munro ...	Phillis the Fair	2 0	Wood.
Nesmüller, F.	The little Turquoise Ring ...	1 6	Czerny.
Nessler, V. E.	Moon, thy brightest	1 6	Hutchings.
,, ...	When the evening bells are stealing	1 6	,,
,, ...	A Lovers' Quarrel	1 6	,,
,, ...	Now follow we merrily... ...	1 6	,,
,, ...	When we are far apart... ...	1 6	,,
Nichol ...	Ebb of Tide	2 0	Mason.
Niedermeyer	The Lord's Prayer	1 6	Czerny.
North, E. ...	Tel-el-Kebir	2 0	Davison.
Oakeley, Sir H.	Tears, idle tears (new edition)	2 0	Novello.
Oberthur, C.	The Hawthorn Tree	2 0	Ashdown.
Oesch, G. A.	My star, my flower	2 0	Forsyth.
Offenbach ...	Whittington and his Cat (Extravaganza)	1 0	Cramer.
Old English Ditty, printed in 1667 ...	Here's a health unto his Majesty	1 6	Chappell.
Oldham, E....	Beneath the Hawthorn ...	2 0	Morley.
,, ...	The Watcher by the Sea ...	2 0	Jefferys.
Palmer, T. ...	Albion, the Queen of the Sea...	2 0	Hart.
Parker, Hon. Mrs....	Days when you'll forget me ...	2 0	Banks.
Parry, J. ...	A tangled skein...	2 0	Morley.
Partridge, J.	The blackbird gay	2 0	Bath.
Patton, A. ...	Insufficiency	2 0	Pohlmann.
,, ...	Inclusions...	2 0	,,
,, ...	The Paradise	2 0	,,
Phillips, A....	Anxiety and Joy (Sacred Song). Violin *ad lib.*	1 3	Phillips.
,, ...	The Bailiff's Daughter of Islington	1 6	,,
,, ...	The Great Fo-Fum	0 9	,,
,, ...	In a cholera belt and a pair of boots	1 6	,,
,, ...	No, love, I cannot say farewell	1 6	,,
,, ...	Wine is a mocker	2 0	,,
,, ...	Song of the Martyrs. Harm. *ad lib.*	2 0	,,
,, ...	Still it does seem rather strange	1 6	,,
,, ...	O that we two were Maying ...	1 6	,,
,, ...	O lovely Star of Eve	1 0	,,
Phillips, H.	What ails thee, my son Robin?	1 6	Hime.
Philp, Miss ...	Dolly	2 0	Cocks.
Philp, E. ...	Twilight Whispers	2 0	Morley.
Pinsuti, Ciro	For one alone	2 0	Keppel.
,, ...	Home to thy heart	2 0	Morley.
,, ...	Harbour Lights at Sea ...	2 0	,,
,, ...	In the Springtime	1 6	Phillips.
,, ...	The Knight's Shield	2 0	Cocks.
,, ...	Touch of a vanished hand ...	2 0	Cramer.
,, ...	Wayside Ministry	2 0	Cock.
,, ...	Trusty as Steel	2 0	Morley.
Pontet, H. ...	Cleverly Caught	2 0	,,
,, ...	Big Ben	2 0	Moutrie.
,, ...	A tale of a kiss	2 0	Cubitt.
,, ...	All is fair in love...	2 0	,,
Pridham ...	Forward, Soldiers, to the battle	2 0	Brewer.
,, ...	Unchanged	2 0	,,
Purcell, H....	King Solomon	1 0	Andrews.
Randegger ...	Save me, O God...	2 0	Lucas.
Rawlings, A.	The Ice King	2 0	Jefferys.
Reeve, Percy	Little Blue-Eyes	2 0	,,
Ripley, H. ...	Captured	2 0	Banks.
,, ...	Changed Vows	2 0	,,
,, ...	Dreaming of thee	2 0	,,
,, ...	'Neath the casement	2 0	,,
,, ...	The Trysting-Tree	2 0	,,
,, ...	The White Dove	2 0	,,
R. J. D. ...	Sing to the wind	2 0	Weekes.
Rodgers, T...	April Rain	2 0	Morley.
Roeckel, J. L.	The Border Bride	2 0	Enoch.
,, ...	Faithful	2 0	,,
,, ...	So very strange...	2 0	,,
,, ...	Three Magpies	2 0	Keppel.
,, ...	Prince Charming	2 0	Moutrie.
Roper, G. D.	Sleep on, my love	2 0	Reid.
Rubinstein...	Across the wave	2 0	Phillips.
Rumney, C. ...	Consecration	2 0	Morley.
Sabrar ...	Poor hard-working Man ...		Howard.
St. Quentin	Under the Sunset	2 0	Marshall.
,, ...	Love's Golden Clime	2 0	,,
Sainton-Dolby ...	Our happy home	1 0	Cock.
,, ...	My little room	2 0	Ashbee.
Sample, A. ...	Sweetheart mine	2 0	Banks.
Sampson, Mrs.	A Pilgrim's Song	1 6	Cock.
St. Clair, D.	Baby died to-day		Wood.
Schira, F. ...	Dreaming of Home	2 0	Jefferys.
,, ...	Mio Povero Amor	2 0	,,
Schubert, F.	Now sunset is glowing ...	1 6	Phillips.
Schumann ...	The Shepherd's starting ...	1 6	,,
Scobell, Mrs.	Oh, don't you remember ...	2 0	Weekes.
Scott, A. F. ..	The name in the sand	2 0	Lucas.
Sebastian, Rev. Father	Ave Maria	0 9	Novello.
Selby, B. L...	Come, May, with all thy flowers	2 0	Lucas.
Shield, Mrs...	Just for the old love's sake ...	2 0	Moutrie.
Sibley, C. ...	The Bell of St. Paul's	2 0	Bath.
,, ...	Sing again	2 0	,,
,, ...	With thee...	2 0	Moutrie.
,, ...	Come back	2 0	,,
Simson, A. E.	A Lullaby...	1 6	Paterson.
Sloper, L. ...	The Prentice Lad	2 0	Jefferys.
Smith, Dr. ...	Christmas Morning	1 6	Hime.
Sparrow, R.	Changeless still	2 0	Hart.
Spinney, W.	Boots and Tramps	2 0	Cramer.
,, ...	The Little Minstrel	2 0	Cocks.
Spohr, L. ...	In yonder shady glen	1 6	Phillips.
Stark, H. J.	Gloamin' Song	2 0	Hammond.
,, ...	A Sea Song	2 0	Amos.
,, ...	Good Night, Fair Maid... ...	2 0	,,
,, ...	The Singers	2 0	,,
Stephenson	Many Years Ago...	2 0	Boosey.
Stewart, R. P.	Sweet Morn of May	2 0	Pohlmann.
,, ...	Thee, only Thee	2 0	,,
Storer, J. ...	Kindred Hearts...	2 0	Ashdown.
,, ...	O Saviour, oft hast thou trod sadly (Evening Hymn) ...	0 3	Novello.
Sveinbjornson, S. ...	Willow Song	2 0	Augener.
,, ...	Soldier, rest	2 0	,,
Swift, F. ...	Look aloft	2 0	Willey.
,, ...	At the stile (2 keys, B flat and C)	2 0	,,
Sydenham, E.	Farmer John	2 0	Boosey.
,, ...	Homeward Bound	2 0	,,
Synge, Rev. E.	A Morning and Evening Song	2 0	Novello.
Tabbar, J. ...	Ting Ting	1 6	Francis.
Taubert, J....	Departure. Harmonium accompaniment *ad lib.*	2 0	Phillips.
,, ...	Glorified. Harmonium accompaniment *ad lib.*	2 0	,,
Templar, A.	Parting	1 6	Hammond.
Temple, H. ...	A world of Love...	2 0	Enoch.
Tolstoy, A.	Fiori dal mio cor	2 0	Czerny.
Tours, B. ...	The gate of heaven	2 0	Morley.
,, ...	Rosa Clare	2 0	Czerny.
(Traditional English Melody, harmonised by Edward de Jong) ,, ...	I've worn my bits of shoon away	2 0	Hime.
	All on a Rosy morn	1 6	,,
Travers, M.	It was nothing but a rose ...	2 0	Ashbee.
,, ...	May morning	2 0	,,
Trevor, C. ...	Love and Hope	2 0	Boosey.
Trekell ...	Maidens beware, take care ...	2 0	Wood.
,, ...	Three Bird Songs	2 0	,,
Trousselle, J.	Wind and Sea	2 0	Ransford.
Tugginer, F.	Dost thou remember	2 0	Czerny.
,, ...	Pass round the Goblet... ...	2 0	,,
,, ...	Scarlet Poppies	2 0	Shepherd.
Turner, T. ...	Good night, loved one, 'tis not good-bye	2 0	Turner.
,, ...	'Tis hard to part...	2 0	,,
,, ...	The Wail of Love	2 0	,,
,, ...	We shall meet again	2 0	,,
Usher, John	Border Brotherhood	1 6	Paterson.
,, ...	Memory	1 6	,,
Vance ...	So did I	2 0	Hays.
Vincent C. ...	When I sit in the twilight ...	2 0	Donajowski.
Vincent, C. J.	The Sea-shell's Story	2 0	Cocks.
Vincent, G....	Love's parting	2 0	Donajowski.
Vivian, I. ...	The Cabin Boy	2 0	Hutchings.
Vivien ...	The rippling Streamlet ...	2 0	Ransford.
Volkmer, A.	The Huguenot	2 0	Amos.
Wagstaff, E.	Those we've left behind ...	1 6	Banks.
Walkyn, H.	The Jolly Hermit	2 0	Hart.
Walter, A....	Durdham Down...	2 0	Cocks.
Wallerstein	Adeline	1 6	Mills.
Ward, Edgar	Faithful to Thee	2 0	Ransford.
Ward, F. S.	Dark Blues of the River ...	2 0	Reid.
,,	Weary Waiting	2 0	Ransford.
Watson, M....	The Bosun's Log	2 0	Metzler.
,, ...	Forward, Comrades, Ho! ...	2 0	Jefferys.
,, ...	The Quaker's Daughter ...	2 0	Patey.
,, ...	Good Night, beloved	2 0	Mason.
Webb, F. G.	The After-glow	2 0	Novello.
Wekerlin, J.	Sing, O rippling River... ...	2 0	Phillips.
Wellings, M.	Be always mine	2 0	Enoch.
,, ...	Stars of the Summer Night ...	2 0	,,
Wheeler, C.	Once	1 0	Novello.
White, J. W.	Bicycle Riding	1 6	Phillips.
White, F. T.	Buy my Violets	1 6	Ashdown.
White, M. V.	A Faithful Heart	2 0	Boosey.
,, ...	My soul is an enchanted boat	2 0	Chappell.
,, ...	The summer is past and over	2 0	Lucas.

Composer.	Title.	Price (net).	Publisher.
White, M. V.	Un Facheux et l'amour fait ici-bas la vie	2 0	Chappell.
Whitley, A.	Box o' lights	2 0	Morley.
,, ...	Love in a Cottage	2 0	Banks.
,, ...	Out and Home	2 0	,,
,, ...	Passing Clouds	1 6	,,
Wiedermeyer	The Lord's Prayer	1 6	Czerny.
Wichern, C.	At Sunset...	1 3	Forsyth.
,, ...	Come in	1 0	,,
,, ...	Fly, O Falcon	1 6	,,
,, ...	Oh! Gentle Dove	1 0	,,
,, ...	The Turtle Dove	1 0	,,
,, ...	My Flower of the Heathey Moor	1 6	,,
Willoughby	Trust to yourselves for success	2 0	Weekes.
Wilson, J. W.	Along the Stream	2 0	,,
Wiseheart ...	Twilight is sad	2 0	Jefferys.
Wolseley ...	The Mirror	2 0	Pohlmann.
,, ...	Tell me why	2 0	,,
Wood, Mrs. ...	Asleep	2 0	Cocks.

DUETS.

Fricker, A. ...	Youthful Fancies	2 0	Cocks.
Gould, M. ...	Eyes. Tenor and baritone ...	2 0	Morley.
Lassen, E. ...	The Mount of Prayer	0 6	Czerny.
Marlais, E.	Christmas comes again ...	0 6	,,
Millard, H.	The Pilot	2 0	Reid.
Pinsuti, C. ...	Meeting	2 0	Keppel.
Roeckel, J. L.	A Pathway fair	2 0	,,
Russel, S. ...	Come, gentle sleep	0 3	Weekes.
,, ...	The Rose of Allandale	0 3	,,
Hutchison ...	Side by side to the Better Land	2 0	Marshall.
,, ...	Dream Faces	2 0	,,
Wellings, M.	Stars of the Summer Night ...	2 0	Enoch.

TRIOS.

Bennett, G.	Float, gently float	0 4	Lucas.
,, ...	A Song of Love	0 4	,,
Ingham, C. B.	Down on the shore. For ladies' voices	0 6	Novello.
Liebe, L. ...	My home of yore	0 4	Lucas.
Macfarren	Song of the Sunbeam. Cantata for female voices	1 0	Cock.
Nessler, V.	Open, Cloister Portals	0 9	Hutchings.
Sainton-Dolby ...	Our happy Home. Cantata for female voices	1 0	Cock.
Taylor, W. F.	Softly the breeze is blowing ...	1 3	Ashdown.
Tours, B. ...	Across the Hills. For voice, flute, and pianoforte ...	2 0	

MUSIC FOR FOUR OR MORE VOICES.

Abt, F. ...	The Violet's fate. Part-Song	0 2	Patey.
Anonymous...	Rounds for Singing and Dancing Nursery Rhymes... ...	0 9	Augener.
Arnold, Dr...	Sennacherib. Cantata ...	1 6	Weekes.
Asquith, J. ...	Venite exultemus Domino and a Selection of Chants ...	0 2	Novello.
Barnby, J. ...	Original Tunes to Popular Hymns. Vol. II.	5 0	,,
Barton, G. ...	The Office for the Holy Communion	0 6	,,
Blakeley, W.	Give the king Thy judgments, O God. Anthem	0 6	Weekes.
Booth, J. ...	To Flowers. Part-Song ...	0 1	Boosey.
Bridge, J. F.	Seek ye the Lord. Anthem ...	0 2	Patey.
Buckton, T.	Solemn Mass in E flat. Solo, Quartet and Chorus	3 6	Novello.
Caldicott, A.	The Lost Chord. Part-Song	0 2	Patey.
,, ...	A Rhine Legend	1 6	Cocks.
Clark, S. ...	For Queen and Fatherland. Four-Part Song	0 2	Augener.
Clemens, T....	A Psalm of Life. Part-Song for Male Voices	0 4	Cramer.
,, ...	Oh, let me haunt this peaceful shade. Part-Song.	0 4	,,
Clippingdale	'Tis twilight's holy hour. Part-Song	0 3	Novello.
Colborne, L.	Magnificat and Nunc dimittis	0 6	,,
Cornwall J.	The Fireman. Part-Song ...	0 6	,,
Couldrey, H.	Come unto Me. Anthem. ...	0 3	,,
Craston, E.	Shew me Thy ways. Anthem	0 4	,,
Croshaw, J.	The Sleigh Bells. Part-Song	0 6	Wood.
Crow, E. J. ...	Magnificat and Nunc dimittis	0 6	Novello.
Croxall, I. ...	Song of the Band of Hope ...	1 0	Donajowski.
Dennis, H. ...	School Anniversary Music (Choral).—No. 17, Sweetly sing the love of Jesus ...	0 2	Novello.
,, ...	No. 18, Gather the lambs ...	0 2	,,
,, ...	No. 19, Angels are singing ...	0 2	,,
,, ...	No. 20, Sweetly sing the children	0 2	,,
Doran, J. W.	Missa *ad libitum* (Service for the Holy Eucharist)	0 4	,,
Dvorak A. ...	Stabat Mater	2 6	,,
Dyer, A. E. ...	I wish to tune my quivering lyre	0 6	Wood.
Faning, E. ...	Liberty. Chorus	0 3	Lucas.
Field, J. T. ...	Christ is risen. Easter Carol	0 2	Novello.
Gaskell, J. ...	Night. Part-Song	0 4	,,
Gaul, A. R. ...	Ruth. Cantata. (Choruses)	1 0	,,
,, ...	The Holy City. Vocal parts, ea.	1 0	,,
Gladstone ...	The Sweet Spring. Part-Song	0 3	,,
Going, M. ...	The Office of Holy Communion	1 0	Reeves.
Greenwood...	Serenade. Part-Song	0 2	Novello.
H. D. J. ...	Service for the Holy Eucharist, on the melody "Corde Natus"	0 3	,,
Halley ...	Sleigh Bells. Part-Song ...		Sheard.
Harding, H. A.	Four Chorales from St. Thomas	0 6	Novello.
Hatton, J. L.	A Spring Song (Who will come with me?) Part-Song	0 6	Augener.
Haworth, F.	Wreck of the Hesperus. Part-Song	0 4	Novello.
Heale, H. ...	Mourn, O rejoicing heart. Madrigal	0 3	,,
Hecht, E. ...	O may I join the Choir Invisible. Chorus	1 0	,,
Hodson, H. E.	The strife is o'er. Anthem ...	0 6	,,
Holland, C.	Miss Kilmansegg and her Golden Leg. Cantata for S.A.T.B. ... 3s. and	5 0	Weekes.
Iliffe, F. ...	Benedicite, omnia opera ...	0 1½	Novello.
Ingham, C. B.	Ländler. For voices in unison and pianoforte	1 0	,,
Johnson, W.	This is the day. Anthem ...	0 3	,,
Keeton, H. ...	From the rising of the Sun. Anthem	0 4	,,
Lamb, H. ...	Whom seek ye? Anthem ...	0 4	,,
Lane, T. F. ...	Magnificat and Nunc dimittis. Gregorian	0 3	,,
Lawrence, C.	Legend of the Crossbill. Part-Song	0 3	,,
Lloyd, C. H.	Magnificat and Nunc dimittis	0 4	,,
,, ...	Allan-a-dale. Part-Song ...	0 4	,,
Longhurst ...	Benedicite, omnia opera ...	0 3	,,
,,	Jubilate	0 3	
,,	Te Deum and Benedictus. Soli and Chorus	0 9	,,
Macdonald	Communion Service. Four voices	0 6	,,
Martin, G. C.	Ho, every one that thirsteth. Anthem	0 4	,,
Matcham, J.	Music for Service of Holy Communion	0 6	,,
Matthews, J.	The well of St. Keyne. Part-Song	0 3	Weekes.
Matthews, T.	North Coates Supplemental Tune Book.	2 0	Novello.
,, ...	Two Kyries	0 1½	,,
Meyer, S. ...	A Holiday Reminiscence. Part-Song	0 4	,,
Miller, W. H.	The foe behind	0 6	,,
Monk, W. H.	Now upon the first day of the week. Anthem	0 6	,,
Mozart ...	King Thamos	1 6	,,
Palestrina ...	Missa Assumpta est Maria ...	2 6	,,
Parratt, W.	Death and Life. Anthem ...	0 3	,,
,, ...	Super flumina Babylonis. Quartet	0 4	Lucas.
Pearson, W.	Three Doughtie Men. Part-Song	0 3	Novello.
Phillips, A.	The Lark's Ethereal Song Descends. Part-Song ...	0 2	Phillips.
Plumridge	Look not Thou upon the Wine. Anthem	0 4	Novello.
Prince Consort, H. R. H.	Invocation to harmony. S.T.B. Soli and full Chorus ...	1 6	Metzler.
Pridham, J.	Forward soldiers to the battle. Chorus	2 0	Brewer.
Prior, G. ...	Benedicite, omnia opera ...	0 3	Novello.
Read, F. J. ...	Love wakes and weeps. Madrigal, six voices	0 4	,,
Reinecke, C.	Bethlehem. Op. 170. Cantata for Soprano and alto soli ...	1 6	Augener.
Robinson, C.	Save me, O God! Anthem ...	0 6	Novello.
Roeckel, J. L.	Crystal Slippers. Cantata ...	2 0	Hutchings.
Rossini, G. ...	Marche Posthume	2 0	Patey.
Simmons, E.	Bird of the wilderness. Part-Song	0 4	Novello.
Simper, C. ...	Why seek ye? Anthem. ...	0 3	Weekes.
Slaughter, W.	An Adamless Eden. Operetta	2 6	Boosey.
Smith, T. ...	Christ is risen. Anthem ...	0 3	Novello.
Stainer, J. ...	There was a marriage in Cana of Galilee. Wedding Anthem	0 3	,,
Steane, J. S.	Benedicite, omnia opera ...	0 2	,,
Storer, J. ...	Long ago in a distant land. Carol	0 3	,,
,, ...	While from the purpling east. Glee	0 6	,,
Strong, D. ...	Benedicite, omnia opera ...	0 2	,,
Swift, G. H.	Joy and Sorrow. Part-song	0 3	,,
Tinney, C. E.	Sing we merrily. Anthem ...	0 3	,,
Treble, E. J.	The Office of Compline Noted	0 8	,,
Wareing, H.	When daffodils begin to peer. Part-Song	0 3	,,
Williams, S.	Magnificat and Nunc dimittis	0 4	,,
,,	Te Deum	0 3	Weekes.

PIANOFORTE MUSIC.

SOLOS.

Composer.	Title.	Price (net).	Publisher.
Aguilar, E. ...	Air and Bourrée... ... each	0 9	Davison.
Allen, G. D.	Morley's New Pianoforte School. Three Books each	2 0	Morley.
Allsopp, L.	Nymphs of the Rhine Valse ...	2 0	Goddard.
Amellon, E. ...	L'extase	2 0	Hammond.
Andrew, E. ...	Maréchal Niel Waltzes ...	2 0	"
Annesley ...	Dame Durden Polka	2 0	Reid.
Anonymous ...	Rounds for Singing and Dancing. Nursery Rhymes	0 9	Augener.
" ...	Magdala. Dream of the Captive	2 6	Andrews.
Asch, G. ...	Feuilles Mortes...	2 0	Davison.
" ...	Danse de Savoyard	2 0	"
" ...	Vive la Reine. Gavotte ...	1 6	Willey.
Bach, E. ...	Solfeggietto	1 0	Czerny.
Bachmann, G.	Air de Ballet	2 0	McDowell.
" ...	Bolero Fanfare	2 0	"
" ...	Chanson à Boire	2 0	"
" ...	Chanson d'Autrefois	2 0	"
" ...	Chanson Louis XVI.	2 0	"
" ...	La Catarina	2 0	"
" ...	Serenade Napolitaine	1 6	"
" ...	Polka Brilliante	1 6	"
" ...	Caprice Andaloux	2 0	"
Banks, C. ...	The Condor Polka	2 0	Ransford.
Baptiste, A.	The Happy Peasant (Schumann)	1 6	Phillips.
" ...	La Sauterelle	1 6	"
Baur, A. ...	The Black Keys. Polka Mazurka	1 0	Augener.
Beaumont, P.	Le Passé. Rêverie	1 6	Ashdown.
" ...	L'Avenir. Mélodie joyeuse ...	1 6	"
Beethoven ...	Le Désir Valse	0 9	Lucas.
" ...	La Douleur Valse	0 9	"
Bellerby, E.	Fandango. Spanish Dance ...	1 6	Ashdown.
Bendll, F. ...	Childhood's Dreams	1 6	Wood.
" ...	Valse de Concert	2 0	"
Berg, A. W.	Lullaby	1 6	Ashdown.
Berger, F. ...	Pretty little Pieces for pretty little Players ... ... each	1 0	Moutrie.
Blake, C. D.	Silvery Echoes	1 6	Banks.
Bohm, C. ...	Goblin's Dance	2 0	Hutchings.
" ...	Nocturne	2 0	"
" ...	Rosebuds	2 0	"
Bohr, F. ...	Bridal Procession March. From the Piper of Hamelin	2 0	"
" ...	Chants des Sirènes	1 6	Hammond.
" ...	Félicité	1 6	"
" ...	Message d'Amour	1 6	"
" ...	Murmure des Feuilles... ...	1 6	"
" ...	Rose de Mai. Bluette ...	1 6	Ashdown.
Bomberger ...	Polka Royal	0 6	Pitman.
Bonheur ...	Marche des Pirates	2 0	Evans.
Briscoe, A. ...	Grand Valse	2 0	Tree.
" ...	The May Queen	2 0	"
Brigham, A.	Short and Sweet. Galop ...	2 0	Duff.
Browne, T. ...	Heart's Delight Quadrilles ...	2 0	Jefferys.
Bucalossi, P.	Mia Clara Valse	2 0	Chappell.
Buhl, A. ...	An Arpeggio Study	1 6	Goddard.
" G. ...	Lurette	1 3	Williams.
Byass, G. ...	Snuff Box Polka	1 6	Turner.
Carey, A. ...	The Old Mill Schottische ...	2 0	Howard.
Chapman ...	Whittington Galop	2 0	Turner.
" ...	Danse de Corsica Polka ...	1 6	"
Chopin, F. ...	Four Ballads	2 0	Lucas.
Clarke, R. T.	Priory Grand March	1 6	Banks.
Claudet, E.	Hush. Morceau de Salon ...	2 0	Cocks.
" ...	Natalie. Mazurka de Concert	2 0	"
" ...	Octavia. Melodious Study for imparting freedom to the wrist	2 0	"
" ...	Scintilla. Impromptu... ...	1 6	"
Clendon, H. ...	Zingara Polka	2 0	Metzler.
Clermont, A.	Gavotte et Musetta	1 6	Ashdown.
Collis, A. ...	Ohne Sorge Valse	2 0	Pohlmann.
Coote, C., Jr.	Firelight Fancies Waltz ...	2 0	Ransford.
Cornelius ...	Lyndale Polka	2 0	Cornelius.
Connelli, M.	Silver King Waltz	2 0	Francis.
Cooke, J., Jr.	Le Beau Monde...	1 6	Turner.
" ...	Missing Link Quadrilles ...	2 0	"
Correll, E. ...	Twilight Reverie	1 6	Donajowski.
Cowley, P. T.	Impulse Valse	2 0	Arrowsmith.
Cramer, J. B.	Rondo Pastorale	1 6	Augener.
Croft, F. ...	Bon Soir Schottishe	2 0	Croft.
" ...	The Donegal March	2 0	"
" ...	The Warriors' March	2 0	"
Crook, J. ...	Night Guard March	2 0	Willcocks.
Crosse, E. ...	Pense à moi Waltz	2 0	Goddard.
Crowe, F. J. T.	Ruth Valse	2 0	Turner.
Culwick ...	Sonatina, Op. 4	2 0	Pohlmann.
Czerny, W. ...	March from Hunjadi Laszto ...	1 6	Czerny.
Dalmer, E. ...	La Napolitaine	0 3	Hart.
Dearnelly ...	Marche Joyeuse	1 6	Hime.
Delbruck ...	Visions d'Amour Valse (simplified.)	2 0	Chappell.
De Lorme, A.	Fruits and Flowers. Valse ... 1. Cherry Blossom ... ... 2. Orange Blossom. Mazurka 3. Apple Blossom. Schottische	2 0	Duff.
Deraussart	Fan-Fan Polka (sur l'opéra) ...	2 0	Metzler
D'Este, J. ...	War March of the Priests of Israel	1 6	Metzler.
" ...	Egyptian War. March ...	1 6	"
Dick, C. ...	Danse Normande	1 6	Banks.
" ...	Marche Hollandaise	1 6	Jefferys.
" ...	Maypole Dance	1 6	Banks.
" ...	Vanesace. Minuet	1 6	"
" ...	Celia. Gavotte Pastorelle ...	2 0	Evans.
Dick, H. C. ...	Technical Exercises	2 0	Donajowski.
Diehl, L. ...	Arutzka. Bohémienne... ...	1 6	Ashdown.
" ...	Gretchen. Spinnlied	1 6	"
" ...	Gavotte. H. Fliege	1 6	"
" ...	Gavotte in E minor. E. Silas	1 6	"
" ...	Les Gardes Françaises Gavotte M. Watson	1 6	"
" ...	Marjorie. Maypole Dance ...	1 6	"
" ...	Minette Gavotte...	1 6	"
" ...	Air de Louis XIII. Gavotte...	1 6	"
" ...	Anetzka Bohémienne	1 6	"
Dobigny, A. ...	Air Louis XIII.	1 0	Donajowski.
" ...	Turkish March	1 0	"
" ...	I know that my Redeemer liveth. From Handel ...	1 0	"
" ...	Pilgrims of the Night	1 0	"
" ...	The Scissors Polka	1 6	"
" ...	Flocons de Neige	1 6	"
Dobrowolski	Bourrée	2 0	Dobrowolski.
" ...	Nous Deux. Valses	2 0	"
" ...	Veine D'Or. Polka	2 0	"
Donajowski	Prussian Cavalry March ...	1 6	Donajowski.
Drane, J. C.	Church Parade March	1 6	"
Dufauce, A.	A Summer Dream	2 0	Brewer.
Duggan, J. F.	Wedding March...	1 6	Weekes.
Dunster, J. C.	Le guerrier en route	2 0	Hutchings.
Dussek, J. L.	La chasse, in F. Pauer ...	1 6	Augener.
"	Les Adieux. Rondo in B flat. Pauer	1 6	"
"	Rondo grazioso in B flat. Pauer	1 6	"
"	Polonaise in F. Pauer ...	1 0	"
Dulton, T. ...	Military March	1 6	Hime.
Dyer, A. E. ...	Arne's Gavotte in B flat ...	2 0	Wood.
Eavestaff, F.	Forest Queen. Waltz	1 6	Bertini.
Ergmann, A.	Audulka. Caprice Bohème ...	1 6	Czerny.
Evans, W. H.	Psyche Waltz	2 0	Cramer.
Eyres, A. E.	La Pensells	1 6	Hart.
Ferraris, G.	Aux Armes. March	1 6	Cocks.
"	A Pleines Voiles	2 0	Ransford.
"	Rayon d'Amour	2 0	"
"	Mélodie in C	1 6	Bath.
"	Mazurka Mélodique	1 6	"
"	Happy Days. Nos. 1 to 6. each	1 3	Cocks.
"	Golden Wedding. Mazurka...	1 6	Willey.
"	Berceuse	1 6	"
Flitz, Franz	A la belle étoile, ronde de nuit	1 6	Cocks.
" ...	La sentinelle perdue	1 6	"
Ford, T. R. ...	Sunflower Waltzes	2 0	Hammond.
Fricker, F. L.	Mazurka Caprice	2 0	Weekes.
Frühling, M.	Marie Stuart Schottische ...	2 0	Cramer.
Gade, N. W.	Arabeske. Op. 27	2 0	Augener.
" ...	Album Leaves. Albumblätter	1 0	"
" ...	Fantasiestücke. Volkstänze Op. 31...	2 0	"
"	Op. 41...	2 0	"
" ...	Im Hochland. Overture ...	1 0	"
" ...	Idyllen. Op. 34...	2 0	"
" ...	Nachklänge von Ossian. Overture	1 0	"
" ...	Spring Flowers (Frühlingsblumen). Three Original Pieces. C. Op. 2		
Gates, H. S.	Schwebende Waltz	2 0	Cramer.
Gautier, L. ...	Danse des Derviches	1 6	Bath.
" ...	Jou-jou Polka	2 0	Shepherd.
" ...	La Chinoise Schottische ...	2 0	"
" ...	Oui-ou-non. Suite de Valse ...	2 0	"
" ...	Petits Pieds Polka	2 0	"
" ...	Dolce far Niente Waltz ...	0 6	Pitman.
" ...	Les Saisons Waltz	0 6	"
Gilbert, B. ...	The Crusaders Grand March	1 6	Donajowski.
" ...	Dance of the Gipsies	1 6	"
Gilbert, H. ...	Hand in Hand	2 0	Hutchings.
" ...	Memories	2 0	"
Gits, A. G. ...	Gavotte du Roi	2 0	Howard.
Goddard, L.	Fairy Freaks Schottische ...	2 0	Goddard.
" ...	Happy Love Quadrille... ...	2 0	"
Goddard, A.	Beutes Classiques	1 6	Davison.
Godfrey, C.	Outpost March (On Pinsuti's song)	1 6	Morley.
"	Twilight Chimes Waltz ...	2 0	"
Gom, C. M. ...	Gavotte in E major	2 0	White.
Gray, A. ...	Minuet, Sarabande and Gavotte	2 0	Banks.
Greebe, J. ...	Juliette Gavotte	2 0	Francis.
Gregh, L. ...	Coquetterie	2 6	Willcocks.
" ...	L'immensité Valse	2 0	"
Grundy, C. B.	March in F	2 0	Hime.
Gurlitt, C. ...	Fugen Sonate. Op. 99. ...	2 0	Augener.
" ...	Our Favourite Tunes; Book III. Melodies by modern composers...	1 3	"
Hamilton, J.	Cecil Polka	2 0	Hammond.
" ...	Cranbourne. Waltzes... ...	2 0	"
Handel, G. F.	Largo	1 6	Weekes.
Hanse, C. ...	Dream-Faces. Transcription	2 0	Marshall.
" ...	Elysium	0 6	Pitman.

Composer.	Title.	Price (net).	Publisher.
Hanse C. ...	Dolce far Niente	0 6	Pitman.
Hanson, J. ...	Masquerade. Polka.	2 0	Bath.
Harvey, R. F.	A Child's Dream	2 0	Pohlmann.
Harper, F. J.	The Village Festival	2 0	Donajowski.
Harvey, A. H.	Polka Continental	2 0	Tree.
Haydon, J. ...	Katzen Bourrée	1 6	Czerny.
Heathorn, F.	Do you still fascinate? Waltz	2 0	Lucas.
Helsey, J. B.	The Pembroke Polka	2 0	Brown.
Heller, S. ...	Die Freewilligen. Etude ...	1 3	Ashdown.
,, ...	Frühlingsknospen. Etude ...	1 0	,,
,, ...	Notturno	1 0	,,
,, ...	Tarantella in G minor... ...	1 3	,,
,, ...	Two Studies in C major and A minor...	2 0	Forsyth.
,, ...	Twenty Preludes. Op. 150. In two Books ... Book I.	2 0	,,
	Book II.	2 6	
Hennies, N....	Telephone Schottische ...	1 6	Willcocks.
Hiles, J. ...	Catechism for the Pianoforte Student	0 9	Brewer.
,, ...	Catechism of Harmony ...	0 9	,,
,, ...	Key to Exercises in Catechism of Harmony, &c.	0 9	,,
Hossbach, P.	Bon-bon Valse	2 0	Pohlmann.
Howlett, H.	Eddystone Galop	1 6	Brewer.
Irwyne, P. ...	La Gaite Polka	2 0	Hammond.
Jacques, E....	Zagazig Polka	2 0	Reid.
Jude, W. H....	Trumpet March	2 0	,,
Keen, A. ...	A Scramble, in two sharps ...	2 0	Metzler.
Kendall, G.	Estella. Spanish dance ...	2 0	Banks.
,, ...	Maid Marian. Forest dance...	2 0	,,
,, ...	Kenilworth Court Dance of Queen Elizabeth	2 0	Banks.
Kessler, F....	Danse de Gongs	2 0	Goddard.
Kessler, A....	Duke of Albany Waltz.. ...	2 0	,,
Kiel, F. ...	Deux Morceaux Caracteristiques	1 6	Wood.
,,	Grand March	1 6	,,
,,	Pastorale in A minor	1 6	,,
,,	Andante Con Moto in B minor	1 6	,,
,,	Gigue in A major	1 6	,,
Kjerulf, H.	Land Liche, scene	1 6	Lucas.
Klitz, A. E....	A dream of the Sea	1 6	Jefferys.
Koch, H. ...	Les Moineaux Polka	2 0	Hollis.
,,	Le Charme	2 0	,,
Kottaun, C.	La Fiancée, Danse Sclavonic	2 0	Francis.
Kreutzer, A.	The Erl King: Transcription of Schubert's song	2 0	Pohlmann.
Krug, D. ...	Chant du Soir	1 6	Augener.
Kirchner, T.	Albumblatter, Op. 7	2 6	Lucas.
Kuhlau ...	Raindrops...		Bertini.
Lake, T. ...	Riverside Sketches—		
,, ...	No. 1. Richmond	1 6	Brewer.
,, ...	,, 3. Staines	1 6	,,
,, ...	,, 4. Windsor	1 6	,,
,, ...	,, 5. Maidenhead... ...	1 6	,,
,, ...	,, 6. Henley	1 6	,,
,, ...	,, 7. Kew	1 6	,,
,, ...	,, 8. Hampton Court ...	1 6	,,
,, ...	,, 9. Weybridge	1 6	,,
,, ...	,, 10. Chertsey	1 6	,,
,, ...	,, 11. Thames Ditton ...	1 6	,,
,, ...	,, 12. Marlow	1 6	,,
Lamar, L. ...	Loving Hearts Waltzes ...	2 0	Hammond.
Lamb, H. ...	La Gracieuse	2 0	Banks.
Lamotte, C. E.	Dorado Valse	1 6	Clark.
Lange, G. ...	Fond Aspirations	1 6	Hammond.
,, ...	Heartsease	1 6	,,
,, ...	Joy and Sorrow	1 6	,,
,, ...	Shepherd's Song	1 6	,,
,, ...	Sea Flowers	2 0	Amos.
,, ...	Vive le Soldat	2 0	,,
,, ...	Rustling Leaves	1 6	,,
Lascelles, G.	Je vous aime	1 3	Donajowski.
Lassen E. ...	Andantino Pastorale	1 6	Czerny.
Lee, M. ...	Fantaisie Sur un ancien air Français	1 6	Augener.
,, ...	Le Berger Tyrolienne ...	1 6	,,
Lees, J. ...	Nap Polka	2 0	Cramer.
Leonard, R....	Tenth Hussars' March. (No. 1 in D, No. 2 in D flat) each	2 0	Augener.
Lethwick, H.	Jig	1 6	Ashdown.
Liebig, J. ...	Künstler Traume Valse ...	2 0	Willcocks.
Limaire, J. ...	Prenez Garde Polka	2 0	Ransford.
Loffler, F....	Midshipmite Polka	2 0	Boosey.
Lohr, H. ...	Danse du Passé	1 6	Forsyth.
,, ...	Gigue à l'Italienne	1 6	,,
Lorenzi, C....	General Mite's Polka	1 6	Willcocks.
Lott, E. M....	Sonata in F. (Written expressly for small hands)	2 0	Ashdown.
,, ...	The Watermill. Sketch ...	2 0	,,
Low, Josef ...	Children's Song. (From the Piper of Hamelin)	2 0	Hutchings.
,, ...	Open Cloister Portals	2 0	,,
Lowthian, C.	Encore une fois Waltz... ...	2 0	Paterson.
,,	Marguerite Waltz. No. 3, for dancing	2 0	Cramer.
Maas, T. ...	Alpine Sunsets. Nos. 1, 2, 3. Six Lyrical Pieces	2 0	Bertini.
Maccann, J.	Amatie Valse	1 0	Howard.
,, ...	Love divine	1 0	Maccann.
,, ...	La Masquerade Polka	1 0	Howard.
,, ...	La Fees (Schottische)	0 9	,,
Maccann, J.	My Love (Schottische) ...	0 3	Howard.
,, ...	Rayon-de-Soleil (Mazurka) ...	0 9	,,
,, ...	Tandam (Galop)...	1 0	Maccann.
,, ...	Osborne (Grand March) ...	1 0	,,
Macfarren, W.	La belle capriciosa. Op. 55 Himmel	3 0	Ashdown.
,, ...	Polonaise in A. Op. 40. Chopin	1 6	,,
,, ...	Prelude in B flat. 1st Partita J. S. Bach	1 0	,,
,, ...	Rondeau Villageois. Op. 122. Hummel	2 0	,,
,, ...	Adagio. Sonata, Op. 24. Weber	1 6	,,
,, ...	Allemande in B flat. Partita. J. S. Bach	1 6	,,
,, ...	Andante and Rondo capriccioso. Op. 14. Mendelssohn	2 0	,,
,, ...	Andante in E minor. Op. 7. No. 1. Mendelssohn ...	1 6	,,
,, ...	Adagio from l'Invocation. Op. 77. Dussek	1 6	,,
,, ...	Berceuse. Op. 57. Chopin ...	1 6	,,
,, ...	Fantasia in C. Haydn... ...	2 0	,,
,, ...	Sonata in A. No. 31. Scarlatti	1 6	,,
,, ...	Sarabande in C	1 6	Banks.
,, ...	Bourrée in D	2 0	,,
,, ...	Gavotte in G	1 6	,,
Mahler, C....	Castalia. Valse de salon ...	2 0	Brewer.
,, ...	Burlington Schottische ...	2 0	,,
,, ...	Rhineland Melodies. Nos. 1 to 6 ... ... each	1 3	Cocks.
,, ...	St. Eustache	1 6	,,
Mansfield, J.	Feuilles d'Automne. Morceau brillant	1 6	Ashdown.
Marriott, C.	Chit-chat. Polka	2 0	Bath.
Maton, W. ...	L'Espiègle. Polka-Caprice ...	1 6	Ashdown.
Matthay, T.	Nocturne in D flat	2 0	,,
Mayer, C. ...	Count Gallenberg's Waltz ...	1 6	Augener.
Mendelssohn	Minuet. From Sonata. Op. 6	1 6	,,
,, ...	Rondo Capriccioso. Op. 14 ...	1 6	,,
,, ...	The Rivulet. Andante. Op. 16. III....	1 6	,,
,, ...	Andante and Allegro in A minor. Op. 16. I.	1 6	,,
,, ...	Capriccio in E minor. Op. 16. II.	1 6	,,
,, ...	Fantasia in F minor. Op. 28	3 0	,,
,, ...	Lieder ohne Worte	2 3	,,
Menier, J. ...	Cigarette Polka	2 0	Keppel.
Merkel, G. ...	Gavotte in A	1 6	Patey.
,, ...	,, F	1 6	,,
,, ...	,, G	1 6	,,
Mihaly, S. ..	Tais-toi, pauvre cœur. Rêverie	2 0	Czerny.
Minns, G. ...	Advance Guard March ...	1 6	Barnett.
,, ...	Rustic Dance	1 6	,,
,, ...	Tarantelle in E minor	2 0	,,
Mocalta, P....	Danse Pittoresque	0 9	Amos.
Moschales, J.	Way of the World	0 3	Hart.
Mowbray, A....	Are they Wedding Bells? ...	2 0	Bertini.
Muller, R. ...	Dream of Spring	1 6	Banks.
,, ...	The Gladiator Grand March ...	2 0	,,
Munro, D. R.	Don Quixote. Air de danse ...	2 0	Ransford.
,, ...	Sir Geoffrey. Minuet	2 0	Francis.
Munro, E. M.	Tire Bouchon	1 6	Turner.
Muscat, K. ...	Le Premier Rencontre. Valse	2 0	Clark.
Muscat, H. A.	Pandora. Gavotte	2 0	Dobrowolski
,, ...	Ma Mignonne. Polka mazurka	2 0	,,
Nessler, V....	The Piper of Hamelin... ...	3 0	Hutchings.
Neustedt, C.	Gavotte Sentimentale	2 0	McDowell.
,, ...	La Ballerina	2 0	,,
,, ...	Menuet Sentimentale	2 0	,,
,, ...	Twilight Reverie	2 0	,,
,, ...	Under the Balcony	2 0	,,
,, ...	Vieille Chanson	2 0	,,
Oesten, Th.	Les Clochettes. Souvenir des Alpes	1 6	Augener.
,, ...	Le Soleil Couchant. Souvenir des Alpes	1 6	,,
Offenbach, J.	Le Voyage dans la Lune. Opera	1 3	Cramer.
Oldham, S. E.	In the Sleigh	1 6	Jefferys.
O'Leary, A....	Toccata in F	2 0	Novello.
Onslow, G. J.	Variations on "Charmante Gabrielle"	2 0	Augener.
Pacher, J. A.	Recollections of Italy—		
	No. 1. Casta Diva. From Bellini's "Norma"	1 6	,,
	,, 2. A te o cara. From Bellini's "Puritani"	1 0	,,
	,, 3. Chi mi frena. From Donizetti's "Lucia"	1 6	,,
	,, 4. Trio from Donizetti's "Belisario"... ...	1 0	,,
	,, 5. Ernani Involami. From Verdi's "Ernani"...	1 3	,,
	,, 6. Trio from Rossini's "Tell"	1 6	,,
Palmer, A. ...	Angelina Quadrille	1 6	Brewer.
Pauer, E. ...	The British Guards. Quick step	1 6	Augener.
,, ...	Training School for the Pianoforte. Section A	2 6	,,
	,, Section B	2 6	,,

Composer.	Title.	Price (net).	Publisher.
Pelorini, D.	You don't say so. Gavotte ...	1 0	Forsyth.
Phillips, A.	Saint Bernard. Nos. 1 to 8. each	1 6	Phillips.
,, ...	Bourrée. (Bach transcribed)...	1 6	,,
Phillips, L.	Helene	2 0	Hart.
Picton, T. ...	Marche de Procession des Enfants de Marie.	2 0	Reid.
Polinski, A.	The Operatic Album	2 0	Bertini.
Price, J. M....	Kassassin March	1 6	Czerny.
Pridham, J. ...	Grand Naval and Military Divertimento	2 0	Brewer.
,, ...	The Young Dragoon ...	1 6	,,
,, ...	Little Sunbeam Quadrille ...	1 6	,,
,, ...	The Little Coquette Polka ...	1 6	,,
,,	Sabbath Recreations:— No. 16	1 6	,,
,,	,, 17	1 6	,,
,,	,, 18	1 6	,,
,,	,, 19	1 6	,,
Prior, M. ...	L'Avant-garde. Pas redoublé	1 6	Ashdown.
,, ...	Caprice Militaire. D'Après A. W. Berg	1 6	,,
Raff, J. ...	Garcon-Meunier. Op. 75. No. 1	1 6	Lucas.
,, ...	Tour a cheval. Op. 75. No. 8...	1 6	,,
,, ...	Pleureuse. Op. 75. No. 9 ...	1 6	,,
,, ...	Babillard. Op. 75. No. 10 ...	1 6	,,
,, ...	Au clair de la lune. Op. 75. No. 11...	1 6	,,
,, ...	Mignonne Valse. Op. 75. No. 12	1 6	,,
Ransch, S. ...	Mercedes. Valse	2 0	Turner.
,, ...	Tyroler Klange. Polka ...	1 6	,,
,, ...	Flying Dutchman. Galop ...	1 6	,,
Rawlings, A.	Barcarolle...	1 6	Jefferys.
Reddie, C. F.	Valse Caprice	2 0	Weekes.
Reinecke, C.	Les Phalènes. 10 morceaux faciles. Op. 172	1 3	Augener.
Rheinberger	Pièces de Concert (4). Op. 9. Œuvres choisis	1 0	,,
,, ...	Images Musicales (5). Op. 11	1 0	,,
,, ...	Toccata. Op. 12	1 0	,,
Richmond, F.	Lullaby	2 0	Ransford.
,, ...	Primavera. Valsette	2 0	,,
,, ...	The Dreams of long ago ...	2 0	Donajowski.
Rickard, R....	Gesang der Rose	1 6	Czerny.
,, ...	Ye Maiden Queen Gavotte ...	1 6	,,
Ritter, L. ...	Rowena. Valse Sentimentale	1 6	Banks.
Robinson, J.	The Greenwood Valses ...	2 0	Tree.
Roeckel, J. L.	Siegeslied. Song of Victory...	2 0	Augener.
Rogers, H. ...	Sonnets of Joy. Valse ...	2 0	Goddard.
Rossini, G. ...	Marche Posthume	2 0	Patey.
Rubinstein, A.	Rubinstein Album. Vol. 2 ...	1 0	Augener.
,, ...	Souvenière	1 6	,,
Sample, A. ...	Ella...	2 0	Banks.
Satias, J. ...	Porte Vienne Polka	2 0	Willcocks.
Schaefe, W...	Fern Tower Gavotte	2 0	Tree.
Schlesinger.	Dovercourt Waltzes	1 6	Pitman.
Schubert, F.	Ballet music from "Rosamunde"	1 6	Phillips.
Schuler, R....	Grevin Polka	2 0	Willcocks.
Schumann, R.	Carnaval Scènes. Mignonnes. Op. 9	1 0	Augener.
Sherwood, J.	Richmond Hill Polka	2 0	Banks.
Silas, E. ...	Bourrée. No. 4. Op. 106 ...	2 0	Weekes.
Sivrai, J. de...	Minuet from "Samson" ...	1 6	Chappell.
Simmons, E....	Racquet Galop	1 6	Reid.
Smallwood...	The Holy Land. Nos. 1 to 6. each	1 6	Cocks.
,, ...	Camarilla. Morceau de Salon	2 0	Brewer.
,, ...	Alpine Flow'rets Quadrille ...	2 0	Francis.
,, ...	The Little Drummers	1 0	Donajowski.
,, ...	The Little Trumpeter	1 0	,,
,, ...	On the Lake Polka	2 0	Howard.
Smith, G. H.	Cynthia. Dance measure ...	1 6	Banks.
,, ...	Geneviève	2 0	,,
Smith, S. ...	Rienzi. Grande fantasie sur l'opéra de Wagner	2 0	Ashdown.
,, ...	La mer calme, deuxième barcarolle	2 0	,,
,, ...	St. Paul. Paraphrase on Mendelssohn's Oratorio	2 0	,,
,, ...	Une fête à Fontainebleau. Gavotte...	2 0	,,
Spindler, F.	Beautiful Flowers	2 0	Hutchings.
,, ...	Remembrance	1 6	Augener.
Stade, Dr. ...	Fortune-telling. Song from "The Piper of Hamelin" ...	2 0	Hutchings.
Steele, J. R.	My Queen Polka	2 0	Bertini.
Stephenson,	The Forest Home. March ...	1 0	Ashdown.
Stiehl, H. ...	An Elfin Festival	2 0	Goddard.
,, ...	La Jouissance Valse	2 0	,,
Stunt, E. A.	Grandiflora. Morceau de Salon	2 0	Francis.
,, ...	Madeline. Mazurka	1 6	Jefferys.
Sturges, E. J.	Daphne Gavotte...	2 0	Amos.
Sullivan, J.	Bijou galop	1 6	Pohlmann.
,, ...	Furore galop	1 6	,,
Tabrar, J. ...	The poor hard-working man...	2 0	Howard.
Thalberg, S.	Mi manca la voce	1 6	Augener.
Tindall, A....	Aphrodite Waltz	2 0	Donajowski.
Travers, M.	Toujours gai	1 6	Ashbee.
,, ...	Festival March	1 6	,,
Trehell, J....	Echoes from Cambria	2 0	Weekes.
,, ...	Danse Cosaque...	2 0	Wood.
Trehell, J....	Chant du Soir	2 0	Wood.
Trevor, C. ...	La foli chonne Polka	2 0	Banks.
,, ...	Au revoir Polka	2 0	,,
Tugginer, P.	Graziosa. Mazurka	2 0	Shepherd.
,, ...	La Sorcière. Caprice... ...	2 0	,,
,, ...	Polichinel...	2 0	Ransford.
,, ...	Lubinka. Caprice	2 0	Czerny.
,, ...	Polonaise	2 0	,,
,, ...	Livadia	1 6	Brewer.
,, ...	Pierrot	2 0	Ransford.
,, ...	Grelots. Galop, with bell accompaniment. Illustrated with view of Grelots on hands of performers ...	2 0	Metzler.
,,	Atlanta March	0 6	Pitman.
,,	Le Conscript March	0 6	,,
,,	Danse des Marionettes ...	2 0	Duncan.
Valmeney ...	Je t'adore Valse	2 0	Chappell.
Volkmer, A.	L'Helianthe	2 0	Amos.
Wagner, O....	The Old Abbey March... ...	1 6	Czerny.
Wale, W. ...	Pompadour Gavotte	1 6	Donajowski.
Ward, C. ...	Tramp of the Guards March ...	2 0	Weekes.
Warmer, L...	Glowworm Nocturne ...	1 6	Amos.
,, ...	Fern leaves. Mazurka ...	1 6	Willey.
Waters, F. L.	March in C minor	1 0	McDowell.
Watson, M...	Garden Sketches— No. 1. The Fairy Ring. March...	1 6	Ashdown.
	,, 2. Boat-song. Barcarolle	1 6	,,
	,, 3. The Bee. Bluette ...	1 6	,,
	,, 4. 'Neath the lindens. Rêverie	1 6	,,
	,, 5. The Butterfly. Idyl...	1 6	,,
	,, 6. The Grasshopper. Characteristic piece	1 6	,,
,, ...	Murmuring Leaves	2 0	Brewer.
Weber, C. M.	Concertstück. (Pauer)... ...	0 8	Augener.
,, ...	Sonatas. (Pauer)	1 3	,,
West, G. F....	Fantasia on airs from Faust ...	2 0	Cocks.
Westover, W.	Sunrise Valse	2 0	Willcocks.
Wetton, H...	Tyrolese Valse	2 0	Tree.
,, ...	Dance. Queen Anne	2 0	,,
,, ...	The Montpelier. March in A	2 0	,,
Wheeler, G.	Gavotte in D	0 9	Novello.
,,	,, F	0 9	,,
Wilson, C. H.	Ismailia March	1 6	Weekes.
,, G. D.	The Wayside Chapel. Rêverie	1 6	Chappell.
,, W. S.	Bicycle Polka	1 6	Pitman.

DUETS.

Composer.	Title.	Price (net).	Publisher.
Asch, G. ...	Vive la Reine	1 6	Willey.
Auber, D. F.	Crown Diamonds. Overture...	1 0	Augener.
,, ...	Cheval de Bronze. Overture...	1 0	,,
,, ...	Domino Noir. Overture ...	1 0	,,
,, ...	Fra Diavolo. Overture ...	1 0	,,
,, ...	Masaniello. Overture... ...	1 0	,,
,, ...	Zanetta. Overture	1 0	,,
,, ...	Overtures. Vol. I. (Pauer) ...	1 0	,,
Beringer, R.	Danse Persane. For six hands	1 6	Czerny.
Czerny, W....	March from Hunjadi Laszto ...	1 6	,,
D'Albert, C.	Gretchen. Waltz	2 0	Chappell.
,, ...	Iolanthe. Lancers	2 0	,,
,, ...	Iolanthe. Quadrille	2 0	,,
,, ...	Iolanthe. Waltz	2 0	,,
,, ...	Rip Van Winkle. Lancers ...	2 0	,,
,, ...	Rip Van Winkle. Galop ...	2 0	,,
,, ...	Rip Van Winkle. Polka ...	2 0	,,
,, ...	Rip Van Winkle. Quadrille...	2 0	,,
,, ...	Rhine Fay. Waltz	2 0	,,
Drane, J. C....	Chuch Parade March	1 6	Donajowski.
Fullerton...	Tel-el-Kebir March	2 0	,,
Gade, N. W.	Im Hochland. Overture ...	1 0	Augener.
Gurlett, C.	Sonatina. Op. 124. No. 2 ...	2 0	,,
,, ...	Sonatina. Op. 124. No. 3 ...	2 0	,,
Haydn, J. ...	Katzen Bourrée...	1 6	Czerny
Heller, S. ...	Wandertinden. No. 2 in D flat	2 0	Ashdown.
Hofmann, H.	Ekkehard. Books 1 & 2, each	2 6	Novello.
Leonard, R...	The 10th Hussars' Marche Brillante	2 6	Augener.
Mackenzie, A.	On the Waters. Intermezzo. From the cantata, "Jason"	2 6	Novello.
Meissler, J.	Thine Alone Waltz	2 0	Boosey.
Pauer, E. ...	The British Guards. Quickstep	2 0	Augener.
Pridham, J....	The Little Coquette Polka ...	1 6	Brewer.
Rochard, J....	Caliph of Bagdad	2 0	Duff.
,, ...	Cheval de Bronze	2 0	,,
Smith, B. ...	Batiste's Andante in G. ...	2 0	Weekes.
Smith, S. ...	Gavotte and Musette	2 6	Ashdown.
,, ...	Nonchalance Caprice de Concert	2 6	,,
Stiehl, H. ...	An Elfin Festival March ...	2 6	Goddard.
Turner, B. ...	Mildred Valse	2 0	Hammond.
Watson, M.	Little Treasures:— Bethlehem. Shepherds' Nativity hymn	1 6	Metzler.
	The Toreador (Carmen) ...	1 6	,,
	Gavotte from the "Sorcerer"	1 6	,,
	Jessie. From F. H. Cowen's song	1 6	,,
	Little Buttercup (Pinafore)	1 6	,,
,, ...	Morris Dance	2 0	Jefferys.

Composer.	Title.	Price (net).	Publisher.
Watson, M.	Marche Hongroise	2 0	Jeffreys.
Winterbottom, W.	Selection from Sullivan's Iolanthe	2 6	Chappell.

CONCERTINA.

Maccann, J.	Tutor for Duet English Concertina	0 9	Lachenal.

PIANOFORTE AND VIOLIN.

Album Célèbre ...	"Format Litolff." Vol. 465 ...	1 0	Enoch.
Arditi ...	L'Ardita Valse	1 6	Ashdown.
Bauerkeller	Romance in E major	2 0	Forsyth.
Bearzley, J.	Bourrée	1 6	Donajowski.
Bunn, J. E. J.	Gaieté de Cœur	1 3	"
Clare, A. ...	Rigadon, Pfte. 1s. 6d., Violin	0 6	White.
Czibulka, A.	Stephanie Gavotte	2 0	Czerny.
D'Este, J. ...	Home sweet Home (varied for harmonium)	1 6	"
Diehl, L. ...	Ranelagh Gavotte	1 6	Ashdown.
Dom, E. ...	Twelve Album Leaves each	1 0	Patey.
Dufaure ...	Fleur de Lys Gavotte	1 6	Ashdown.
Farmer, H. ...	Rip Van Winkle Fantasia ...	2 6	Chappell.
" ...	Fantasia on Sullivan's Iolanthe	2 6	"
Fanni, A. ...	Non Piu Mesta (varied for violin)	1 6	Bertini.
Gade, N. W.	Sonata in D minor. Op. 21 ...	1 3	Augener.
Guglielmo ...	The Lover and the Bird ...	1 6	Ashdown.
Hermann, Fr.	Album	1 0	Augener.
Italian Air...	Carnival of Venice	1 6	Ashdown.
Le Jeune, A.	Canzone, and Ye Old English Fayre Dance	1 6	Jefferys.
Mander, H....	Six Duos de Salon, for Piano and Violin, or Piano and Violoncello:—		
	No. 1. Romance	1 6	"
	" 2. Barcarolle	1 6	"
	" 3. Nocturne	1 6	"
	" 4. Sérénade	1 6	"
	" 5. Gavotte	1 6	"
	" 6. Scherzo	1 6	"
Millard ...	Waiting	1 6	Ashdown.
Schroeter ...	Legend	2 0	Czerny.
Schumann, R.	Evening Song	0 6	Augener.
" ...	Three Romances	1 0	"
Stiehl, H. ...	Gypsy Impromptu	2 0	Goddard.
" ...	Gai et gracieuse	2 0	"
" ...	La joyeuse Gavotte	2 0	"
Taylor, W. F.	Chant du paysan	1 6	Ashdown.
"	The coquette	1 6	"

PIANOFORTE AND CONCERTINA.

Nimasi, C. ...	Twenty-five favourite melodies	1 6	Augener.

PIANOFORTE AND FLUTE.

Album Célèbre ...	"Format Litolff." Vol. 468 ...	1 0	Enoch.
Barnett, J....	Sonata	3 9	Rudall.
Beethoven ...	Adelaide	1 6	"
Clarke, H. ...	Pastorale and Russian dance...	2 6	"
Czibulka, A.	Stephanie Gavotte	2 0	Czerny.
Radcliff, J.	Sketch from Sullivan's Patience	3 0	Rudall.
Tours, B. ...	Chant du Soldat...	2 0	Czerny.
Vivian, A. D.	Romance Valse capriccioso ...	3 0	Rudall.
Wagner, O....	Solfeggietto by Emile Bach ...	2 0	Czerny.
Young, J. H.	Northern Nancy, and With Jockey to the Fair	1 6	Rudall.

PIANOFORTE, HARMONIUM, AND ORGAN.

Taylor, W....	A Song of Love	1 6	Ashdown.
" ...	A Spanish Dance	1 6	"
Wagner, O....	Solfeggietto, by Emile Bach...	2 0	Czerny.

PIANOFORTE AND VIOLONCELLO.

Album Célèbre ...	"Format Litolff." Vol. 466 ...	1 0	Enoch.
Czibulka, A.	Stephanie Gavotte	2 0	Czerny.
Howell, E....	Rienzi. Operatic Transcription. No. 8	1 6	Patey.
Parry, C. H.	Sonata	7 6	Novello.
Tours, B. ...	Chant du Soldat...	2 0	Czerny.
Wagner, O....	Solfeggietto by Emile Bach...	2 0	"

PIANOFORTE AND TENOR.

Album Célèbre...	"Format Litolff." Vol. 467 ...	1 0	Enoch.

PIANOFORTE, VIOLIN, AND VIOLONCELLO.

Dussek, J. L.	Sonata. Op. 37...	0 9	Augener.
Gade, N. W...	Novelletten. Op. 29	1 6	"
Schumann, R.	Trio in D minor. Op. 63 ...	2 0	"
Wagner, O....	Solfeggietto by Emile Bach...	2 0	Czerny.

FLUTE, VIOLIN, OR VIOLONCELLO, AND PIANOFORTE.

Composer.	Title.	Price (net).	Publisher.
Kiel, F. ...	Andantino	1 0	Czerny.
Lassen, E. ...	Pastorale	1 6	"
Tours, B. ...	Barcarolle...	2 0	"

PIANOFORTE AND HARMONIUM.

Engel, L. ...	Iolanthe Fantasia	2 0	Chappell.
Kiel, F. ...	Andantino. American Organ	1 0	Czerny.

HARMONIUM.

D'Este J. ...	Home Sweet Home	1 6	Bertini.
Higgs, M. ...	Swedish Wedding	1 6	Hollis.
Kiel, F. ...	Andantino	1 0	Czerny.
White, T. ...	Tench White's Organ	1 0	White.

HARMONIUM, ORGAN, AND AMERICAN ORGAN.

Stark, H. J....	Morley's Voluntaries. Book I.	1 0	Morley.

PIANOFORTE AND CORNET.

Levy, J. C. ...	Old Folks at Home	2 0	Hammond.
" ...	Robin Adair	1 6	"
" ...	Thou'rt like unto a Flower ...	1 6	"
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MISS KILMANSEGG AND HER GOLDEN LEG.—In consequence of the great success of this Cantata, one more (extra) Performance will be given this season, Thursday afternoon, June 21, 4.30 precisely, at Grosvenor House (by kind permission of His Grace the Duke of Westminster), in Aid of the Organ Fund, St. Mary's, Bourdon Street. Tickets, One Guinea and 10s. 6d., to be had from Messrs. Novello and Messrs. Stanley Lucas. See page 354.

FISHERIES INTERNATIONAL EXHIBITION. MR. FRANK BRADLEY, Professor of the Organ, Trinity College, London, &c., &c., will give ORGAN RECITALS on MONDAYS and WEDNESDAYS, on Messrs. Lewis and Son's and Henry Jones and Sons' Organs in the East and West Gallery Sections of the above Exhibition. Programmes and hours of Recitals may be obtained gratuitously on application in the building.

ROYAL ALBERT HALL, June 13.—ST. JAMES'S HALL, July 11.—MR. and MADAME EDWYN FRITH'S CONCERT PARTY (under Royal Patronage) will appear as above. Dates booked: Ilfracombe, August 6, 7, 8, 9, 10, 11; Southend, October 8, 9, 10, 11, 12, 13; Plymouth, December; Town Hall, Huddersfield, March 4, 1884, &c. New Prospectus in July. Vacancy for Pianist for Ilfracombe and Southend, sharing terms only, also for Artists as at top. Vacancy for Resident Vocal Pupil to be "brought out," the most exceptional advantages in England. Yealm House, Netherwood Road, Kensington, W.

ROYAL VICTORIA HALL, Waterloo Road, S.E.—GRAND FLORAL CONCERT, on June 14. Distribution of Flowers, Sir G. A. Macfarren's "May Day," "Crowning the May Queen," May-Pole Dance, &c. Voices required to join the choir. Solos by members every Wednesday. Gentlemen amateurs required to join the band. Apply at the Hall on Wednesday evening, from 7 to 10. W. Sexton, Conductor.

ST. ANDREW'S, Thornhill Square, Islington.—HANDEL'S "SAUL" will be performed at a Special Service in this Church on WEDNESDAY, June 13, 1883, commencing at 7.30 p.m. The Oratorio will be reduced in length, but all the choruses will be sung.

ST. JOHN'S CHURCH, Horselydown, Southwark, DEDICATION FESTIVAL, FRIDAY, June 15. Services at 7, 8, 12.15, and 7.30 p.m. Stainer's Cantata "The Daughter of Jairus," with orchestral accompaniment, at the latter service. Mr. C. Warwick Jordan, Mus. Bac., Oxon., will preside at the organ.
RICHARD LEMAIRE,
Organist and Director of the Choir.

COLLEGE of ORGANISTS.—TUESDAY, June 5, at 8, "Some Musical Ethics and Analogies," H. C. BANISTER, Esq.; TUESDAY, July 3, "Organ writers of the Nineteenth Century," F. J. SAWYER, Esq., Mus. Bac., F.C.O. The above meetings will be held at the Neumeyer Hall, Hart Street, Bloomsbury. TUESDAY and WEDNESDAY, July 10 and 11, Examination for Associateship; Thursday, July 12, Examination for Fellowship; TUESDAY, July 17, Annual General Meeting. E. H. TURPIN, Hon. Secretary.
95, Great Russell Street, Bloomsbury, W.C.

MUSICAL ASSOCIATION, 27, Harley Street, W. On MONDAY, June 4, at 5 o'clock, a Paper will be read by D. J. BLAIKLEY, Esq., "On the Velocity of Sound in Air."
JAMES HIGGS, Hon. Sec.
9, Torrington Square, W.C.

KING'S COLLEGE, Cambridge.—Choristers.—There will be an EXAMINATION on TUESDAY, July 10, for at least FOUR CHORISTERSHIPS. The Choristers receive a classical education, and are lodged and boarded by the College. Candidates between nine and eleven years of age preferred. Applications to be addressed to the Junior Dean, King's College, Cambridge, before June 20.

KING'S COLLEGE, Cambridge.—A CHORAL SCHOLARSHIP (for a Tenor voice) value £90 a year for three years, will be offered for competition at this College on July 11, 1883, among candidates under twenty-five years of age. Besides proficiency in music a knowledge of elementary classics and mathematics will be required. Further information will be given by the Senior Dean, King's College, Cambridge, to whom testimonials as to character and musical ability should be sent not later than June 12.

LEADING BOY WANTED for a Church at Forest Hill. Salary, £10. Apply, by letter, to Mr. Smyth, musicseller, London Road, Forest Hill.

SINGING BOYS WANTED, able to read Music. Voice C to C in Alto. A free education with salary from £5 to £40 a year. Address, Carlton C. Michell, 31, Oseney Crescent, Camden Road, London, N.W.

OXFORD.—NEW COLLEGE.—CHORISTERS WANTED. Trial of BOYS' VOICES on FRIDAY, June 15. For particulars apply to the Precentor, New College, Oxford.

CHOIR BOYS.—WANTED for a Chapel at Peckham, about half a dozen YOUTHS with GOOD VOICES, for Sunday morning and evening, and one evening in the week for practice. A thorough classical and commercial education will be given, or a small payment for their services. A knowledge of music absolutely necessary. Apply, personally, to Beta, 2, Walmer Villas, Avondale Road, Peckham, on the evenings of Tuesday, between 8 and 9, or Thursday and Saturday, between 6 and 7.

BOYS with good voices WANTED for the Choir of Holy Trinity, Upper Chelsea. Apply to the Organist after Sunday or Wednesday evening services, or address, Mr. Frederick Williams, 2, Poet's Corner, Westminster.

WANTED immediately for Derby School, a good TREBLE VOICE; must be able to read. For further particulars apply to Mr. W. L. Dodd, The School, Derby.

TO CHOIR BOYS.—WANTED, an experienced VOICE for the Choir of St. Paul's, Vicarage Gardens, Kensington. Sundays only at 11 and 7 (and practices). Salary, £10. No one need apply without excellent recommendations as to ability and character. Address, H. Flowers, Esq., Assistant Organist, St. Mary Abbott's Church, Kensington, W.

ALTO REQUIRED for St. John's Church, Horselydown, Southwark. Salary, £20. Good reader indispensable. Apply to Richard Lemaire, Organist and Director of the Choir.

AN ALTO WANTED for the Choir of All Saints' Church, Blackheath. Salary £15. Apply to Mr. C. E. Tinney, Park Villa, Bennett Park, Blackheath, S.E.

WANTED, a few LADIES and GENTLEMEN to complete the Voluntary Choir at St. Mary's, Seymour Street, Euston Square. Two Sunday services and Thursday rehearsal. Choral Evensong. Good voices and fair reading necessary. Apply to the Organist after either of the Services.

ST. PAUL'S, Wilton Place.—BASS, TENOR and ALTO VOICES WANTED for the Choir, which is being enlarged. Services: Sundays, 11.0, 3.30, 7.0. Certain Festivals, 11.0 and evening. Weekly Rehearsal, Friday at 7. Stipend £25, with some extra fees. Applicants must be communicant members of the Church of England. Apply to Rev. J. B. Powell, The Clergy House, St. Paul's, Wilton Place, S.W.

TENOR REQUIRED for St. John's Wood Presbyterian Church. Salary £15. Duties, Two Sunday Services and Wednesday evening Service, followed by rehearsal. Must have a good strong voice, and be a good reader. Apply, by letter only, to Mr. F. G. Edwards, 49, Clifton Hill, N.W.

TENOR WANTED, St. Paul's, Herne Hill. £10. Anthems and Services are sung. Address, H. L. Morley, 191, Camberwell New Road.

MAGDALEN COLLEGE, Oxford.—There will shortly be a VACANCY for an ACADEMICAL CLERK in Magdalen College, for which a BASS VOICE will be required. The examination and trial will take place on TUESDAY, June 19, at 10 a.m. Candidates can learn particulars by applying to the Dean of Divinity.

WANTED, BASS VOICES for a West London Church. Fair remuneration offered. Apply, Clericus, Messrs. Nunn and Co., 9, Netherwood Road, West Kensington Park, W.

BASS WANTED for Church of St. Stephen, East Twickenham. Good sight reader. Salary, £10. Also good leading TREBLE BOY. Salary, £5. Address, Mr. Frank Figg, Petersham, S.W.

A YOUNG Professional Man (Assistant Organist to the late James Coward, of the Crystal Palace), now holding an appointment near London, is open to an ENGAGEMENT as ORGANIST and CHOIRMASTER at a Church where there is a good Anglican service, good organ, and an opening for a Choral Society. The neighbourhood of Rochester, Dartford or Maidstone preferred. Communicant. Highest references. Address, "Gamba," Messrs. Novello and Co., Queen Street, City.

WANTED for St. Luke's Church, Woodside, a CHOIRMASTER to conduct and instruct a small choir, one capable of finding from four to six voices preferred. Apply, by letter, to "Churchwarden," 6, Enmore Park, South Norwood, S.E.

PROFESSIONAL NOTICES.

MISS E. A. BLACKBURN (Soprano).
For Oratorios, Concerts, &c., 30, Woodview Terrace, Manningham, Yorks.

MISS FRASER BRUNNER (Soprano Vocalist).
For Oratorios, Operatic, or Ballad Concerts, address, 44, Icknield St., or Messrs. Rogers and Priestley's, Colmore Row, Birmingham.

MISS FANNY CHATFIELD (Soprano)
(Pupil of Dr. Hiller, Signor Marchesi, A. Randegger, Esq., and Sir Julius Benedict). For Oratorios, Concerts, Lessons, &c., address, 8, Silchester Road, St. Leonard's-on-Sea; or care of London Music Publishing Company, 180, Oxford Street, W.

MISS FARBSTEIN (Soprano)
(Of the St. George's Hall and Covent Garden Promenade Concerts, London.)
Address, 20, Story Street, Hull; or Mr. N. Vert, 52, New Bond Street, London.

MISS FUSSELLE (Soprano)
(Pupil of Madame Sainton-Dolby).
For Concerts, Oratorios, &c., 37, Harrington Square, N.W.

MISS BESSIE HOLT, R.A.M. (Soprano)
(Of the London, Manchester, and Newcastle Concerts).
Address, Rawtenstall, Manchester.

MISS EMILY PAGET (Soprano)
(R.A.M. Certificated and Medalist for Singing)
Is open to engagements for Oratorios, Concerts, &c.
Address, 19, Lloyd Square, London.

MRS. ALFRED J. SUTTON (Soprano)
Is open to engagements for Concerts and Oratorios.
54, Duchess Road, Edgbaston, Birmingham.

MADAME CLARA WEST (Soprano).
MISS LOTTIE WEST (Contralto).
For Oratorios, Cantatas, Vocal Duets, Ballads, &c. Beethoven Villa, King Edward Road, Hackney, London.

MISS AGNES MARY EVERIST (Contralto).
For Operas, Concerts, Oratorios, &c., address, 59, Camden Square, N.W.

MISS PATTIE MICHIE, L.A.M. (Contralto).
For Concerts, Oratorios, Dinners, Lessons, &c., 68, Park Walk, Fulham Road, S.W.

MISS AMY SARGENT (Contralto).
Concerts, Oratorios, Lessons, 17, Busby Place, Camden Road, N.W.

MR. LEONARD E. AUTY (Tenor).
For Oratorios, Concerts, &c., 37, St. Paul's Street, Huddersfield.

MR. MARTIN FROST (Tenor)
(Pupil of Mr. Montem Smith).
For Oratorios, Concerts, &c. Terms moderate. Address, 8, Tachbrook Street, Pimlico, S.W.

MR. J. AUSTIN HERBERT (Tenor).
For Oratorios, Concerts, &c., address, 277, Brunswick Road, E.

MR. EDWARD LEVETUS (Tenor).
For Concerts, Oratorios, &c., 54, Warrington Crescent, Maida Vale, W.

MR. A. MONTAGU SHEPHERD, R.A.M. (Tenor).
For Concerts and Oratorios, 30, Oakley Crescent, Chelsea, S.W.

MR. S. THORNBOROUGH (Tenor).
For Oratorios, Concerts, &c., address, 23, Brunswick Street, Chorlton-on-Medlock, Manchester, or 27, Storey Square, Barrow-in-Furness.

MR. JAMES HAILES (Baritone).
For Oratorios, Concerts, &c., address, Parade, Epsom.

MR. FRANK MAY (Bass).
Evill Prize Holder and Medalist of Royal Academy of Music.
Pupil of Mr. W. H. Cummings.
For Oratorios, Concerts, &c., address, Messrs. Weekes and Co., 14, Hanover Street, W.

MISS ROSA MACFARREN (Soprano Vocalist, Pupil of Mr. Geo. F. Grover) open to accept ENGAGEMENTS for Oratorios, Concerts, &c. For vacant dates and terms, address Geo. F. Grover, 258, Kennington Road.

MASTER FRANK CHARLTON (Soprano). For Church Festivals, Concerts, &c. For terms and vacant dates, apply to Mr. C. Colman, 1, The Cedars, Clapham Common, S.W.

MISS MARCELLA CLARK has REMOVED to 23, Nottingham Place, York Gate, where all letters with regard to teaching and professional engagements must be addressed.

MR. JOHN PROBERT (Tenor) requests that all communications respecting ENGAGEMENTS be addressed to him, care of Reid Bros., 436, Oxford Street, W.

MISS F. LOCKWOOD, Harpist to the Carl Rosa Opera Company. London address, 6, Frederick Place, Gray's Inn Road, W.C.

MR. EDWARD HALL (Tenor) will sing at St. James's Hall, May 23; Notting Hill, 26; Hornsey, 29; Cannon Street Hotel, 30; Holborn Town Hall, June 7; St. James's, 11; Royal Albert Hall, 13; Neumeyer Hall, ; Ilfracombe, August 6 to 11; Southend, October 8 to 13. Numerous other dates booked and pending. For terms, &c., address, 89, Windsor Road, N.

MR. FRANK H. CELLI (late Carl Rosa Opera, Royal Italian Opera, &c.) is prepared to accept ENGAGEMENTS for Concerts, Oratorio, &c. Address, care of Messrs. Novello, Ewer and Co., 1, Berners Street, W.

MR. ARTHUR DOREY (Organ and Pianoforte). For Pupils, Engagements for Concerts, &c., 68, Woodstock Road, Finsbury Park, N.

MR. W. H. JUDE (Principal of the Liverpool Organ School) has made arrangements to give a series of ORGAN RECITALS throughout England during June and July. Performances in London and the neighbourhood from July 2 to 13. For vacant dates *en route*, address, 33, Abercrombie Terrace, Liverpool, or 201, Regent Street, London.

DR. ALLISON instructed by Post Candidates who passed RECENT UNIVERSITY EXAMINATIONS for the DEGREES of MUS. DOC., Oxon., October, 1882; 1st MUS. BAC. *Oxford, February*, 1883, Mus. Bac. Oxford, Cambridge, and Dublin. Dr. Allison prepared many Candidates who "*Passed with Honours*" Royal Academy of Music Local Examinations, *Licentiateship, Royal Academy of Music*, F.C.O. (1883), and every Musical Examination open to the public. Every branch of Theory of Music, Orchestration, and Revision of Compositions, by Post to Correspondents in Europe and America. Personal instruction in Singing, Organ, and Pianoforte-playing, Cambridge House, 68, Nelson Street, Manchester.

HERR A. HOERING, 1, Cambridge Road, Teddington, continues to TEACH the Art of Playing MUSIC from MEMORY on the PIANO or any other instrument, personally or by correspondence. For prospectus, containing numerous testimonials from pupils, list of publications, terms, &c., apply as above.

MR. C. FRANCIS LLOYD, Mus. Bac., Oxon., L.Mus. T.C.L., gives LESSONS in HARMONY, COUNTERPOINT, &c., by Post. Address, Market Place, South Shields.

MR. E. BURRITT LANE, L.Mus.T.C.L. (Tallis Gold Medalist, 1880), begs to announce his REMOVAL to 38, London Road, Twickenham. Tuition in Harmony, Counterpoint, &c., personally or by correspondence.

MR. E. DAVIDSON PALMER, Mus. Bac., Oxon., Author of "What is Falsetto?" "Pronunciation in Singing," &c., gives LESSONS in VOICE-TRAINING and SOLO-SINGING at his residence, 19, Gladesmore Road, Stamford Hill, N.

DR. CROW, of Ripon Cathedral, teaches HARMONY, COUNTERPOINT, FUGUE, &c., by correspondence.

MR. W. H. TUTT, Mus. Bac., Cantab., L.R.A.M., teaches HARMONY, COUNTERPOINT, ACOUSTICS, &c., by correspondence. Address, Ashburne, Derbyshire.

LESSONS by Post in HARMONY, COUNTERPOINT, COMPOSITION, &c., on a new and highly successful system. Terms very moderate. Address, A. B. C., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

PIANO, HARMONY, SINGING.—F. Sewell Southgate visits and receives Pupils. Conductor of several Choral Societies. Accompanist. Apply, 14, George Street, Manchester Square, W.

MR. ROBERT RAYNHAM.—LESSONS in SINGING and ITALIAN. Three years in Milan under Signor Sangiovanni and Professor Uberti. 30, Cromwell Grove, West Kensington Park, W.

HARMONY and COUNTERPOINT, &c. LESSONS by CORRESPONDENCE. Very moderate terms. A. Mus., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

MR. R. STOKOE, Mus. Bac., Cantab., F.C.O., receives PUPILS for Instruction in the following subjects: Organ, Pianoforte, Harmony, and Composition, personally or by correspondence. 14, Down Street, Piccadilly.

BETHNAL GREEN ROAD CHAPEL.—Mr. G. F. TUVERTON, G.T.S.C., will hold a CLASS, on FRIDAY EVENINGS, for the study of Vocal Music on the Tonic Sol-fa system, and will commence the same by a free Public Lecture on "The Relationship of the Tonic Sol-fa to the Staff Notation," on Tuesday, June 15. Chair taken at 8 o'clock by Rev. W. Harvey Smith.
Terms for Class Elementary Certificate, 1s. 6d. per quarter. See Bills.

THE LONDON CONSERVATOIRE of MUSIC.—Principal, Mr. Lansdowne Cottell.—The directors offer the highest class musical education, introductions for young musicians desiring engagements, and free scholarships for talent. Complete orchestra and choir. Prospectus, Hon. Sec., 6, Tavistock-square.

ORGAN PRACTICE.—Three manuals and pedals. One Shilling per hour. The South London Organ Studio, 343, Coldharbour Lane, close to Brixton Station.

ORGAN PRACTICE (in the City) upon a complete instrument. Three manuals and independent pedals &c.; blown by engine. Willis, 29, Minories.

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TO CONCERT-GIVERS AND ENTREPRENEURS GENERALLY.

MR. STEDMAN begs to inform Projectors of Concerts, Managers of Operas, Operettas, and Entrepreneurs generally that he is prepared to arrange for large or small parties of artists of all positions in the profession, and for Concert Tours. All details of management undertaken without the slightest trouble to those favouring Mr. Stedman with their wishes. Terms upon application.

TO THE CLERGY.

MR. STEDMAN begs to inform the Clergy that he has established a REGISTRY of ORGANISTS, CHOIRMEN, and CHORISTERS seeking APPOINTMENTS, which is open to their inspection, and they are invited either to call or to write stating their requirements. From his personal knowledge of the qualifications of Organists and Singers, Mr. Stedman is able to give the Clergy valuable information as a guide to selection.

CHURCH FESTIVALS arranged and carried out in all details.

CHOIR-BOYS.

MR. STEDMAN is prepared to supply good SOLO CHOIR-BOYS for Church Festivals, Choral Weddings, Concerts, &c.

MUSIC FOR BANQUETS, &c.

MR. STEDMAN undertakes the music (and all the necessary details) for Banquets of City Companies, Masonic Lodges, &c., at the shortest notice.

ORCHESTRAS AND CHOIRS.

MR. STEDMAN is prepared to provide CHOIRS and ORCHESTRAS for the performance of Oratorios and Cantatas.

MR. STEDMAN will be happy to advise his clients upon all professional matters, confidential or otherwise, either by letter or personally by previous appointment at his Offices, 12, Berners Street, London, W.

ROYAL CRITERION GLEE PARTY (Five Performers, with or without HANDBELLS). First-class performance, suitable for Garden Parties, At Homes, Banquets, &c. Address, Mr. Harry Tipper, 118, The Grove, Hammersmith.

ORGAN LESSONS or PRACTICE, 36, STRAND (four doors from Charing Cross), and at St. Michael's, Lorn Road, Brixton Road, S.W., on fine two-manual ORGANS (Hill and Son). PEDALLING specially taught. W. MENNING SOUTHGATE, "The Strand Organ Studio," 36, Strand, W.C. Established 1867.

ORGAN PRACTICE.—Three manuals, and Pedal Organ, 18 stops, blown by Hydraulic Engine. Terms, *strictly inclusive*, ONE SHILLING PER HOUR, at Blennerhasset's Organ School and Studio, 1A, Vernon Street, Pentonville, W.C.

Sole Agent for THE HYDRAULIC ORGAN BLOWER. Cheapest, simplest, best, and most effective.

Agent for W. Chinnock Dyer's Patent Action for Attaching Organ Pedals to Pianofortes.

Particulars and estimates as above, free. Inspection invited.

MUSIC SCHOOL.—CHURCH OF ENGLAND HIGH SCHOOL for GIRLS (Limited), 6, Upper Baker Street, Regent's Park.—Head Music-Mistress, Miss Macirone, late Professor of Royal Academy of Music. Fees, two or three guineas a term. Pupils not in the school pay an entrance fee of one guinea. The Music School Trinity term will end July 27. Half-term will begin June 18. Music Scholarships were awarded by Professor Macfarren, May 11. F. J. HOLLAND, Chairman.

ROYAL ACADEMY of MUSIC (Lady certificated) late Pupil of G. A. Macfarren, Principal, desires ENGAGEMENT as Visiting Governess, Pianoforte and Harmony, Family or School (References, G. A. Macfarren). Private lessons. Miss Villiers, Royal Academy, Tenterden Street, Hanover Square.

MUSIC and SINGING GOVERNESS requires a Home in School or Private Family, with use of Pianoforte two and a half hours each day. Offers in return four hours' daily instruction (Fridays excepted). W. H. W., 9, Spalding Terrace, Tufnell Park, N.

TO MUSICAL CONNOISSEURS to whom PERFECT PIANOFORTE TUNING is a *sine qua non*. Terms on request. Thos. Dunkley, 44, Great Marlborough Street, W. ("The Lute" Office).

TO MUSICAL SOCIETIES in LANCASHIRE.—A clergyman, Mus. Bac., will give his SERVICES as Conductor of good Society for next season. Apply, B.A., care of Mr. C. E. Craven, Union Street, Halifax.

MR. ALBERT LOWE, the ORGANIST and DIRECTOR of the Choir of St. Stephen's, South Kensington, Hon. Examiner to the Royal College of Music, Conductor, Composer, Public Performer, &c., will be at liberty at Michaelmas to accept an APPOINTMENT similar to the one he has now held since 1867. Regular communicant. For all particulars, address, 10, Earl's Court Gardens, London, S.W.

ORGANIST and CHOIRMASTER WANTED for St. Edmund's, Northampton. Anglican music. Surpliced choir. Choral celebrations. Immediate engagement. New organ. Apply, with testimonials, to the Vicar or Churchwardens.

ORGANIST and CHOIRMASTER WANTED, at the end of June, for Brampton Church, Cumberland. Salary £50. Apply to the Vicar.

ORGANIST, who will also act as Choirmaster, WANTED, in July, for the Baptist Chapel, West Street, Rochdale. Instrument new, 3 manuals, 39 stops. Applications, with testimonials, and stating salary required, to be sent, not later than June 15, to Mr. Richard Watson, Thrum Hall, Rochdale.

A GENTLEMAN is REQUIRED as ORGANIST and CHOIRMASTER at St. Peter's Church, Bayswater. He must be a competent player and be thoroughly able and willing to train and instruct the Choir in Church Choral Services. Salary £100. Applications to be addressed to the Rev. Henry Leach, St. Peter's Vicarage, 88, Kensington Park Road, Bayswater.

ASSISTANT PUPIL.—WANTED, a Young Man as above. Board, lodging and advanced lessons in return for services. Must play organ and be able to give elementary pianoforte lessons. Mus. Bac., 3, Albion Terrace, Ramsgate.

THE ORGANIST of an Oxford College is prepared to DEPUTISE between June 20 and September 30, in return for board and lodging. Address, Organist, care of Charles H. Lloyd, Esq., M.A. and B.Mus., Ch. Ch., Oxford, to whom reference is permitted.

THE ORGANIST and CHOIRMASTER of Cirencester Abbey desires RE-ENGAGEMENT; 14 years' Cathedral experience. Address, as above.

ORGANIST (Temporary or Deputy). A Cathedral Organist (Colonial) on leave until Michaelmas DESIRES WORK. Good Teacher. Organist, 2, Bruyère Place, Bexley Heath, S.E.

CLERGY and ORGANISTS.—Advertiser OFFERS his gratuitous SERVICES to assist Organist where a good service is the rule; or would undertake sole charge where the duty is light. Used to Choral Service at a prominent London church. Would probably live in neighbourhood if in town or suburbs. Amateur, 206, Cornwall Road, W.

EXCHANGE.—The Organist of Christ Church, Cannes, France, wishes to EXCHANGE his Post for a similar one in England. Stipend £100 for the Season, October 1 to May 31. Two-manual organ by Walker. Winter very mild. £60 to £80 accepted as an equivalent, with good organ. All letters will be answered if a stamp is inclosed for reply. Address, on or before June 9, A. E. Stogdon, Barton Stacey Vicarage, Winchester.

TO CLERGYMEN.—A Young Man, well connected, desires to meet with a SITUATION as ORGANIST at a Village Church. Anglican services. Can train choir. Midland Counties preferred. Address, W. A., care of Mr. Lucas, The Close, Salisbury.

YOUNG ORGANIST, with rare ability and testimonials, wishes to assist Organist and Choirmaster of large church, for which he would require tuition in Theory, &c. S. Ford, Sandbach.

ORGANIST and CHOIRMISTRESS.—Lady, experienced, desires RE-ENGAGEMENT. Good references. Address, Organist, Abbots Langley, Herts.

ORGANIST.—A Lady desires an ENGAGEMENT in London. Held present post 14 years. Good references. Used to training and leading choir. Nonconformist. E. A. T., 31, Kepler Road, Clapham, S.W.

ORGANIST desires RE-ENGAGEMENT. A thorough musician with excellent testimonials. Address, Organist, 2, Esk Cottages, Field Road, Forest Gate, E.

ORGANIST and CHOIRMASTER seeks RE-ENGAGEMENT. Thirteen years' experience. Excellent testimonials. Z., care of Ashdown, 19, Hanover Square.

WANTED, in September, by a Young Lady, an ENGAGEMENT as MUSIC TEACHER in a School. London preferred. Four years' study in Germany. Address, W. M. C., 6, Lansdown Place East, Bath.

MUSICAL.—Advertiser desires EMPLOYMENT where tact and intelligence, good appearance and address would be required. Business habits. Can play Organ, Piano and Harmonium fairly. Address, Y. E. W., care of Mr. Stanford Young, 85, Warwick Street, Pimlico, S.W.

TRINITY COLLEGE, LONDON.

HIGHER EXAMINATIONS FOR DIPLOMAS, SPECIAL CERTIFICATES, &c.

The Higher Examinations for Diplomas of Licentiate and Associate in Music and Special Certificates in Pianoforte, Organ, Singing, Harmony, Counterpoint, Choir Training, General Musical Knowledge, &c., will be held during the week ending July 14 next. The last day of entry is June 25, 1883.

The Examination Papers previously set for Diplomas and Special Certificates in Harmony, Counterpoint, Instrumentation, and Choir Training or Management, may be had in a collected form, price Two Shillings and Sixpence, of Mr. W. Reeves, 185, Fleet Street, London, E.C., and Messrs. A. Hammond and Co., 5, Vigo Street, W.

LOCAL EXAMINATIONS IN PIANOFORTE PLAYING, SOLO SINGING, &c.

Arrangements have been made for holding Examinations in Pianoforte Playing, &c., during the current term, at the following Local Centres:—

Ashford, June 1; Coventry, June 5; Southport, June 6, 7, and 8; Rochdale, June 9; Portsmouth, June 5; Weymouth, June 6; West Bromwich and Walsall, June 9; Liverpool, June 11 to June 16; Leicester, June 19; Oldham, June 20; Stockport, June 21; Chantrey School, Frome, June 22 and 23; Eccles and Burnley, June 26; Lancaster, June 27, 28, and 29; Accrington, June 30; Leeds, July 3; Ripon, July 4 and 5; Harrogate, July 6; York, July 7; Newport, July 10 and 11; Swansea, July 12; Cardiff, July 12; Birmingham, July 13; Leamington, July 14; Wolverhampton, July 17 and 18; Ladies' College, Wellington, July 19; Stretford, July 20; Chester and Altrincham, July 21; Colchester, July 23; London, July 24; Bath, July 25; Reading and Newbury, July 25; Salisbury, July 26; Rochester, July 27; Bedford, July 28; Manchester, July 30 and 31; Margate, July 3; Ramsgate, July 4; Notting Hill College, London, July 6; Globe House, Stratford, July 7; Brentford and Ealing, July 11; Croydon, July 21; Cirencester, July 24.

Further arrangements are also being made for holding these Examinations at other Centres, but the dates are not yet fixed. Local Secretaries and Principals of Schools desirous of arranging for other Examinations of the same kind should apply at once to the Secretary, of whom copies of the Regulations and of the official List of Pieces, &c., may be obtained.

NOTICE AS TO SCHOLARSHIPS.

The Regulations for the Henry Smart Scholarship, the Sir Julius Benedict Pianoforte Exhibition, and the Sims Reeves Vocal Exhibition are now ready.

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AND SINGING-CLASS CIRCULAR.

JUNE 1, 1883.

ROYAL COLLEGE OF MUSIC.

THE College was inaugurated on the 7th ult. by his Royal Highness the Prince of Wales. At present it occupies the building formerly used by the National Training School for Music at Kensington, and facing the west side of the Albert Hall. The building is not adapted to large assemblies, and the ceremony, we are told in the report in the *Times*, from which we are about to quote further, had necessarily somewhat of a private character: "The Prince of Wales, the President and, it may be added, the founder of the institution, accompanied by the Princess of Wales and the Princes Victor and George, the Duke and Duchess of Edinburgh, and Princess Christian, arrived about noon at the College, where their Royal Highnesses were received by the trustees, the Duke of Westminster, K.G., Lord Charles Bruce, M.P., Sir Richard Wallace, M.P., and Sir John Rose, the Director, Mr. George Grove, D.C.L., and the honorary secretary, Mr. Charles Morley, and were at once conducted to a room on the second floor, in which the ceremony was held. Among others present were the Prime Minister and Miss Gladstone, the Archbishop of Canterbury and his chaplain, the Rev. Randall Davidson, Earl Cadogan, the Bishop of Bath and Wells, Lady Folkestone, Lieutenant-General Sir Dighton Probyn, V.C., Sir Philip Cunliffe-Owen, Miss Courtenay, Sir Charles and Lady Freake, the Lord Mayor (Mr. Alderman Knight), Sir J. Whittaker Ellis, Sir H. Thring, Sir Samuel and Lady Wilson, the Treasurers of the College, Baron Ferdinand de Rothschild and Mr. T. P. Chappell; Mr. Henry Morley, Sir Julius Benedict, Professor Macfarren, Mr. Charles Hallé, Mr. Henry Leslie, Sir George Elvey, Madame Jenny Lind-Goldschmidt, Madame Arabella Goddard, Mrs. Stirling, Mrs. Madge Kendal, Mr. Arthur Sullivan, Mus. Doc., Dr. Bridge, Dr. Stainer, Mr. Joseph Barnby, and Mr. Eaton Faning. Mr. John Francis Barnett, Mr. Charles Godfrey, Mr. Henry Holmes, Mr. Henry Lazarus, Mr. Walter Parratt, Mus. Bac., Oxon.; Mr. C. Hubert Parry, Mus. Doc., Cantab.; Herr Ernst Pauer, Mr. C. Villiers Stanford, Mr. John Thomas, and others of the professional body of the College. The Archbishop of Canterbury offered the following special prayer: 'O God, who art the only author of order and beauty, bless, we beseech Thee, this College to the perfecting of science and skill in Thy pure gift of music; and grant that the good intent of its Founders may be so answered in the diligence and virtue of its students that both the restful delight of man and the glory of the Divine worship may be enhanced ever more and more; through Jesus Christ our Lord. Amen.' The collect 'Prevent us, O Lord' and the Lord's Prayer closed the religious service."

At the conclusion of the ceremony the Royal party visited in turn all the class-rooms in the building, where the students and pupils were already in their places, with the professors of the various departments of instruction. So that the mechanism of the new conservatorium was set to work at once, and has already been busy for at least three weeks in a mission of a more than usually comprehensive nature; designed ultimately to collect and promote the latent musical talent not only of London and the home counties, and of the United Kingdom, but of India and the colonies and even of the United States and all English-speaking countries and nations. With these more than national and even more than Imperial objects the College commences with a subscribed fund amounting to £110,000; by the aid of which, and as a bold but wise beginning, fifty scholarships have been established. Of these, thirty-five confer a free education in music, and fifteen provide not only a free education, but also a maintenance for the scholars. Half the scholarships are held by boys and half by girls. "London, with its vast population," said the Prince of Wales in his inaugural speech, "sends only twelve out of the fifty. The remaining thirty-eight come as follows: twenty-eight from fourteen different counties in England, two from Scotland, six from Ireland, one from Wales and one from Jersey." The scholars were selected from 1,588 candidates examined by local boards. Subsequently 480 were sent up for a final examination conducted by the various professors at the College in Kensington. The result was the unanimous election of seventeen scholars for the pianoforte, thirteen for singing, eight for the violin, six for composition, two for the violoncello, one for the organ, one for the clarinet, one for the flute and one for the harp. In addition to the fifty scholars, forty-two persons have entered their names as paying students in the College. The professors chosen by the committee of directors are—for the piano, Mr. Pauer, Madame Arabella Goddard, Mr. Franklin Taylor and Mr. John Francis Barnett; for singing, Madame Lind-Goldschmidt, Mr. Deacon and Signor Visetti; for the violin, Mr. Henry Holmes and Mr. Gompertz; for the organ, Mr. Walter Parratt; for counterpoint and composition, Dr. Bridge, Mr. Villiers Stanford and Dr. Hubert Parry. "Among the professors of other instruments," said Dr. George Grove in the spoken address he presented to his Royal Highness at the opening of the College, "are the honoured names of Harper, Lazarus, Thomas and other ornaments of the English school. Declamation will be specially cared for; and for this the names of Mrs. Kendal and Mrs. Arthur Stirling—(cheers)—are sufficient guarantee." Dr. Grove took occasion to remind the Prince and the world again that the hope so long entertained that the Royal Academy of Music would join in the project—the College of Music—had "unfortunately been dissipated." This gave rise to the following letter, which appears in the *Times* simultaneously with and annexed to the report of the opening ceremony:—

"Sir,—Having had the privilege to be present at the opening of the Royal College of Music to-day, I cannot but believe that Mr. Grove's statement may be misinterpreted, in which he said that the hopes had been dissipated of alliance between the new institution and the Royal Academy of Music; and I feel that the fact should be made known that such dissipation has not resulted from unwillingness of the Academy direction to meet the views of his Royal Highness. In proof of this I quote an extract from the report of the present year of the Committee of Management, and shall be greatly obliged if you will give it publicity through the *Times*: 'Your Committee have to state that the communication to his Royal Highness the Prince of Wales, embodying the resolution passed at your adjourned meeting on March 25, 1882, has been acknowledged by the secretary of his Royal Highness without comment. This communication included a transcript of your reply to the invitation of the Lords of the Privy Council for remarks on the petition of his Royal Highness for a charter for a Royal College of Music in June, 1880, stating the elasticity of the charter of this institution, and offering to modify the working of the Academy in any way, according to this charter, that might meet the views of the Prince of

Wales.'—I am, dear Sir, yours faithfully, W. MacFarren.—Royal Academy of Music, Tenterden Street, Hanover Square, London, May 7."

In the eloquent speech delivered by his Royal Highness the Prince of Wales a far higher view was taken of the mission of the College than might have been suggested even by national musical requirements, much less local rivalries. With that genuine kindliness, always the soundest basis of good taste and happy allusions, his Royal Highness expressed the deep personal gratification he felt at the manner in which the country had replied to his appeal for aid in establishing the College. The sincerity of the Prince's words may open the hearts and purses of many whose minds are not usually sensitive to the claims of mere music. We have not the slightest doubt that before long the whole sum needed to worthily accomplish the intentions of the founders of the College will be subscribed by the nation. Meanwhile, there is no object in pandering to our national failing—hypocrisy—and slurring over the fact that the £110,000 subscribed, equal to a twelve-thousandth part of the national income, or to about one-third of a farthing per head of the population, is by no means munificent or encouraging. The subscription is the result of fourteen months' whipping of the country, since the bishops, ministers, clergy of all denominations, the nobles and municipal dignitaries of the kingdom assembled in the banqueting room of St. James's Palace, and swore fealty to the designs of the Prince of Wales and his Royal brothers in regard to the establishment of a College of Music. Boxes for voluntary contributions in the streets and lanes would have produced more. There are, of course, abundant reasons for this apparent niggardliness. Some of these reasons are political, some religious, and others are only moral and even musical. But the main reason is that whilst the heart of the country is true to the project and to the Prince, the national intellectual bias is opposed to what it is pleased to consider non-essentials. We are all honourable men and lovers of music; but, to the ordinary educated Englishman, music is an abstraction until united with some essential, such as sectarian opinion, or utilised for charitable purposes, or made incarnate in a brass band ministering to the works of the flesh and of fashion. Few men know more of the world than his Royal Highness the Prince of Wales. He knows thoroughly the small difficulties in the way of his musical enterprise, and he will overcome them, for they are really not serious when once we face them without circumlocution. English society is immensely ovine. When any distinguished personage—a judge, for instance—takes off his mask, the press and the well-dressed crowd quickly follow the example. The Prince of Wales has told us that amongst the successful competitors for scholarships in the new College were a mill-girl, the daughter of a bricklayer, the son of a blacksmith, and the son of a farm labourer. Each of these is, perhaps, drawn from some particular fold and will be watched by anxious shepherds who will only be partially reassured by being told, in the words of the Prince of Wales, that among the higher objects of the Royal College of Music are the discovery of latent musical ability, and the extension to those who, with natural gifts, have been blessed with little of this world's goods, of the opportunity of obtaining instruction, and joining together in the study of an art which softens asperities, inspires kindly feeling between various classes and proves that all mankind are kin—an art that, as he says, is in the best sense the most popular because, at the least expense, it provides for the happiness or pleasure of the greatest number. "The time has come," said the Prince, "when class can no longer stand aloof from class, and that man does his duty best who works most earnestly in bridging over the gulf between different classes which it is the tendency of increased wealth and increased civilisation to widen. I claim for music the merit that it has a voice which speaks in different tones, perhaps, but with equal force to the cultivated and the ignorant, to the peer and the peasant. I claim for music a variety of expression which belongs to no other art, and therefore adapts it more than any other art to produce that union of feeling which I much desire to promote."

These words are genuine, and are not the words of common liberalism or of common benevolence. They are redolent of the political philosophy of the day. In their very nonconformity we lose sight of the presence of the Archbishop of Canterbury. With the remembrance of such frankness and universal liberality on the part of the President of the Royal College of Music, it cannot possibly happen that the purse-strings of the nation will be tightened by narrow prejudices, local jealousies, provincial vanities, obsolete economic doctrine, intellectual fastidiousness or any of the smaller causes which might induce the general public to discuss the *cui bono* of the new institution. It is at present a question for the general public. As for the musical world, it will have ample time to mature its judgment and suggest changes after the College is in working order.

A BIRTHDAY LETTER FROM WAGNER TO HIS MOTHER.

There can be little doubt that the publication of the collected letters of many of our most eminent composers has been the means of enabling the public to form a more accurate estimate of the inner nature of the creators of those eloquent works which have raised music to its present high position than can be gained by a perusal of biographies which, however carefully compiled, are too often coloured with the opinions of the writers. It has been truly said of literary men that the habit of expressing themselves in studied phrases—and perhaps a vague presentiment of the possibility of anything from their pen being some day published—prevents them, even in their most confidential communications, from talking upon paper with the same freedom which they would adopt in ordinary conversation. Musical composers, however, can in no degree be influenced by such considerations; and in their letters, therefore, we find that unreserved and spontaneous reflection of the feeling of the moment which constitutes their real charm; such mental photographs, indeed, being more valuable than the purely physical ones which merely recall the features of those who by their genius have won our undying love and gratitude. It may perhaps be urged that letters never intended for the public eye should be held by those who receive them as a sacred trust; but, however this may apply to private individuals, the earnest desire of those who would wish the world to share their knowledge of the worth of the man, as well as of the genius of the artist, should be respected, and the relatives and friends of great composers, therefore, who, without betraying private confidences, will place before us some of those unstudied communications which, as we have said, reveal the true character of the writer, confer indeed a lasting benefit upon posterity.

A letter illustrating most forcibly the truth of these remarks has recently appeared in the *Deutsche Rundschau*, written by Richard Wagner to his mother on her last birthday; and a translation of this having been forwarded to us, we place it before our readers

in proof of the power of a great composer to express the purest of human feelings as eloquently in words as in notes:—

"My dear Mother,—It is so long since I have offered you my congratulations on your birthday that I am really glad for this once to avail myself of the right day—which the pressure of business has so often in former years caused me to overlook—and to tell you how rejoiced I am that you are still spared to us—that I can still look forward to sitting with your hand in mine recalling the days when my youth was nourished and fostered by your tender care. Nothing but the consciousness of your presence among us would suffice to unite your children into a family; we, driven hither and thither by the winds of life, ever forming new ties, new interests, find our bond of union in the thought of the dear old mother who has never had a tie but that which bound her to her children. God grant that this happiness may be ours for many years to come, and may He long preserve in you so clear a mind that the only earthly joy which remains for you—the joy and sympathy in the well-being of your children—may be yours to the very end! Perplexed as I often am by the riddle of life, now urged forward, now held back, always striving after perfection, seldom attaining the success I long for, wearied and disgusted by contact with the outside world and by the contradiction of my dearest hopes, the only pleasure that never fails me is in the enjoyment of Nature. When I fling myself with bitter tears and lamentations into her arms, she consoles and strengthens me by showing me what fancied sorrows they are that oppress mankind. We lose ourselves in striving after an impossible ideal; then Nature recalls us gently back, and would fain convince us that we are her children as surely as the trees and plants which spring from seed and shoot upwards warmed by the sun and strengthened by the fresh air, to live on until they have scattered the seed which is to renew the eternal youth of all created things. If I can once grasp the idea that I, too, belong to this bountiful Nature, my thoughts are no longer centred on self, I am conscious of my fellowship with all that is good in mankind. And how can this feeling exist without bringing with it a yearning love for the mother who bore me, and who withers while I bloom? We, dear Mother, can afford to smile at the wayward mistakes and follies of human society tormenting itself to invent new theories of life which tend only to confuse, destroy, or sever the loving ties of Nature! How surely are all the trifling differences that have come between you and me dissipated by these thoughts! Turning my back on the turmoil of the city, I wander into a lovely wooded valley, stretch myself upon the mossy turf, admire the freshness of the foliage, and listen to some wood-bird's song till tears, but not of sorrow, start unbidden to my eyes. Just so I feel when, through the mass of wayward folly which clings to me, I stretch my hand to lay hold upon yours and cry 'May God preserve my dear old mother, and when it pleases Him to take her from me, may it be gently and without pain!' We need not speak of *death*, for do you not live on in your children a richer, fuller life than yours could ever be? Thank God that He has blessed thee in thy children! Farewell my dearest Mother. Your son, Richard.—Dresden, September 19, 1846."

With a recollection of the many hard things which have been said of Wagner, it is refreshing to peruse this exquisite tribute of affection, which seems to take us at once from the imperfection of the world with which he manfully battled to the perfection of the mother to whose peaceful home he was ever turning for that sympathy which he vainly sought amongst his fellow-artists. The date of the letter shows us that it was written before "Lohengrin" was finished; but the fate of the operas he had even then given to the world had, no doubt, so embittered his better nature as to force from him harsh declarations against those who had, as he thought, courted the favour of the day at the expense of the art he loved. His earnestness in the mission he had undertaken made him too exacting to be satisfied with partial concessions to his views. "We lose ourselves," he says, "in striving after an impossible ideal"; and no doubt when he made this assertion he could scarcely, even with his sanguine temperament, have believed that this "impossible ideal," to attain which had been the aim of his life, could have been rendered possible by the exertions of the minority which had at that time been converted to his theories.

We remember an enthusiast in the music of Beethoven expressing surprise that such wonderful tone-poems could emanate from a man whom he had been taught to believe was a sort of tolerated barbarian, rarely appearing amongst his fellow-men, and having but narrow sympathies with either his family or his friends. One day we found him poring over a recently published volume of Beethoven's letters, which he at once confessed had entirely changed his opinion, for he there discovered that the composer had not only sacrificed time, money, and tranquillity of mind with the hope of benefiting his brother's child, but that at his death—which was in a great measure caused by his nephew's cruel neglect—he had left him sole heir to all his effects. The many letters, too, written to his scapegrace relative had been scanned again and again by the delighted reader who had been thus converted; and especially did he draw our attention to the one concluding "Now farewell, my darling! deserve this name. Retain what money you require; anything you want shall be purchased for you when I come in. I embrace you, and hope you will be my good, studious, noble son."

Something of that impatience of restraint and defiance of existing forms was no doubt the reason why Wagner became so aggressive as to earn a character with those who knew him not which in many points resembled that of Beethoven. But it must be remembered that Wagner's personality was always before us; whilst, until lately, little was known of Beethoven save by those who, with much difficulty, had gained access to and conversed with him. This it is which makes all the admirers of the great operatic reformer anxious that no feeling of antagonism with his works shall enter into the estimate of his true character. Leaving, then, for the moment his music out of the question, let us turn to those heartfelt words penned away from the turmoil of the world, and meant for no eye but that of his mother. Her last birthday must indeed have been brightened by that "one touch of nature," which showed that the stern duty of the artist had not dulled the loving kindness of the son.

THE GREAT COMPOSERS.

By Joseph Bennett.

No. XIII.—CHERUBINI (*continued from page 259*).

There is trustworthy evidence to the effect that Cherubini made no very considerable figure in London. For example, little is said about him in the English musical history of the period. Lord Mount Edgcumbe does not even mention the composer's name under this date in his well-known "Reminiscences," and Parkes, the oboist, whose chatty "Memoirs" are full of personal observations, dis-

misses him in a few lines. We read in the last-named work: "The Italian opera was this year (1786) acted by Signor Babini and Signora Sestini. They appeared in a new opera of Paesiello, entitled 'Il Marchese Tulipano,' under the direction of Cherubini." There is also a reference to the production of our master's serious pasticcio opera "Demetrio," in the course of which it is said: "Cherubini, who selected and composed this opera, was a scholar of Sarti; he was a young man of genius, and the overture and the duet in the third act gave promise of future greatness." Beyond these meagre words, written at a time when Cherubini had achieved the greatness promised in 1786, the gossiping Parkes has nothing to say. Dr. Burney is hardly more communicative. He styles Cherubini the "nominal composer" to the King, and devotes but very few lines to the young Italian's work in London. The whole subject, indeed, is barren, for even Mr. Bellasis, who cannot be charged with wanting a spirit of research, fills scarcely more than a page with Cherubini's doings. Fétis dismisses the same theme in a dozen lines, while the author of the article "Cherubini" in Grove's "Dictionary of Music and Musicians" makes nine lines suffice. Certain facts stand out, however, with sufficient clearness. One is that Cherubini made as favourable an impression as could be looked for in the case of a young and almost unknown man. It is certain, likewise, that he was well received in the highest society. The master himself remarks in his short autobiography: "During his stay in London he had the honour of being presented to the Prince of Wales, afterwards Regent, and then King under the name of George IV. This prince was very fond of music especially vocal music. Cherubini played on several occasions with him and the Duke of Quisbourg (Queensbury?), with whom he was very well acquainted." The actual amount of work done in London by Cherubini we shall perhaps never know. No two writers bear precisely the same evidence, but it appears that beside "Demetrio," for which six numbers were written, he produced a comic opera, "La Finta Principessa," and one of serious import, "Giulio Sabini," libretto by Metastasio. This last was, according to Burney, killed by an inefficient representation, much to the chagrin of the composer.

At the close of the season of 1785 Cherubini went to Paris—a mere holiday trip, but one big with fate, as such things often are in a world where the unexpected always happens. In the autobiography we read: "Towards the end of July this year he paid a visit to Paris, where he first made the acquaintance of the celebrated Viotti, with whom he formed a close friendship and with whom he promised to come and spend the next year in that capital. It was during this visit that he was presented to Marie Antoinette, by whom he was most favourably received, and who expressed a wish to hear some of his music at the concerts which took place in the Château of Versailles." Cherubini owed what he had of royal favour at this time to the good offices of Viotti, who took the greatest interest in his gifted countryman and laid himself out to serve him. On this matter M. Pougin says:—

"Having amassed a veritable fortune on his grand European tour, he was in consequence independent and divided the pleasant and smiling existence he led in Paris between important labours in composition, the care he bestowed on his pupils, numerous mundane relations and periods of intelligent and studious leisure. When Cherubini, preceded by the great reputation he had achieved in his own country, came, to a certain extent accidentally, and made his first stay in Paris, Viotti, whose generous sentiments were equal to his admirable artistic powers, determined to know him, and welcomed him like a brother. Older by some years, already settled a considerable time in the French capital, where he possessed an immense circle of acquaintances, and well versed in the artistic life of the day, Viotti constituted himself in some sort the protector, the guide and the mentor of his compatriot, infusing into his intercourse with the latter such amenity, graciousness, and affectionate cordiality that Cherubini, touched by such conduct, soon returned sentiment for sentiment, and an almost fraternal intimacy, never afterwards to be disturbed, was thenceforth established between them." Nothing could have been more fortunate for the Italian stranger than Viotti's sympathy and support. It meant friendship in a strange land, and, more, it meant professional help. Not only did Cherubini obtain through Viotti a royal audience, but by the same means, as Pougin suspects, and we are ready to believe, he gained a hearing at the Sacred Concerts, then under the direction of Legros, once an operatic singer. At those entertainments Cherubini made his first public appearance in Paris (September 8, 1785), when a "symphony" and three airs from his pen were performed. The "symphony" was doubtless an overture, the master never having written a work of the class now specifically so called. It is of course impossible to ascertain the precise reception accorded to the master and his music, but at least one of the critics was hard upon both. Searching the files of the *Mercure de France*—a print very well known in connection with the Gluck-Picinni squabble—M. Pougin came on the following:—

"At the concert on the 8th inst. we heard several airs by a new Italian composer, M. Cherubini. They were a symphony and three airs. The symphony must have confirmed the opinion of those who consider that this style of writing is not that in which Italian composers distinguish themselves. The airs appeared to possess greater merit; the incoherence of the ideas and the small amount of character and interest in the motives, however, were indicative of the composer's youth."

However mortified by opinions like the foregoing, Cherubini felt that his trip to Paris had borne good fruit. Thanks to Viotti, he could number amongst his acquaintances such people as Mesdames de Polignac and de Richelieu, MM. Florian, Marmontel and Abbé Marellet; and he obtained a footing in the famous "Société Academique des Enfans d'Apollon," at one of whose concerts he first heard a symphony by Haydn, and "learned," says Arnold, in a passage every word of which we endorse, "how to combine depth with lightness, grace with power, jest with earnestness, toying with dignity."

Cherubini returned to England for the opera season of 1787, but soon after the failure of "Giulio Sabini" he quitted our country and kept a promise to Viotti by going to reside permanently with him in Paris. It must not be supposed that he retired from London in dudgeon. The opera was "strangled at its very birth," as Burney expresses it, through no fault in itself; wherefore Cherubini, though greatly vexed, discharged his duties conscientiously to the end of the season, and also had printed and published in London a set of six nocturnes.

The circumstances attendant upon our master's return to Paris may be gathered from his autobiography, in which we read: "He was again presented to Queen Marie Antoinette, who received him with as much kindness as ever, and admitted him to the private concerts she gave in the Château de Versailles, at the Princess de Polignac's, where she sang, and where pieces of Cherubini's, rendered by

the celebrated Garat, were among the compositions performed. At this period, too, Viotti urged him to undertake a French opera, and for this purpose made him acquainted with Marmontel, who intrusted him with the book of 'Démophon,' which he began to set." The master's next effort, however, was destined to be made in the land of his birth and in the capital of the Sardinian kingdom. For fifteen months he remained in Paris, doing nothing of which trace is left, except write a cantata, "Amphion," for the Olympic Lodge, and set music to eighteen romances from Florian's "Estelle." That otherwise he was not, strictly speaking, idle, may be assumed in the case of a man who left behind him so many proofs of industry. Perhaps he devoted himself to the study and meditation which must at some time or other have preceded the remarkable development his genius soon after underwent. But, however this may be, we know that he made good his footing within the charmed circle of Parisian artistic and social life. Miel states, in his "Notice Historique sur J. B. Viotti," that he assisted at the *matinées* given every Sunday by the great violinist in the apartments common to them both, while his favourite pupil, Halévy, tells us, in the interesting "Etudes sur la vie et les travaux de Cherubini:"—"People's saloons were thrown open to him, and he was admitted to all the sweet delights of high Parisian life. . . . It was a happy time for him, because he felt greatly flattered at this success. He was then eight-and-twenty. A portrait, painted somewhere about this time by Mdlle. Dumont and preserved in his family, represents him as elegant, neat, endowed with a noble and expressive physiognomy and a persuasive look. The world liked him and he liked the world. He was for a moment the fashion, and became a 'lion.' He used to speak with pleasure of this period of his life, and retained an agreeable recollection of all the delicate marks of respect and all the little attentions then paid him." It is, perhaps, hardly to be wondered at that the master sat at his desk very seldom under conditions so fascinating to a still youthful man.

The time came, however, when he had to fulfil an engagement made in 1784 to write an opera for the Turin season of 1787-8. To this end all the dear delights of Paris were given up, and in October Cherubini set out for the Sardinian capital, where he wrote his "Ifigenia in Aulide," and produced it during the month of February following. The new opera was received in a manner extremely gratifying, despite the fact that it paid scant heed to the traditions of the Italian stage. *A propos* M. Pougin has discovered, in the *Calendrier Musical* for 1789, a letter addressed to the editors, in which some interesting details of this event are given. Subjoined is an extract therefrom:—

"At a moment when admirers of the lyric stage are regretting Gluck and Sacchini, it is consoling to announce another artist, who, though still very young, is even now producing the fruit of the ripest talent. This artist, already known by several successes in Italy, is M. Cherubini. He has just brought out at Turin an 'Ifigenia in Aulide,' which owes its extraordinarily flattering reception principally to the composer's efforts thoroughly to ally the musical effect to the sense of the words, a plan almost unknown in Italy, and interesting for our stage, to which M. Cherubini intends to devote himself. The music of the new 'Iphigenia' is, so they write from Italy, in a style quite new to this country; now sublime, now tender, but invariably energetic and attractive, it produced almost unheard-of effects. The Court even could not resist the general enthusiasm. Our princes, who do not usually applaud performances, applauded a great deal, such is the power of superior merit to extort imperiously tributes of praise."

It is curious to read here of a movement towards greater dramatic truth, when the present struggle, fought on the same ground, appears to indicate that it has only just begun. But between the reforms set on foot by Cherubini a hundred years ago and those now advocated in the name of progress, there is a difference indeed. It may be interesting to cite the opinion of Halévy with regard to the work in which Cherubini made his first step on an independent course. The French composer says in the "Etude" already spoken of:—

"This opera differs in style from Cherubini's preceding operas. It is already more nervous. We see springing up in it a certain freshness and vitality of which Italian musicians of his time were ignorant, or for which they did not care. It was the dawn of a new day; Cherubini was preparing for the struggle. Gluck had accustomed France to the sublime energy of his masterpieces; Mozart had just written in Germany 'Le Nozze di Figaro' and 'Don Giovanni.' It would not do to be left behind; it would not do to be beaten; in the lists he was about to enter he would meet two giants. Like an athlete before descending into the arena, he anointed his limbs; like a warrior about to engage in combat, he girded up his loins."

The struggle, however, was not to take place on the Italian stage, but in the great arena which witnessed Gluck's triumphs. With "Ifigenia in Aulide" Cherubini took leave of his native country. He wrote no more Italian operas, and when he crossed the Italian frontier on his way back to Paris he bade the "land of song" a final farewell. Thenceforth he was a Frenchman. Halévy, from whose rhetoric we have just quoted, credits Cherubini with a presentiment of eternal separation from his native country, and fancies that the well-known trio in "Ifigenia" is the expression of a natural sorrow. He remarks:—

"Perhaps in this noble and sweet piece of inspiration he was addressing a last farewell to his country, which he was about to leave, and leave for ever, since, despite the desire and wish I have frequently heard him express, it was never his lot to see Italy again. Perhaps he felt remorse on the eve of adopting another land as his own. At the moment of consummating a voluntary exile, and of abandoning the country of his birth, perhaps a secret instinct, one of those voices that never deceive, warned him that the separation would be eternal; that he would not behold Florence, or the beloved family he left there, any more. A mournful reminiscence must have been awakened in his heart. It seems as though the beautiful trio, which it is impossible to hear without emotion, was the echo of this profound regret."

The foregoing is no doubt pretty sentiment and may have a basis of fact. On the other hand, it is very likely that Cherubini anticipated the future as little as any of us, and had no more idea of saying to Italy "Good-bye for ever" than had Robinson Crusoe of a prolonged absence from England when he dropped down the river on his memorable voyage.

Serious work awaited Cherubini in Paris, whither he returned in March, 1788, only a few days after the production of "Ifigenia." Some time previous, the Opéra had accepted a lyric drama from Vogel—at that time a popular writer—on the subject of Démophon. The book, according to Pougin—Fétis tells quite a different story, which need not be credited—was written by Desriaux, and the artistic world generally believed that Vogel had finished his part of the task before death overtook him. It is certain, at any rate, that the overture was several times performed in public with brilliant success.

Naturally the public looked for the work, and were somewhat annoyed when it appeared that Marmontel and Cherubini were engaged upon the same subject, with every prospect of having their labours preferred to those of Desriaux and the departed Vogel. A fatal prejudice very nearly arose on this score, nor were matters improved by the fact that Marmontel, a hot partisan of Picinni in the late war, had many opponents only too ready to serve him an evil turn. However, Cherubini's "Démophon" went over the head of Vogel's, and was produced September 5, 1788. As to the effect it made, contemporary evidence is not altogether of one mind; still, reading between the lines in certain cases, it is possible to get at the facts. The *Mercure de France*, a friendly witness, declared in a first notice "'Demophon' was very successful from beginning to end. In our next number we will go more into details concerning the very numerous beauties to be found in the poem and in the music." Later, the same journal remarked, "The score has now been judged by its true value, and the composer has reason to feel satisfied with the opinion thus formed—namely, that it was impossible for any one so young and with such a slight knowledge of our stage to begin more brilliantly, and that the work proves he possesses everything requisite to do still better." Then came a number of qualifying criticisms, put with the skill of a practised journalist when he desires to justify his own perspicacity without hurting a composer's feelings. These we need not quote, one fact being more eloquent than many words—the fact that "Démophon" was performed only eight times and then withdrawn.

Fétis, who is more trustworthy as a critic than historian, takes pains to set forth the reasons why "Démophon" so soon broke down, and lays much stress upon Cherubini's sudden plunge into the difficulties of a new stage and a strange language. He writes:—

"The score furnishes a curious subject of historical study, if compared with 'Ifigenia,' which Cherubini wrote in Turin at the beginning of the same year. In the latter score melody abounds, and, among several numbers full of charm, we remark a trio of the greatest beauty. 'Démophon,' on the contrary, offers us only aridity in the cantilenas, vague motives, numerous defects in the rhythm and symmetry of the phrases, and, what is worse than all, languishing monotony in the general colour of the work. Even the harmony has nothing distinguished about it, and it is difficult to recognise in this feeble production the hand of a man who soon afterwards justly caused himself to be considered a great master. Whence could arise the embarrassment which thus oppressed his genius?"

Fétis answers this question by reference to the novelty of the composer's position, and also by indicating the character of Marmontel's "pretended and detestable lyric verses." He says: "Poor Cherubini did not know what to do with these verses of all sizes, which sometimes compelled him to make his phrase five bars, and sometimes allowed him only two, or forced him to augment the value of the musical *tempi*, so as to make two bars out of one. The composition of this opera must have been a long torture to him." Let us add here the words of Halévy: "I regret that Cherubini, on arriving in Paris, should have fallen into the hands of Morellet and Marmontel. . . . That had occurred to Cherubini which happens to a traveller who, thrown into the heart of a great city with which he is not acquainted, asks his way from great lords and the like—men only accustomed to go out in carriages. With the best faith in the world, they give him false directions and lead him astray. An honest *bourgeois* who plods the streets on foot would be worth a hundred times as much." On this matter of Marmontel's work we have no desire to challenge the evidence; but, bad as his verses may have been, they did not alone bring about failure. No opera with really good music in it was ever ruined by a poor libretto. The power of the composer, armed with all the potent means of an irresistible art, conceals the weakness of the poet; and in the case of "Démophon" we are bound to conclude that Cherubini had not familiarised himself with the highly dramatic French school into which he abruptly passed from the pure melodiousness of Italy. According to some eminent critics the change, though abrupt, was not complete enough for success, Cherubini taking into his new style not a few traditions from the old, and thus producing a composite work adapted to please neither Italians on the one hand nor French on the other. M. Pougin is of this opinion, and writes: ". . . despite himself the old Adam sometimes reappeared, and was seen sacrificing, almost without suspecting it, to the gods of his early years. Hence certain discrepancies and an inevitable inequality in the entirety, as such, of his work, which appeared somewhat composite, and in which on account of too great an amount of reflection the inspiration lacked abundance and spontaneity." Years ago, in his work on the Académie Impériale de Musique, Castil-Blaze expressed the same idea: "'Démophon' marks the epoch when the musician changed his style. The author has not yet any settled system; the beginner navigates his bark between Gluck and Picinni. His airs, graceful and tender in expression, belong to the Italian manner, which he abandons directly a strong situation arises."

The failure of "Démophon" seems to have invested Cherubini's position in Paris with a measure of uncertainty. It was more than an artistic rebuff, since it entailed pecuniary loss. The master himself bears witness to this in an autographic note written late in life: "I first supported myself (at Paris) on what I earned at London, but that was not much, and then on the trifle for which I agreed to write an opera in 1787 at Turin. On coming back to Viotti's in Paris I composed 'Démophon,' which was played at the Grand Opéra in December (?), 1788. This work gave me author's rights, but they did not bring in much seeing that it was performed only eight times, and that even the little I made was swallowed up by what I had to expend for having unluckily taken it into my head to have the opera engraved at my own cost." His impecunious circumstances were not much relieved, we may suppose, by the writing of a cantata, "Circé" for one of the Olympian Lodge concerts, though he may have felt honoured on hearing it sung by Rousseau. Happily light soon broke through the dark clouds and Cherubini found place and pay.

The circumstances attendant upon this change in Cherubini's position are fully set forth by M. Pougin, according to whom there were in Paris, just before the Revolution broke out, only nine real theatres open to the public, and three of these—the Opéra, the Comédie-Française and the Comédie-Italienne—were almost reserved for aristocratic, artistic and literary society. The time was fully ripe for enterprise in drama, and, as usual, with the hour came the man, who, strangely enough, stepped out of Marie Antoinette's tiring-room, in the person of her hairdresser, Léonard. This individual had a soul above the curling-tongs, and a vision that took in more than the pomade-pot. Seeing his opportunity, and justly measuring the advantage given him by nearness to the royal ear, he availed himself of both so well that a patent from Louis XVI. soon empowered him to open a new theatre in Paris,

devoted equally to Italian opera, French opera and comedy, and to be called the "Théatre de Monsieur," after the distinctive title of the Count de Provence, his Majesty's brother. Léonard lost no time in forming a partnership with Viotti, who knew better than a hairdresser what to do with a theatre, and who had such confidence in the venture that he risked upon it all his fortune. Others being confident likewise, a joint-stock company was formed, a lease of the theatre in the Tuileries—where "Monsieur" dwelt—obtained for thirty years, and a company of artists got together by Viotti himself, who brought from Italy what has been called "the most admirable troupe that had ever appeared in France." Few operatic enterprises ever started so well. M. Pougin gives the names of the chief performers, and a magnificent list it is; while in the roll-call of the band we see Rode, Baillot, Hugo, Duvernoy, Schmerza, Othon and others scarcely less famous. As a matter of course, Viotti found a post for his dear friend Cherubini, who, we are told, was "intrusted with the highest direction of musical matters, as well as with the mission of watching over the studies of the artists; of undertaking the modifications it might be deemed useful to make in the Italian works produced; and, lastly, of composing the new numbers thought necessary to be interpolated." The enterprise in which our master was thus honourably employed launched itself before the world on January 26, 1789, when Tritta's opera "Le Vicende Amorosa" was performed.

(*To be continued.*)

MUSICAL DIRECTORIES AND MUSICAL AMATEURS.

A paper on the Compilation of Musical Directories, read a short time ago before the Liverpool Society of Professional Musicians, and subsequently published with various criticisms as a pamphlet, and circulated in this form among the members of the musical profession, deals at some length with the injury likely to be done to teachers of music by the insertion in the directory of the names of persons not altogether *bonâ fide* professional teachers of music. But, since it is clearly open to any one who may happen to have engaged a teacher of music to dismiss him if he prove incompetent, it would appear that the only persons really injured by the directory are the publishers of music from whom compositions may be, and are, thus obtained, by persons not entitled to it, at the professional rate.

The evil complained of by the author of the paper alluded to has already been described as one more easy to acknowledge than to remedy. We scarcely think that a publisher will be found sufficiently enterprising to compile and publish at his own expense a directory containing none but the names of those who have passed a certain standard, erected for the purpose, of musical examination; should such a one be found, however, the test to be applied and the individual to apply it would, to say the least, afford matter for interesting discussion. In the case of the other remedy which appears to have been suggested—namely, the compilation by the Liverpool Society itself of a directory containing such names only as had satisfactorily passed a scrutiny of their own—the result might, and probably would, be estimated in proportion to the value set on the discriminating powers of the Society.

It has been said that the clerical, legal and medical professions afford instances of what should be in the musical. This, we do not hesitate to say, is a mistake. Between the clerical and the musical professions there can be no analogy in this matter of registration: either a man is in holy orders or he is not; the barrier between priest and layman which is raised by a third party has no parallel in the art of music. Nor are the legal or medical professions altogether happy examples; certainly a directory compiled on such principles would be an impossibility till the passing of the proposed but doubtfully desirable Registration Act. Each of these three professions that we have named is, it must be remembered, a *profession*, while music is an *art*, and herein lies the reason of the dissimilarity. We are not aware of the existence of a directory of, say, painters, or sculptors, or poets, or actors, constructed on the examination-for-admission principle, and the obvious reasons which render such a work almost impracticable would not be strained were they applied to music.

Again, were the institution of an examination of this sort a *fait accompli* would it, as in the legal and medical professions, require a knowledge of all the various branches of the subject? Surely it were unreasonable to require a bassoon professor to be a satisfactory organ-player, or an organist an accomplished tympanist, or that either should of necessity be erudite musical historians? Or, on the other hand, would it be matter for great surprise were a successful teacher of the pianoforte to prove anything but a skilful contrapuntist, or a profound contrapuntist anything but a great composer? These are the reasons that render registration a matter of difficulty as well as of doubtful desirability, and these are the reasons why there is scarcely more analogy between the legal or medical professions and the musical than between the musical and the clerical. Further, were an examination established the passing of which would alone confer, say, the title of musician, is there anything to prevent a person who either possesses or chooses to acquire the requisite knowledge but who does *not* make music a profession or means of livelihood, from entering for and passing such an examination? Is it not a fact that many persons who do *not* look to music for their daily subsistence are nevertheless the possessors of a musical degree from one of our universities, and are therefore, on the test system, fully entitled to a place in the Musical Directories and the advantages attendant thereon, although as *bonâ fide* professionals they may have even less right thereto than the gentleman who boasts but one week's acquaintance with the German flute? Moreover, while a teacher of music may be not one whit the less a *bonâ fide* teacher and a competent one to boot, albeit his or her name is not to be found in the pages of a directory (a glance at once reveals to us the absence of several such names), does it, on the other hand, at all follow that the mere fact of a person having chosen music as a means of existence, and thereby being "professional," and entitled to a place in the pages of the directory, is in itself any guarantee of competency as either a performer or a teacher? Is it not, we would ask, an unfortunate fact that many a professional musician is inferior, both in knowledge and accomplishment, to many a so-called amateur?

This leads us to the most important reflection suggested by our theme—a reflection but for which we had probably not put pen to paper on the subject at all. It is this: Why is there, why should there be, the lurking feeling of dislike, of hostility to amateurs (using the term in its highest and truest sense) that in many quarters there undoubtedly is? Why should the rank of amateur which, strictly speaking, has included not only Mendelssohn, Meyerbeer, Flotow, but, a name of which all Englishmen may well be proud—Robert Lucas de Pearsall—be provocative of feelings of malice and all uncharitableness, only a fraction of which find vent in complaint at their being able

to obtain music on professional terms? Would any musical directory have been rendered more perfect by the omission of such names as those we have just named? Is not the answer to be found in this, that many, many amateurs eclipse and outshine on their own ground many professional musicians, not only by superior talent and skill, and accomplishments, but by superior *general* culture and *social* qualifications? Is it by any means an unusual thing to meet with a skilful professional musician who is incapable of mixing on terms of social equality with those with whom he is by his profession constantly brought into contact? Let any one, for instance, inquire for himself from an authentic source, and ascertain what was the real, the primary reason that for years led up to, and at last resulted in the establishment of what is commonly known as the Arts Test—that is, the necessity to matriculate—being imposed on all those who seek a degree in music in either of our Universities. The professional musician who may happen to find himself supplanted by or brought into unfavourable contact with the so-called amateur must first seek at home for the cause of the mischief, and must by paying more attention to *general* culture, to *social* qualifications, and to the means of improving both, effect in *himself* the remedy he desires.

These are reflections which cannot but be present to unbiassed minds, and these are reflections also which, in anything but a hostile spirit, we offer for the serious consideration of professional men; they assuredly will, if properly regarded and acted upon, be found to effect much more for the well-being and advancement of the profession than would the mere compulsory elimination of the names of more or less incompetent persons from any number of musical directories.

We cannot of course know whether the opera-going public of the United States is deeply interested in all the opinions of the *prime donne* who are now such frequent visitors in the principal cities of the American continent; but certainly, judging from the constantly reported conversations with these "Queens of Song" in the local musical press, we should imagine that they are gradually assuming a sovereignty over the entire realms of the art. The established custom of "interviewing" a celebrated vocalist—generally commencing before she has set her foot on shore—is usually carried on so vigorously wherever she will condescend to receive an accredited correspondent of a journal that not only are all her artistic intentions in the future duly chronicled, but her estimate of the capabilities of other singers with whom she has been associated are as faithfully echoed as if they were of the utmost importance to all interested in the healthy progress of the lyrical drama. "Why is it," said Madame Patti to an interviewer, "that I am reported as predicting a failure for Mr. Abbey's opera-house? Why, I wouldn't say such a thing any way, for I know Madame Nilsson very well, and it would certainly be very unkind of me to predict a failure for her in her performances in the new opera-house next season." "I have always had faith in the music-loving public of Boston," says Madame Albani, "but since singing there on Saturday last I am inclined to disbelieve in their appreciation of music." Under the heading "Madame Theo happy, but shivering," we are told by one who interviewed the singer in the cabin of the vessel which had just arrived at the pier that she remarked, "Oh, it's so nice to go away for a little time to come back and find your friends are so fond of you"; and that in reply to the earnest question, "What was the difficulty with Capoul at Havana?" she said, "Well, now, I can't tell you; really I don't know." No doubt these are all excellent gratuitous advertisements; but are they of the slightest importance save to those who issue them?

"An Italian Ecclesiastic," says an American writer, "who once confessed to me his astonishment at the rich, powerful voices and fine concerted singing of the English labouring classes whom he heard in the fields and the streets, attributed it to the fact of their hearing fine military bands and good church chanting all over the island." We cannot but express our astonishment that this "Italian Ecclesiastic" should have constantly heard such good concerted singing amongst the labourers in the fields and streets; and still more are we surprised that he should have imagined this musical culture to have been owing to the "fine military bands and church chanting all over the island," for assuredly few country labouring men have the opportunity of hearing a military band at all, and in many of the rural districts much of the church chanting is hardly of a very high order. That there is a good time coming, however, is proved by the fact of the support accorded to the "Park Band Society," the Prince of Wales being not only a contributor to its funds but a member of the committee. The Society, it is stated, now supplies Victoria Park, West Ham Park and Hyde Park with music during the present summer; and we may confidently anticipate that in a short time this movement will not be confined to the metropolis. Street-music has had its day; and now that London has set the fashion of giving open-air concerts in appointed places at appointed times, itinerant musicians will find their occupation gone, and must either emigrate to a country where organised bands do not exist or find some profitable employment at home which tends rather to benefit than to annoy their fellow-creatures. There may soon be sufficient reasons for the opinion expressed by the "Italian Ecclesiastic"; but bands have yet to be formed where they can be heard by all classes, and we have still something to do in improving our "church chanting."

When a well-known dramatist of the sensational school was once passing a hoarding whereon was displayed the representation of an exciting scene from one of his melodramas, with the words "Every evening" in staring letters printed over it, he is said to have exclaimed to a friend with whom he was walking, "Now *that's* what I call popularity." Unquestionably he was right; but then it might be said by authors of a higher class that it is not exactly the kind of "popularity" which they would desire. With equal truth it may be asserted that, although all artists would wish that a knowledge of music should spread amongst the people, they cannot but feel a shock when they have a "Vocal Waltz" forwarded to them by a grocer (signed by a composer who is known for better things), the title and words of which are in praise of the proprietor's "beautiful tea." On the title-page of this effusion (which we have recently received) is a well-executed illustration representing a young lady singing and playing at the pianoforte, whilst several couples are waltzing in the background; and, strangely enough, in the midst of the dancers a lady and gentleman are seated drinking tea, at the imminent risk of having the cups dashed from their hands by the impetuous waltzers. The chorus of this piece (appropriately marked "ad lib.") is written, not in unison, as might be imagined, but in four parts, so that those who intend to advertise this "beautiful tea" in the drawing-room must rehearse the music before taking their partners. What-

ever may be said of this degradation of the art for the furtherance of commercial enterprise, there can be little doubt that the idea is growing; and now that culinary compositions are gradually creeping into our houses, we must not be astonished if in a short time we hear our servants not only shouting out a chorus in admiration of somebody's tea, but footing it vigorously to the inspiring strains of the "Egg Polka."

A CONTEMPORARY devoted to the protection of tradesmen from fraudulent customers had, some short time since, an article cautioning the public against persons who are almost daily advertising a pianoforte of inferior quality as "by one of the best makers, and having all the recent improvements." This extraordinary bargain is sometimes to be disposed of immediately, because its owner is "about to quit the country," but more often "in consequence of the sudden widowed condition of its possessor." It is a curious fact that this distressed widow is constantly moving, and always has a pianoforte of the same class at her new address; so that we may imagine her deceased husband was a manufacturer of these instruments, and that she is selling off his stock by degrees. The writer of the article alluded to quotes the assertion of an intelligent tuner, who says that "on an average twelve pianos, at least, out of twenty are utter rubbish, and that only about one in twenty is really satisfactory in quality of tone and mechanism, and in capability of standing in tune." Of course this is the result of "bargain-hunting," the experience of this witness being especially derived from his daily business intercourse with persons in the habit of attending auctions or salerooms. We should be glad, indeed, if we could help the good cause by earnestly advising all purchasers of pianofortes who do not deal directly with the makers to seek advice on the matter from really competent judges. The safety of the knave is usually secured by the ignorance of the dupe; and that ignorance upon the real worth of so complicated an instrument as a pianoforte is widely spread can scarcely be doubted. If proof were wanted, let us mention a case which we have lately heard, where a dealer—half, we believe, in jest—announced one of his pianofortes to a lady as being "jewelled in four holes," a fact which materially enhanced its value to the purchaser, who at once ordered the instrument to be sent home.

ALTHOUGH the titles earned before the public by English composers are those of which they have a right to feel the highest sense of satisfaction, the recognition of such distinctions by Royalty should be considered by all thus honoured as conferring a national stamp upon their position in the country where they have worked and won their fame. In this light we record with pleasure that at the opening of the Royal College of Music it was announced that the degree of Knighthood would be bestowed upon Professor Macfarren and Mr. Arthur Sullivan. On their claims to this honour we need not here enlarge, for their works are too well known and too widely appreciated to render it necessary in an art-journal to do more than briefly call attention to the event, with an expression of extreme gratification that two such representative men have been selected as recipients of the Royal favour. We have also to announce, with equal pleasure, the Knighthood, at the same time, of Dr. George Grove, whose services to music and to the literature of the art have been invaluable. For many years he has been an earnest worker in the subject which he has at heart; and now, as Director of the Royal College of Music, he is worthily chosen to receive the reward of his toil in the cause by a title which shows how thoroughly such labours are estimated by her Majesty. To all three of the new Knights, then, let us tender our sincere congratulations; for by their recently acquired honours they have not only raised themselves, but the art which they have so long and so faithfully served.

ROYAL ITALIAN OPERA.

THE short season of twelve weeks, which commenced at this establishment on the 1st ult., is, we presume, considered by the lessee to be sufficient for the requirements of the aristocratic supporters of Italian opera who are content to hear their favourite *prime donne* go through the round of their favourite characters, effectively or ineffectively supported by any singers who may happen to be available at the time. In pursuance of this plan the system has been adopted of placing the name of the vocal heroine of the evening at the head of the bill, so that persons purchasing tickets may know that the artist, and not the work, is to be considered the attraction. It is scarcely, therefore, necessary to say that the duty of the critic is now confined to judging the qualifications of any new singers who may be presented during the season; for certainly it would be wasting valuable space in a journal to chronicle the repetitions of Operas which for years have been the accepted vehicles for the exhibition of our recognised Queens of Song. On the opening night Verdi's "Aïda" introduced a *débutant* in the part of *Radames*, Signor Marconi, who, although coming with a high reputation from Italy, can hardly be considered capable of sustaining a permanent place as first tenor. His voice is somewhat unsympathetic in quality, but in declamatory passages he is heard to great advantage as *Lionello* in "Marta," *Faust*, in Gounod's Opera, and *Arturo* in "I Puritani." Although the want of tenderness of expression was sensibly felt, he sang many portions of these works extremely well, and received deserved applause. The great effect of the season has undoubtedly been made by the baritone M. Devoyod, as *Nelusko* in Meyerbeer's "L'Africaine." The new-comer possesses an exceptionally fine voice, which he uses with the utmost skill. His acting of the part, too, was marked with intelligence and sound judgment throughout; and the warmth of his reception sufficiently proved the firm hold he had taken of an audience not usually over demonstrative. In the arduous part of the *Jester* in "Rigoletto," and the comparatively small character of *Valentino* in Gounod's "Faust," he also fully evidenced his high artistic qualities, and thoroughly established his position. The first appearance of Signor Battistini as *Riccardo* in "I Puritani" was fairly successful. He has an agreeable baritone voice, and acts well. Signor Ravelli, who is already favourably known as a member of the company at Her Majesty's Theatre, made a good first appearance at this establishment as *Edgardo*, in "Lucia," and afterwards sang the part of the *Duke* in "Rigoletto" with much success. The production of "Carmen," with Madame Pauline Lucca in the *title-rôle*, and of Boïto's "Mefistofele" must be mentioned as two of the important features of the season; but the only novelty—Ponchielli's "Gioconda"—is announced for the 31st ult., too late for notice in our present number. Madame Albani and Madame Sembrich have been greeted warmly in their well-known characters, both vocalists returning to us with even renewed powers. The interior of the house, it must be mentioned, has undergone many changes, chiefly with a view to the safety of the public in case of any alarm; and the restoration of "Fops' Alley" may be pronounced a decided improvement. The Conductors during the month have been Signor Bevignani and M. Dupont.

CRYSTAL PALACE.

MR. THOMAS WINGHAM'S Symphony in D (No. 4), given at the last Concert in April, must not be passed over without a word of recognition due to its serious aim and clever workmanship. Being the latest symphonic essay of its author, it may also without hesitation be called his maturest and

most original achievement in that branch of composition. Originality at any price seems indeed to have been Mr. Wingham's guiding motive in designing his Symphony in D. Not that he in any sense deviates from the rules of classical form, which his early training has made a second nature to him; but within that form he gives free play to his imagination—with different results in the different movements. Two of those movements, the first Allegro and the Scherzo, which takes the form of a minuet, are charming, while the Andante, founded upon a theme of a light, operatic type, and the Finale, boisterous rather than "majestic," leave much to be desired as regards both invention and thematic development. But, in spite of these inequalities of workmanship, the general impression of Mr. Wingham's Symphony is decidedly favourable, and gives rise to expectations of further progress. At the same Concert M. de Pachmann gave a truly masterly rendering of Mozart's Pianoforte Concerto in D minor, and Miss Mary Lemmens made a favourable impression in Handel's "Lascia ch' io pianga" and a ballad from M. Délibes's "Jean de Nivelle." The first Concert in May was memorable by an interesting revival, if the production of Schubert's fragmentary Symphony in E, finished from the MS. sketch by Mr. John Francis Barnett, can be thus described. The work bears the date of 1821, and therefore belongs to a comparatively early period of the master's career. The influence of Mozart is indeed very obvious, especially in the first movement and again in the Scherzo. But in the Andante there is a beautiful melody conceived and scored in the genuine Schubertian vein, and the Finale—perhaps the most important movement of the four—is of considerable dimensions, and well worked out. Mr. Barnett's treatment of the meagre and in parts scarcely recognisable sketch cannot be praised sufficiently. As the artists of the Renaissance used to reconstruct antique statues from a torso, or perhaps a head and arms, so Mr. Barnett has followed Schubert's indications with skill and care, taking his suggestions from a stray accompanying figure here or a detached chord there, and producing a work which recalls the style of the great master in every bar and in every instrument. His own artistic individuality not being very strongly pronounced, he found it perhaps the less difficult to assume that of Schubert for the nonce. A composer more fit for the task could not have been found. We may add that the manuscript of the Symphony is in the possession of Sir George Grove, and throws an interesting light on Schubert's mode of workmanship. Of the Concert given on the 12th ult. it will be sufficient to mention Dvorák's interesting and well-written Concert-overture "Mein Heim," played for the first time in England. The annual performance of the Ninth Symphony, with Miss Annie Marriott, Miss Orridge, Mr. Harper Kearton and Mr. King in the solo quartet, took place on the same occasion.

We now come to the great event of the season—the first performance in this country of Berlioz' "Messe des Morts," looked forward to with much interest not unmixed with anxiety by musicians and amateurs. As it turned out, that anxiety was too well founded. The production of Berlioz' gigantic work with such materials as were at his disposal was on Mr. Manns's part decidedly a case of "vaulting ambition that o'erleaps itself." The Crystal Palace choir as every one knows is not the strong side of the Crystal Palace Concerts; neither the intonation nor the sonorousness of the voices is above suspicion, to say nothing of the refinements of expression which can be thought of only when perfect accuracy has become a matter of course. To attempt Berlioz' music with such a body of singers, and to attempt it without a single rehearsal in conjunction with the orchestra, was a proceeding for which it is difficult to find a parliamentary expression. The result was such as might have been expected. It is true that absolute disaster was avoided, but the singing throughout was coarse, and the intonation, especially in the tenors, faulty to a painful degree. The accompaniments, on the other hand, were well rendered, and showed that Mr. Manns as an orchestral director had done his part with his accustomed zeal and intelligence. But here also circumstances beyond his control had proved too much for the excellent Conductor. Berlioz' orchestra in this work assumes monstrous proportions. There are indeed, to speak correctly, five different orchestras, the principal one, consisting of over a hundred performers, and four separate brass bands used chiefly to emphasise the "Tuba mirum spargens sonum." The effect intended by Berlioz here is of a distinctly scenic not to say theatrical nature. The brass bands were at the first performance in the chapel of the Invalides placed in different parts of the enormous building, and answering each other from a distance conveyed the idea of the angel's trumpet being re-echoed from east to west, from south to north. At the Crystal Palace, where all the performers were crammed together on the same platform, the poetic meaning of this terrific noise was, of course, entirely lost. It appears to us that Berlioz (in his *Mémoires*), and his admirers and enemies after him, have laid too much stress on the colossal orchestra employed in the Requiem. Leaving these merely external features aside and looking at the music itself it appears extremely simple in structure. The choral writing, although for six parts, is much less complicated, for example, than that in "Romeo and Juliet," and the formal structure of the piece shows no bold innovation of any kind. Like all other Catholic composers, Berlioz takes his musical suggestions from the Roman liturgy and the old Church tones are introduced more than once—*e.g.*, in the Canto Fermo of the "Dies Iræ," which stands, as the analytical programme remarks, in the Hypo-Dorian mode—*i.e.*, A minor, with G natural instead of G sharp. The Requiem might be fitly divided into three different portions, the religious, the dramatic, and the lyrical. By religious we mean orthodox rather than individually fervid. The Introit, for example, and, again, the Hostias et Preces do not essentially differ from the typical settings of these words by other Church composers. They are essentially orthodox as far as Berlioz could be orthodox. In the "Dies Iræ," on the contrary, Berlioz gives full rein to his imagination. Here everything is intensely dramatic, from the terrific clash of the "Tuba mirum" to the subdued passion of the "Salva me, Fons pietatis." The lyrical element, on the other hand, reigns supreme in the "Sanctus," where the tenor solo (admirably sung by Mr. Harper Kearton) is identified with a melody of suavest beauty. Even the short fugue which alternates with that melody gives additional charm to it. We cannot for the present attempt to give a detailed analysis of Berlioz' composition, which would require ample musical illustration. The performance at the Crystal Palace, moreover, cannot in any sense be called final. It was an attempt rather than an achievement. We hope soon to have an opportunity of returning to the subject. The supineness and pusillanimity of our great Choral Societies cannot be illustrated more strikingly than by the fact that so remarkable a work by so famous a composer had never before been heard in this country.

SACRED HARMONIC SOCIETY.

This Society earned golden opinions on April 27 by producing in St. James's Hall, and for the first time in London, on an adequate scale, Schubert's Mass in E flat—last of the six left to the world by that truly inspired composer. Like most of Schubert's works for the Church, the Mass is divisible into two highly contrasted parts—the one all beauty and power, the other formal, constrained and unexpressive. It was not for him—so, at least, he appears to have thought—to depart from the traditions of the great masters. Haydn, Mozart and Beethoven had observed the rules which prescribed contrapuntal treatment for certain portions of the musical service, and Schubert followed their example, but with a difference. They could put themselves into scholastic bonds and be none the worse. Not so with the less perfectly trained master, who wrote contrapuntally like a student, and seems to present every fugal number as an academic exercise. The Mass in E flat is a great work, therefore, not because of, but despite, the movements wherein Schubert appears with cap and gown and carrying his *Gradus*. Elsewhere the Mass offers an example of crowded beauties—of everything in music that delights the ear or pleasurably excites the imagination. The "Kyrie," some movements of the "Gloria," the "Incarnatus," the "Dona nobis"—all these illustrate Schubert's best and most characteristic qualities in a manner at once

bewitching and impressive. They represent the consecration of fascinating beauty to the service of religion. The Sacred Harmonic Society did well to rescue this Mass from neglect that threatened oblivion. It is now saved and will be heard again and again. In acknowledging this result let us not forget to praise a most conscientious and successful performance. The Society's chorus, though quite young, was expected to do well on this occasion. As a matter of fact it did better than even the sanguine expected, singing the often difficult music with a taste and correctness beyond praise. Much credit is due to every member, but especially to Mr. W. H. Cummings, who had superintended the vocal rehearsals. In the capacity of a choirmaster Mr. Cummings now takes the highest rank. The orchestra well supported the singers, and with such soloists as Miss Marriott, Miss Hancock, Mr. Harper Kearton, Mr. Newth and Mr. Hilton, Mr. Hallé, who conducted, had an easy task in leading the entire performance to a successful issue.

The season, which we are glad to know has proved fortunate, came to an end on the 11th ult., when "The Messiah" was performed in presence of a large and sympathetic audience.

PHILHARMONIC SOCIETY.

THE fifth Concert, on the 9th ult., was, but for its inordinate length, an excellent specimen of what a Philharmonic Concert should be, for it included a work by a classical writer, which, although written many years ago, had never before been heard in this country, and a composition by a young Englishman who has fully succeeded in creating a public interest for everything that comes from his pen. The first of these, a Motett by Cherubini, was composed in 1818 for the religious service at the French Chapel Royal. The original score was acquired by the late Prince Consort, and lent by the Queen to the Philharmonic Society from the Musical Library at Buckingham Palace, the performance on this occasion being by permission of Messrs. Ricordi, the proprietors of the copyright. The work is written for tenor solo, four-part chorus and orchestra, and is in every respect a thoroughly representative composition of the great master. Preceded by a brief instrumental introduction, the tenor solo most forcibly expresses the words, the second part especially being quite dramatic in its treatment. Of the three choruses which follow, the second, "De profundis clamavi," is the most striking, the solemn grandeur of the writing throughout indeed displaying to perfection Cherubini's marvellous command over choral and orchestral resources. The important tenor solo was effectively sung by Mr. Vernon Rigby, and the choral portion of the Motett was, on the whole, well rendered by the Philharmonic Choir. The second novelty was an orchestral piece composed by Mr. A. C. Mackenzie expressly for the Society, illustrative of Keats's poem "La Belle Dame sans Merci." In proof that we have no appropriate title for this species of composition, Sterndale Bennett termed his fanciful instrumental piece "Paradise and the Peri" an Overture; and Mr. Mackenzie, who now contributes a work similar in character, calls it a "Ballad." Neither of these names is perfectly satisfactory; but whatever this beautiful tone-poem of the composer of "Colomba" may be called, it is indeed welcome, both on account of its abstract merit and its deep sympathy with the scenes and incidents it aims at depicting. A very striking phrase, given out by the trombones—which we presume may be termed the *leit-motive* of the piece—and a charming melody, vocal enough to be put to words, obviously the strain of the lover, appeal at once even to those not musically sensitive enough to appreciate the skilful treatment of the themes and the rich glow of the orchestration throughout. The repetition of the opening Largo mesto at the end of the work effectively suggests the commencing and final verse of the poem, but the composition by no means takes the form of a thematic index of the several events narrated in Keats's verses, and Mr. Mackenzie, apart from the excellence of his music, may be congratulated upon thus steering clear of adopting a style of writing which has deservedly provoked much harsh criticism upon "programme-music." Under the steady direction of the composer, the work was well performed, and at its conclusion Mr. Mackenzie received an ovation as warm as it was thoroughly deserved. The "Ballad" is indeed a worthy contribution to the treasures of the Society, and its cordial reception will, we trust, insure for it a permanent place in its *répertoire*. The violin-playing of Signorina Tua was marked throughout by that excessive refinement and accuracy which invariably characterise her performances; but we should like to hear her in better music than Max Bruch's Concerto in G minor, although it must be said that her rendering of the Adagio revealed the possession of high artistic qualities. Chopin's Pianoforte Concerto in F minor was finely played by M. Vladimir de Pachmann, who seems, deservedly, to have been accepted as one of the most perfect exponents of the music of the Polish composer, and at the termination of the piece he was greeted with enthusiastic applause. Signor Mierzwinsky gave the Romanza "O! muto asil," from "Guillaume Tell," and "Fra poco," from "Lucia," with much vocal power but undue exaggeration of style; Signorina Tua played some short pieces with good effect in the second part; and the orchestral works—Beethoven's "Pastoral" Symphony, and the Marche Hongroise, from Berlioz' "Faust"—successfully displayed the powers of the band, although the *tempi* of some of the movements in Beethoven's Symphony seemed strangely at variance with the character of the music. With the exception of Mr. Mackenzie's "Ballad," the whole of the Concert was conducted, as usual, by Mr. W. G. Cusins.

RICHTER CONCERTS.

THE new season of these Concerts began auspiciously on the 7th ult. in the usual place and under the customary conditions; that is to say, with a fine orchestra of over a hundred performers "led" by Herr Ernst Schiever, and conducted by the great *chef* after whom the enterprise is named. We could not now dispense with Herr Richter and his interpretations of great classic and famous modern works. The Viennese musician, unknown among us a very few years ago, is now necessary to the completeness of a London season, in which fact he himself might see an adequate testimony to extraordinary merit. The first Concert, devoted to the memory of Richard Wagner, presented, we need not say, a liberal selection from that master's works, including the "Faust" Overture, the preludes to "Parsifal" and "Tristan," the Liebestod from the last-named drama, and the Dead March from "Götterdämmerung?" This was perhaps as good a representation as possible, in the concert-room, of a composer who wrote for the stage only, and that so as to make transfer difficult. About the music itself, nothing new can be advanced; we must, however, bear emphatic witness to the great merit of its performance. Even those among the distinguished but not crowded audience who cared little for the selections could not have failed to see that the perfection of their rendering made the Concert a worthy tribute to Wagner's memory. Beethoven's Symphony in C minor completed the programme, and was also splendidly given. The Concerts thus had in every respect an impressive opening.

The second performance rapidly followed the first, taking place three days later. It was of more varied and general interest than its predecessor, the programme having as its chief feature Raff's Symphony "Im Walde," with which lengthy and, in many respects, masterly work, were associated Brahms's second Concerto for violin and orchestra, and the Overtures to "Coriolan" and "Tannhäuser." On this occasion vocal music was introduced—for the first time, we believe, apart from choral works—Miss Orridge singing Gluck's "Che faro." Are we to understand that the experiment of orchestral concerts, unrelieved by songs, has not proved successful up to the point desired? If so, the Crystal Palace authorities have shown wisdom in withstanding for years past the demand that vocal music at their Saturday Concerts should be abolished. The difficulties of Raff's Symphony were easily met under Herr Richter's skilful guidance, and, for the first time in St. James's Hall, amateurs were enabled to judge the work under fair conditions. As much cannot be said regarding Brahms's Concerto, because it was impossible for Herr Richter, charmed he never so wisely, to endow the soloist,

Gospodin Brodsky, with the qualities necessary for perfect playing. The Russian artist is, no doubt, an able man, but he does not reach the standard which many abler ones have set up amongst us. At the same time, we do not wish to be hard upon him. Perhaps he was "out of form" that evening, or out of sympathy with his theme. At any rate, he has done much better at other times and in other things. About the rendering of such familiar Overtures as "Coriolan" and "Tannhäuser" not a word need be said.

The programme of the third Concert (the 21st ult.) was much more attractive than either of the two foregoing, and drew a larger audience. In what did its superior charm lie? Hardly in its brevity, we should imagine, although it was unusually brief. Perhaps, in the interest now associated with the music of Mr. A. C. Mackenzie, whose second Scotch Rhapsody, "Burns," had a distinguished place, and probably was quite new to many amateurs present. We have not now to criticise this work, the task having been done long ago in connection with at least one previous performance at the Crystal Palace. Enough if we remind our readers that the Rhapsody, which is rhapsodical with a method, comprises three movements, each based upon a Scottish air. Thus, "Scots wha hae" gives a theme to the opening Maestoso, "She's fair and fause" to the slow movement, and "I coft a stane o' Haslock woo" to the finale. With what fancy Mr. Mackenzie has treated the melodies of his native land those who know his talent—and they are many now—scarcely require to be told. In this respect, and as a specimen of skilled orchestral work, the Rhapsody deserves unqualified admiration. Well played, it was naturally well received, and Mr. Mackenzie bowed his acknowledgments from his place among the audience. The "Schicksalslied" of Brahms, one of that master's most characteristic and difficult works, tried both band and chorus severely, but all engaged passed well through the ordeal. This amounts, under the circumstances, to no slight praise. The seventh Symphony of Beethoven was, of course, splendidly played.

THE BACH CHOIR.

This valuable musical association concluded its public labours for the year on the afternoon of Saturday, April 28, with a performance of Bach's great Mass in B minor. It was the revival of this colossal masterpiece which first called the Bach Choir into being, seven or eight years ago, and the artistic success then achieved and universally acknowledged led to the permanent organisation of a body of amateurs originally brought together for a special and temporary purpose. In the interests of truth it cannot be concealed that the performance of the Mass now under consideration, the seventh in the history of the Society, was scarcely up to the customary level of excellence. The Bach Choir has taught us to look for perfection, and this was not attained on the present occasion. Absolutely it was a very fine interpretation of the work, the splendid choruses which conclude the "Gloria" and the "Credo" being given with noteworthy effect, but relatively to former renderings something was left to desire. Occasionally a point was feebly attacked, or a phrase blurred, indicating, not the contempt bred from familiarity, but the over confidence resulting from the remembrance of previous triumphs. Mr. Otto Goldschmidt may be trusted to impress his forces with the necessity of preserving caution, even when victory seems a matter of course. The soloists were Miss Carlotta Elliot, Madame Patey, Mr. W. H. Cummings and Mr. W. H. Brereton. Mr. Carrodus led the orchestra, and Mr. T. Pettit presided at the organ.

MR. WILLING'S CHOIR.

At the Concert given in St. James's Hall, on May-Day, Gade's "Psyche" was repeated, under Mr. Willing's direction, with a considerable measure of success, due, in great part, to the good work done by the band and chorus, who showed as much familiarity with the text as could reasonably have been desired. The audience, though by no means crowded, expressed a measure of gratification as great as that which often comes from a full Hall. No wonder, for Gade's music, if never sensational, according to modern notions of that quality, is ever appropriate and beautiful. It keeps within the strict limits of art, and always has in view those accepted canons apart from which the composer is like a mariner without a compass. The solos of "Psyche" were undertaken by Madame Howitz, Miss Warwick, Miss Ehrenberg, Mr. A. Thompson and Mr. F. King. Most of them received justice, and Mr. Willing, who conducted ably, may be congratulated upon the general result. The second part of the Concert was miscellaneous. It calls for no remark, save to note that some selections from Sterndale Bennett's beautiful and favourite Cantata "The May Queen" had a conspicuous place, and were not the least well received.

MRS. LAMBORN COCK'S CONCERT.

We were glad to find so accomplished a professor as Mrs. Lamborn Cock setting an example to concert-givers by selecting a programme of the highest interest, and engaging executants fully capable of doing it justice. Her Concert on April 30, at St. James's Hall, in addition to many other attractive items, contained a worthy tribute to a sister artist in the production for the first time in London of Mrs. Meadows White's "Ode to the Passions," a work which materially increased the already high fame of its composer on its first performance at the Hereford Festival last year. A second hearing of this melodious and sympathetic setting of Collins's words not only confirmed the favourable opinion we have already expressed upon the composition, but revealed new beauties, both in the vocal and orchestral details—an unfailing proof of careful and earnest workmanship, which merits record. The principal vocalists—Miss Santley, Miss M. Hoare, Miss Hilda Wilson, Mr. E. Lloyd and Mr. Santley—were highly successful in the solo parts, Miss Santley gaining much applause in the beautiful invocation to Hope, Mr. Santley exciting much enthusiasm by his fine rendering of the solo "Revenge, Pity," and Mr. Lloyd creating so marked an effect in the Recitative and Air "Brown Exercise rejoiced to hear" that he was encored and compelled to repeat it—a compliment alike due to the attractive character of the air and the excellence of its interpretation. The trio, with chorus, "Melancholy"—well sung by Miss Santley, Miss M. Hoare and Miss Hilda Wilson—was also warmly received; and the choruses, in spite of an occasional slip, were thoroughly appreciated. The rendering of the orchestral portion of the composition was scarcely all that could be desired; but, judging from the cordial greeting accorded to Mrs. Meadows White, who was called into the orchestra at the conclusion of the work, this did not detract from the effect of the music upon the audience, for the applause was general and most enthusiastic. Choral Societies—especially those which can command an orchestra—will find this Ode a valuable addition to their *répertoire*, for it presents no formidable difficulties, and will insure a welcome wherever it is heard. Senor Sarasate's performance of Raff's Suite for violin with orchestra (announced as a new work to this country, although it had been previously heard at a Philharmonic Concert) showed the exceptional executive powers of the player to the utmost advantage, the third movement especially—Moto continuo—being a marvellous display of skill and accuracy; but we cannot say that, as a composition, the Suite can ever take high rank, although there is much graceful writing in the Menuetto, No. 2. Sterndale Bennett's Fourth Pianoforte Concerto (with the charming Barcarole) was carefully played by Mr. Cusins; and Mr. John Thomas won much applause for his rendering of two harp solos of his own composition. Amongst the vocal pieces must be mentioned the song from Mr. Cusins's Oratorio "Gideon," "The eyes of the Lord are over the righteous," the truly devotional character of which was so deepened by the singing of Miss Hilda Wilson as to elicit the warmest applause. Miss Marian McKenzie was also highly successful in Edward Bache's ballad "Farewell," and solos were given by Miss Santley, Mr. Lloyd and Mr. Santley with much success. The singing of the Philharmonic Choir in the part-songs "My lady comes to me" (Pinsuti) and "As the sunshine to the flower" (Cusins) was much admired. With the exception of Bennett's Concerto and the part-songs (when Mr. T. Pettit took the *bâton*), the performance was conducted throughout by

Mr. Cusins, the only purely orchestral pieces in the programme being Beethoven's Overture to "Egmont" and Mendelssohn's March from "Athalie." In every respect the Concert was a decided success, and reflected the highest credit upon the energy and artistic feeling of the *bénéficiare*.

MISS ZIMMERMANN'S CONCERTS.

The second of these excellent entertainments took place at the Royal Academy Concert Room, on Tuesday, the 8th ult. The programme commenced with a Sonata in E flat, for piano and violin, by Mozart, one of four such works in that key, and numbered 380 in Köchel's Catalogue. Miss Emily Shinner was the violinist, and her finished, expressive playing deserved cordial recognition. Herr Joachim's Theme and Variations in E (Op. 10), for piano and viola, is a cleverly written piece in the Hungarian style, but not very effective as music. The viola part was taken by Herr Straus, who also joined Miss Zimmermann in Schubert's Fantasia in C (Op. 159), for piano and violin. The concert-giver selected three of Brahms's minor pieces as her solos, and she was represented as a composer by two pleasing songs, "Only a year ago" and "Crocus gathering," tastefully sung by Miss Carlotta Elliot. At the last Concert, on Thursday, the 24th ult., there was a crowded audience, the co-operation of Madame Norman Néruda being perhaps accountable for the increased attendance. The most interesting feature of the programme was Miss Zimmermann's second Sonata for piano and violin in A minor (Op. 21). The work is in four regularly developed movements, and bears throughout the impress of sound musicianship, if not of distinct individuality of utterance. The most pleasing section is a piquant Allegretto scherzando in D minor; but there is much expressive writing in the slow movement, Andante Cantabile, and the whole Sonata was warmly received. The encore which Miss Zimmermann received after playing Liszt's transcription of Bach's Organ Fantasia and Fugue in G minor might be taken as the expression of a desire to hear her in some more legitimate pianoforte music. The programme included Schumann's Sonata in D minor, for piano and violin; and Miss Santley introduced two charming little songs entitled "Angel hosts" and "A Contrast," by Dr. Hubert Parry.

SENOR SARASATE'S CONCERT.

The third orchestral concert given at St. James's Hall, on Friday, the 4th ult., might be looked upon as a kind of formal leave-taking between the eminent Spanish violinist and the public which had throughout accorded him such unqualified tributes of admiration. Of course there was a great gathering, and enthusiasm characterised the proceedings from first to last. Senor Sarasate's interpretation of Beethoven's Concerto—the greatest test of a violinist's powers—is more remarkable for the player's sensuous beauty of tone than for genuine passion or intellectual vigour. Upon his reading of individual passages difference of opinion may justly prevail; but there could scarcely be any dispute as to the unsuitability of the long and laboured cadenza he introduced in the first movement, simply because it was out of character with the music. The virtuoso was also heard in Vieuxtemps's Fantasia Appassionata, Wieniawski's Airs Russes and a Spanish piece from his own pen. The concert opened with Mendelssohn's Italian Symphony, in which the Philharmonic orchestra, under Mr. Cusins, maintained its usual standard of merit.

M. DE PACHMANN'S RECITALS.

Emulous of Von Bülow, Rubinstein, Sophie Menter and other pianists of high rank, M. de Pachmann is now engaged upon a short series of Recitals, in which he alone suffices to maintain interest and give pleasure. The performances, so far, have been highly successful, a large audience attending on each occasion and applauding the Russian artist with great cordiality. At the first Recital (5th ult.) M. de Pachmann limited himself to the works of Chopin, whose music he plays with such remarkable taste, finish and distinction. It is understood that he does not care to be known as the interpreter of one master, but if by some happy combination of circumstances, a pianist is better fitted to render Chopin's music than any other, the public cannot be blamed for preferring to hear him in that capacity, and, after all, a performer *par excellence* of the Polish master's works holds a very enviable position. He must be a master of his instrument and a man endowed with subtle appreciation and the finest sensibility. The Chopin Recital was, of course, most successful. M. de Pachmann played a large number of favourite selections, which we need not specify, and held his audience not only in their seats, but attentive to the very end. His execution presented the usual charming qualities of exquisite *finesse*, delicate shading, and a comprehensive sympathy with the composer's varying moods.

The second Recital, given on the 22nd ult., was scarcely less well attended than the first, albeit M. de Pachmann's programme included very little of Chopin. That little, however, comprised the Sonata with the Funeral March and the well-known Valse in A flat, which the artist gave with special brilliancy, to the delight of all who heard him. Other selections were taken from Bach, Schubert, Mendelssohn, Beethoven, Moscheles, &c. In these M. de Pachmann fell short of the uniform success gained on the previous occasion, not that his skill was inadequate, but that his temperament was, perhaps, at variance with their spirit. The Russian pianist is by no means a cold, intellectual performer, like Von Bülow, who plays all masters equally well. He executes as he feels, and his sympathy, or the want of it, necessarily affects his execution. Nevertheless, it is always pleasurable and interesting to hear so gifted an artist play, and to this fact the audience abundantly testified.

MADAME SOPHIE MENTER.

A Recital given by this pianist in St. James's Hall, on the 19th ult., was largely attended by lovers of sensational performances. The programme could hardly have been more comprehensive and varied. It comprised a great number of pieces belonging to all schools, from the pure formalism of Bach to the rampant rhapsody of Liszt, and thus demanded from its sole interpreter a wonderful exercise of memory, physical power, and artistic feeling. We cannot say that Madame Menter met every requirement of the many she imposed upon herself: but she astonished her audience all the same, and drew from them applause as hearty as the most greedy could desire. We go with some of our contemporaries in their remarks upon the manner in which Madame Menter mixes up transcriptions and arrangements with worthier things. An occasional *tour de force* for its own sake may be pardoned; but when mere show-pieces are prominent, and the artist makes through them her strongest appeal, it is time to offer counsel. Madame Menter may know best where her strength lies; but if she aim at something above a mere display of "virtuosity," she must cease to interlard her programmes with the concoctions of Liszt and others. The lady is fitted for nobler work by the phenomenal command she has acquired over her instrument.

MR. CHARLES HALLÉ'S CONCERTS.

The principal saloon in Sir Coutts Lindsay's "Gallery" has again been chosen for the scene of Mr. Charles Hallé's summer Concerts of chamber music, and the opening performance of the present season took place on the 18th ult. There was a good attendance of amateurs, who were delighted to hear music ably played amid surroundings so thoroughly congenial. The programme contained nothing new, for the reason, perhaps, that novelty was deemed unnecessary by way of condiment for a dish made up of Schubert's Quintet in C, Gade's pianoforte Trio in F, Schumann's Fantasie-Stücke for piano and violin, and such-like works. The charm of these compositions does not, like the fragrance of a flower, soon depart. It endures, and makes always acceptable that which otherwise would weary by repetition. The executants were, with the exception of the two violoncellists, Mr. Robert

Mendelssohn and Herr Franz Néruda, those whose worth has been demonstrated over and over again, and year after year, at the Popular Concerts. It is quite needless to state how the various pieces above named were played by Mdme. Néruda, Mr. Hallé, Herr Ries, and Herr Straus.

MR. RICKARD'S PIANOFORTE RECITAL.

The ambition which o'erleaps itself received an illustration at St. James's Hall, on Thursday, the 24th ult., when Mr. Richard Rickard gave a Recital consisting entirely of Chopin's music. It is in the nature of things that two hours' pianoforte playing must produce a feeling of monotony, even with an artist of the highest gifts at the keyboard, and this monotony becomes intensified when the music interpreted is cast in one mould and almost as full of mannerism as it is of beauty. Mr. Rickard is a performer of great merit; he has thoroughly mastered the technique of his instrument, his touch being pure and free from hardness, and his execution even and accurate. His style is entirely free from affectation, if indeed it does not err on the side of coldness, which of course is a disadvantage in music of a romantic character. Within his self-imposed limit his programme was as varied as possible, and included some items not often selected by pianists, such as the Brilliant Variations in B flat (Op. 12), the Concert Allegro in A (Op. 46), and the Fantaisie in F minor (Op. 49). We shall be glad of an opportunity of hearing Mr. Rickard in the works of other composers.

MISS HOLLAND'S CONCERTS.

It may be true that charity covers a multitude of sins, and sometimes the proverb has to be borne in mind when musical entertainments are given for charitable purposes. No forbearance of any kind is necessary, however, in dealing with the performances organised by Miss Holland, which took place at Steinway Hall, on the 2nd ult.; at Grosvenor House, on the 4th; and, we believe, once or twice elsewhere—the object being to raise funds for the Ladies' Association for the Rescue of Friendless Girls. In the pursuit of this aim, Miss Holland not only directed the Concerts, but drilled a choir of amateurs and composed a Cantata, the performance of which gave musical interest to the undertaking. The subject of woman's capacity for composition has recently been raised in our columns, and it was also discussed at some length at the last meeting of the Musical Association. Those who take a sanguine view of the matter may derive some encouragement for their opinions by an examination of Miss Holland's setting of Hood's humorous poem "Miss Kilmansegg and her Golden Leg." That the composer is a cultivated musician is obvious from the excellent construction of the choruses, some of which are elaborate, with a good deal of freedom in the part-writing. She also appears to have an exhaustless fund of tune at her command, while her melodies are frequently remarkable for a piquancy of style quite in keeping with the lines to which they are set. Parenthetically we may mention that the vocal score of the Cantata (Weekes & Co.) has a number of errors, such as accidentals omitted, crotchets substituted for quavers, and the like. A qualified musician, however, would have no difficulty in making the necessary corrections, and "Miss Kilmansegg" may be warmly commended to the notice of small Choral Societies. The performance at Grosvenor House was thoroughly efficient, the composer presiding at the pianoforte, and the work was received with mingled laughter and applause by a distinguished audience.

BOROUGH OF HACKNEY CHORAL ASSOCIATION.

Every musical season is noteworthy for some predominant features which impress themselves at the time and recur to the memory whenever we cast our thoughts backward. Two years ago London was invaded by an army of pianists, with Anton Rubinstein at its head; last summer two German opera companies were in the field, and the claims of modern Teutonic art were discussed with fierceness; while, at the present time, English music and musicians are receiving far more attention than was ever before accorded to them. As it is more valorous to lead than to follow, it may be as well to state that the programme of English music given at the above Society's last Concert, on the 7th ult., was arranged months ago, before the attention of the public had been fully directed towards two of the composers represented. Until the production of "Colomba" and "Esmeralda," Mr. A. C. Mackenzie and Mr. Goring Thomas enjoyed recognition chiefly in the limited circle of musicians and earnest amateurs. Readers of this journal, however, will scarcely need to be reminded that Mr. Mackenzie's Cantata "The Bride" was produced at the Worcester festival in 1881, and that "The Sun-Worshippers," by Mr. Thomas, saw the light at the Norwich gathering in the same year. The music of "The Bride" is far from commonplace, and though a flavour of Schumann pervades it, there is no direct plagiarism. Consequently the work is winning popularity in spite of its sombre and incomprehensible libretto. "The Sun-Worshippers" is bright, melodious and effective throughout, and should be a favourite with Choral Societies. In the performance of both works, under Mr. Prout's direction, the band and chorus were highly satisfactory, and full justice was rendered to the solos by Miss Annie Marriott and Mr. W. Shakespeare. In the second part of the Concert were a number of lesser items, among them being a spirited chorus, "The Voice of Spring," by Dr. C. S. Heap, Mr. Harold Thomas's graceful and fanciful Overture, "Mountain, Lake and Moorland," Mr. Prout's Chorus, "Hail to the Chief," and Mr. Sullivan's Overture, "Di Ballo." The characteristic and effective air "There's a Bower of Roses," from Mr. Villiers Stanford's opera "The Veiled Prophet," capitally sung by Miss Annie Marriott, was followed by a determined encore which, however, was successfully resisted, the conductor calling attention to the rule at the head of the programmes. During the past season the Hackney Choral Association has fully maintained the high standard set up six or seven years ago, both in the selection of its programmes and the manner of performance.

TUFNELL PARK CHORAL SOCIETY.

A performance of Gounod's "Redemption" was given by the Tufnell Park Choral Society, on the 11th ult., at the Athenæum, Camden Road, in aid of the fund for the Royal College of Music, with a success which must at once set at rest any question as to the effect of the work when rendered without an orchestra. It is true that the energetic Conductor of the Society, Mr. W. Henry Thomas, had so perfectly trained his choir as to present the choruses with all that decision and varied expression which they absolutely demand; and also that he was most ably assisted by Miss Amy Gill at the pianoforte, Mr. H. M. Higgs at the Mustel Organ, and Mr. John Cheshire at the harp; but apart from these artistic aids, the beauty of the music thoroughly made its way to the hearts of the audience, and the result was a triumph for all concerned. Miss Margaret Hoare and Miss Bayley were excellent in the soprano solos, the contralto part, especially the solo "While my watch I am keeping," was remarkably well sung by Miss Hilda Wilson, and Mr. Harper Kearton, Mr. A. Smith, Mr. Grylls, Mr. Partridge and Mr. Lewis Thomas were thoroughly efficient in the music allotted to them. The performance of so important a work in a manner thoroughly commensurate with its high claims reflects the utmost credit both upon the choir and its Conductor.

HIGHBURY PHILHARMONIC SOCIETY.

The third and last Concert of the present season of this Society was given in the Athenæum, Highbury New Park, on Monday evening, the 7th ult., under the conductorship of Dr. Bridge. The first portion of the programme consisted of J. F. Barnett's Cantata "The Ancient Mariner," the name-part of which was exceedingly well sung by Mr. Bridson, Mr. Edward Lloyd sustaining the tenor part with his wonted ability. The singing of the choir was commendable throughout, and the whole of the Cantata was rendered in a creditable manner, although the orchestra was at times, particularly in the solos, somewhat inclined to overpower the voices. At its conclusion the composer, who was present, bowed his acknowledgments from the platform.

The soprano and contralto solos were taken by Miss Carreras and Miss Marian McKenzie respectively. The second part of the programme opened with a first performance of a new Motett for soprano solo and chorus, composed by Dr. Bridge, and entitled "Hymn to the Creator," the words, a paraphrase of a portion of the Benedicite, being a translation of a Latin hymn by St. Francis of Assisi. The work is musicianly and interesting throughout, although the subject, being one uninterrupted expression of praise, does not afford any great scope for variety in treatment. The solo was excellently sung by Miss Thornthwaite, the chorus sang throughout *con amore*, and the composition was very warmly received. Other works, composed expressly for this Society, and performed for the first time, were an Andante for violin by Mr. F. C. Woods (a pupil of the Conductor), a part-song, "'Tis twilight's holy hour" (J. Clippingdale), and a part-song, "I wish to tune my quiv'ring lyre" (A. E. Dyer). Mention may also be made of a very pleasing part-song by Mr. David Davies (also a pupil of Dr. Bridge), "It was a lover and his lass," which elicited the most enthusiastic applause. Miss McKenzie and Mr. E. Lloyd also contributed solos.

THE GUILDHALL SCHOOL OF MUSIC.

A SUCCESSFUL Concert was given on Saturday afternoon, the 5th ult., in the Egyptian Hall of the Mansion House, by the pupils of the Guildhall School of Music, under the direction of the principal, Mr. H. Weist Hill. The programme, which was chiefly vocal, and of as fairly interesting a character as a purely miscellaneous selection can well be, comprised Mendelssohn's 43rd Psalm, Gounod's "Noël," and four other part-songs, including Allen's humorous glee, "Dickory, dickory, dock," in all of which, and particularly in the latter, the choir was highly effective. Braga's "Serenata" and Spohr's "Rose, softly blooming" enabled Miss Edith Umpelby and Miss Clara Field respectively to exhibit both pleasing mezzo-soprano voices and good style; while a younger *débutante*, Miss Alice Heale, showed herself the possessor of a really fine contralto, which requires but increased study and culture. The programme was not, however, entirely devoid of instrumental music, and, particularly, the violin playing of two of the Corporation Exhibitioners, deserves notice. Of these two, Miss Cecile Eleison, a young lady of scarcely more than thirteen summers, showed, in a Romance and Gigue by Rüst, a really remarkable amount of technical skill, coupled with good phrasing, and gave promise of great things; while Miss Charlotte Wilkes, who led the slow movement from Haydn's Quartet, Op. 59 (the variations on the melody known as the "Hymn to the Emperor"), although having less opportunity for display, performed with a remarkably pure tone, and in a thoroughly musicianly manner. On the whole, although the Guildhall School has not been established more than two years in its present form, it may certainly look already with satisfaction upon its pupils.

FESTIVAL OF THE SONS OF THE CLERGY.

THE annual Festival of the Corporation of the Sons of the Clergy took place in St. Paul's Cathedral, on Wednesday, the 9th ult., under the conductorship of Dr. Stainer. As on one or two previous occasions, Sir Arthur Sullivan's fine Overture "In Memoriam" (written some years since in memory of the composer's father, and shortly to be published) preceded, or, we may perhaps say, formed the commencement of the service. An unfortunate difference of pitch between the wind of the orchestra and the organ, painfully noticeable in the opening bars, somewhat marred an otherwise excellent performance of a work noble in itself and eminently suited for such a Festival. Of Dr. Hiller's "Song of Victory" (written as a hymn of thanksgiving for the same occasion that also invoked in the opposite spirit the ever-charming "Gallia" of Gounod) it would indeed be difficult to speak too highly. The work is a *chef-d'œuvre* of a great master, and while we admire the courageous spirit which rendered its production possible on such an occasion, we very gladly chronicle the complete success which crowned the endeavours of all concerned in its performance. The rendering of the whole Cantata was excellent, both as regards band and choir; the treble solos, a prominent feature of the work, were divided between Masters Richardson and Birch, two choristers of the Cathedral, the solo portion of the last number, however, being (in deference to the peculiar acoustic properties of the Cathedral) taken with good effect by the whole of the thirty boys of the Cathedral choir. The Service used, Mr. Birket Foster's Magnificat and Nunc dimittis in A, is, although unpretentious in character and easy of performance, effective and likely to prove very useful to choirs. The choir was, on the present occasion, slightly augmented, numbering in all about 300 vocalists, who were at all times well under the conductor's beat. An excellent sermon was preached by the Rev. Prebendary Hole of Lincoln, after which, according to annual custom, the Hallelujah Chorus from "The Messiah" was sung. There was a large congregation.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

THE musical event of the month was, without doubt, the first production here, by the Philharmonic, of the much-debated "Odysseus" of Herr Max Bruch, which took place on the 7th ult. The favourable impression created by the first production of the composer's masterly setting of Schiller's "Lay of the Bell," at the Birmingham Festival of 1879, had excited a very general desire here to make acquaintance with some of Herr Bruch's earlier works, but other and more pressing engagements prevented any exploration in that direction until the Philharmonic this year took in hand his classic Cantata "Odysseus" which had already been heard in London, Manchester, Liverpool, and elsewhere. The experiment was a commendable one, but it is not likely to be soon repeated. With all its unquestionable ability and earnestness, the "Odysseus," composed in 1873, is anything but an attractive work, and long before the end had been reached, the bulk of the audience who were present on this occasion appeared to be heartily weary of it. Herr Bruch's music is never wanting in science or thoroughness, but his invention is apt to flag, and he appears to lack the dramatic faculty and feeling for contrast which are necessary to sustain the interest of a serious, lengthy and elaborately scored Cantata like "Odysseus." For this result the libretto of Herr Graff is, no doubt, in part responsible, but the composer must also bear his share of the blame. There were two ways in which he might have lifted his work out of the rut which the librettist had prepared for it. He might have invested it with a certain classical grandeur, by a studied and stately simplicity and reserve in the employment of chromatic means, or he might have adopted the modern romantic method, and vivified and humanised the personages of his librettist, after the manner of Weber and Schubert. Unfortunately he chose a middle course, in which the worst features of the two methods are combined without their advantages, and the placid, contemplative spirit of antique art is mocked and disturbed by the gorgeous and elaborate trappings of the modern orchestra, with its prevalence of wind and percussion, its formlessness and unrest. The result is necessarily incongruous and unsatisfactory, though the work is redeemed in parts by passages of great beauty and power, as in the scenes between *Nausikaa* and her maidens, the spirited fugal chorus of Phœcians, "Be welcome, stranger," the "Song of the Rhapsodes," for male voices only, with harp *obbligato*, in unison with the strings *pizzicato*, and the delicious quartet and chorus "Nowhere abides such delight as in the homestead." All these numbers were effectively rendered by the Society's band and chorus, though in one or two instances the executive means were scarcely equal to the exigencies of the score, and the brass was occasionally obstreperous. Miss Giulia Warwick was artistic and pleasing in the principal soprano music, especially distinguishing herself in the music of *Nausikaa*. Frau Max Bruch, the wife of the composer, displayed a contralto voice of considerable range and power, allied to earnest dramatic feeling, in the music of *Penelope*, and Mr. Frederic King, as *Odysseus*, impressed the audience

favourably in a somewhat trying and thankless part. Dr. Heap conducted with judgment and decision.

On the same evening as the above production, the lovers of operetta made acquaintance here for the first time with the "Naval Cadets" of Mr. R. Genée through the English version of Mr. H. B. Farnie. The company of Madame Soldene, who herself played *Cérisette*, is not deficient in spirit or dramatic talent, but its musical qualifications are limited, and it would be hardly fair to judge of the work presented on this occasion by the effect produced. In Von Suppé's Operetta "Boccacio," produced a few evenings later, the company were more at home, and the performance met with very general approval.

On the 17th Mr. D. F. Davis gave his so-called annual Harp Festival, one of the stock features of which is a band of two dozen harps played by lady amateurs, friends or pupils of the *bénéficiaire*. On this occasion the lovers of minstrelsy did not respond to the appeal with their wonted liberality, although—perhaps because—the attractions of the harp were largely supplemented by those of the voice, represented by the singing of Miss Emilie Lloyd, Mr. Vernon Rigby and two local ladies. The performance does not call for criticism. The pieces in general were well chosen for displaying the somewhat limited musical capabilities of the bardic instrument, and the results appeared to be much appreciated by the friends and relations of the fair performers, who constituted no mean proportion of the audience, but a sestet arrangement of Beethoven's Choral Fantasia, though fairly well played, was so injudicious and unsuitable for the work as to be quite ineffective. Miss Emilie Lloyd sang with good feeling and effect Watson's "A Winter Story," Behrend's "Auntie," and Moore's "Minstrel Boy," and Mr. Vernon Rigby delighted the audience in "Salve dimora," Schubert's serenade "Thro' the night," Schumann's "Devotion," Nelson's "Mary of Argyle," and by way of encore to the latter, the perennial "La donna è mobile" from "Rigoletto."

On the 22nd an interesting vocal and instrumental Concert was given in the new Lecture Theatre of the Midland Institute, for a local charity, the principal performers, who gave their services gratuitously, being Mr. and Miss Santley and Miss Agnes Miller (pianoforte). The programme comprised Spohr's Double String Quartet in D minor, Beethoven's Sonata Patetica for Miss Miller, Rubinstein's Violin and Pianoforte Sonata in G major (Op. 13), charmingly played by Mr. F. Ward and Miss Miller, a couple of Salonstücke by the same composer, and an excerpt from Beethoven's Quintet Arrangement of the Septet in E flat. Mr. Santley, who was in fine voice, sang Gounod's Arab love-song "Medjé," Mendelssohn's "Shepherd's Lay," Hatton's "To Anthea," and Miss Maud V. White's "The Devout Lover" (the latter accompanied by the composer) in his most fervent and finished style, winning an encore for the last-mentioned song. Miss Santley's contributions comprised Molloy's "Children's prayers," Rubinstein's "Nicht mit Engeln," and Miss White's impassioned song "My soul is an enchanted boat." The playing of the Beethoven Sonata by Miss Miller was one of the features of the evening.

At the annual Orchestral Concert of the Edgbaston Amateur Musical Union, on the 25th, the chief features were Beethoven's Symphony in D, No. 2, and the Overtures to "Lodoiska" (Cherubini) and "Le Cheval de Bronze" (Auber).

MUSIC IN BRISTOL.

(From our own Correspondent.)

"The last for the season" has been the key note of all the Concerts this month, and, with the exception of Organ Recitals, we shall have no more music from now to next October, when the Monday Popular Concerts recommence. The dearth of Popular Concerts this spring has been so much felt and regretted that we begin to hope the usual number may be given next season; indeed, we hear that there has been a talk of sending a petition to Mr. Riseley to that effect. But we doubt the suggestion being carried out. It would be too strong an action (musically speaking) for a town which, with about 200,000 inhabitants, has not yet succeeded in raising the modest £2,000 required for the Royal College of Music Scholarship, despite all the efforts of the Mayor and Corporation.

The Season of 1882-83 has not closed so brilliantly as that of 1881-82, at the last Concert of which we had Messrs. Villiers Stanford and Prout conducting their own works to an immense and enthusiastic audience, and Mr. Gompertz creating a sensation only to be described as a *furore* by his admirable violin-playing. In fact we have been in a state of stagnation since the New Year, and have only had one good Concert during May. This was Mrs. Viner-Pomeroy's fourth and last Classical Chamber Concert (sixth season), at which, as usual, Messrs. Henry Holmes, M. Rice, W. H. Hill and J. Pomeroy were the performers with Mrs. Viner-Pomeroy at the pianoforte. Mendelssohn's Sonata in D (Op. 58), for pianoforte and violoncello, was the feature of the evening, but Mrs. Pomeroy's playing was not equal to that of her husband, and there was apparently a want of sympathy between the executants in the first movement, which considerably detracted from the merit of the performance. The Allegretto and Adagio, however, went considerably better, and Mr. Pomeroy's playing throughout was refined and artistic. Mozart's Quartet in D major, No. 10, Spohr's Quartet in E flat (Op. 58) and the great Brahms Quintet in F minor (Op. 54) formed the remainder of the programme, the last being a novelty to many of the audience, which was a large one.

The People's Concert Society gave its last Concert (second season) on the 26th ult., Sterndale Bennett's "May Queen" forming the first part of the programme.

Mr. Riseley continues his Saturday Organ Recitals at the Colston Hall, and Mr. Cedric Bucknall (Organist of All Saints', Clifton) has commenced a series of Recitals at the Victoria Rooms, Clifton, on Monday evenings. Admission may be obtained in each instance for sixpence, and the Recitals are fairly well supported.

MUSIC IN SOUTH STAFFORDSHIRE.

(From a Correspondent.)

The events in this district during the season now closing have been distinguished by unusual vitality. At West Bromwich the Choral Society has at three Concerts performed Gade's "Crusaders," Smart's "Bride of Dunkerron," Mendelssohn's "As the hart pants," with miscellaneous selections at two of the Concerts. The principal vocalists were Mrs. Hutchinson, Misses Samuell, Jessie Royd and Helen D'Alton, Messrs. Maas, Piercy, Rigby, Lander, Sauvage and Hilton. The Walsall Philharmonic Union, under the conductorship of Dr. Swinnerton Heap, has also given three Concerts, the principal works being Barnett's "Ancient Mariner," Mendelssohn's "Athalie" and "Hear my prayer," and Costa's "Eli," amongst the principal vocalists being Misses Annie Marriott, Eleanor Farnol, Alleby and Done, and Messrs. Dunkerton, Kenningham and Henry Blower. The Dudley Vocal Union, almost alone amongst the local Societies, has limited its efforts to the production of "The Messiah" and "The Creation," and is now contemplating a performance of "Judas Maccabæus." On the other hand, the Stourbridge Choral Society, a young but energetic Association, has, with commendable enterprise, given its supporters two of the productions of the last Birmingham Festival, Gade's "Psyche" and Gaul's "Holy City." At Wolverhampton the Festival Choral Society, a body now numbering some 250 members, has given four Concerts: "The Redemption," the performance of which in November—the first in the provinces after those of the Festivals of Birmingham, Bristol and Brighton—attracted and profoundly impressed a crowded audience; "The Messiah," at Christmas; an Orchestral Concert in January; and finally, in April, Macfarren's "St. John the Baptist" and Haydn's Imperial Mass. The list of artists engaged includes Misses Mary Davies, Anna Williams, Clara Samuell, Orridge, Damian, D'Alton and Emilie Lloyd, Messrs. Maas, Rigby, Cummings, Henry Blower, King, and Signor Foli. The band has been largely augmented and well drilled, Dr. Swinnerton Heap being the Conductor. In Wolverhampton, too, the veteran violinist Mr. Henry Hayward has just completed his sixth series of Classical

Concerts, assisted by his sons Charles (second violin) and Henry (viola), Messrs. Roberts (viola) and Owen ('cello), Misses Hargreaves, Yonge and Cull (pianoforte). He has performed before a more numerous but still too small body of supporters, Spohr's Quintet for pianoforte and strings, and Duet for violin and viola, Beethoven's Quartet for strings (Op. 18) and "Waldstein" and "Moonlight" Sonatas (pianoforte); Mendelssohn's Quartet in C minor and Trio in C minor, both for pianoforte and strings; Mozart's Quartet (11th) and Quintet in C for strings; Guhr's Violin Concerto, &c., &c. Vocal selections were contributed at the different concerts by Misses Falkner, Guest, and Attwood.

Mr. Sims Reeves has just paid his farewell visit to Wolverhampton, accompanied by Mr. Santley, Misses Clements and Spencer Jones, Messrs. Herbert Reeves, Nicholson (flute) and Sidney Naylor (Conductor); and it goes without saying that the vast audience was fairly enraptured with his performance. Mr. Santley's efforts were equally successful.

The arrangements for the forthcoming Triennial Festival in Wolverhampton are in a forward state, and rehearsals twice a week are being vigorously proceeded with. Hitherto this Festival has been limited to a single day; but fresh vitality having been infused into the management, the movement has been placed on a broader and sounder basis, and it has been decided to give two performances on each of two successive days. The programme will include "Elijah," Gounod's "Messe Solennelle," Beethoven's "Mount of Olives," Hummel's "Alma Virgo," Macfarren's "Lady of the Lake," and Mackenzie's "Jason," miscellaneous selections being included in the evening programmes. The artists engaged include Misses Davies, Williams and Emilie Lloyd, Madame Patey, Messrs. Edward Lloyd, Maas and King, and Signor Foli. Mr. Carrodus will lead a band of sixty performers, and Dr. Swinnerton Heap has been appointed conductor. No pains or expense are being spared to make the musical success thorough, and a highly satisfactory financial issue is already assured.

MUSIC IN YORKSHIRE.

(From our own Correspondent.)

Mr. W. T. Best, the well-known Organist of St. George's Hall, Liverpool, gave two Recitals in St. Andrew's Church, Bradford, on the 8th ult., the occasion being the opening of a new instrument built by Messrs. W. Hill and Son. It is superfluous to say that the performances were excellent, but justice would hardly be done were we not to make special allusion to the rendering of Bach's Toccata and Fugue in C major, in which Mr. Best quite excelled himself. Selections from Spohr's "Last Judgment," Widor's Symphony in B flat, Dr. Wesley's Andante cantabile in G and Smart's Festal March in D were also played.

The same evening was chosen by the Leeds Amateur Orchestral Society for their last Concert of the season. The orchestra was conducted by Mr. J. P. Bowling, and perhaps gave more satisfaction than on any previous occasion; but there is still need of much painstaking practice, individually and collectively, before the stage of efficiency is reached. Miss Hill and Mr. Coghlan contributed vocal solos, and Mr. Bowling gave further evidence of his undoubted abilities as a pianist.

The Headingley Vocal Society performed Mendelssohn's "Athalie" in the Leeds Church Institute, on the 21st ult., under the direction of Mr. James Broughton, the Conductor of the Society. Mr. Alfred Broughton played the accompaniments. The lyrics were not recited, as at a recent Concert in Bradford, to which we drew notice last month, and therefore some of the general effect of the work was lost; but the performance, as a whole, was very creditable.

A new work by the Rev. J. F. Downes, a musician of considerable local reputation, has just been privately performed in Leeds, before an influential gathering of amateurs, and seems destined to achieve a greater popularity than any of his previous compositions. The subject is the parable of "The Prodigal Son," and the music to which it is set is not only full of melody, but exhibits much technical skill. Further criticism is, of course, impossible, considering the nature of the first performance and the fact that the Cantata is not yet published; but we hope before long to hear that the work is to be given before a public audience, and that the music is no longer in manuscript. We are glad to see that another composer of the same town, Mr. A. E. Grimshaw, is obtaining some success as a writer of vocal music.

The Leeds Musical Festival will now engross attention here for the next few months. The practices are being regularly held under the superintendence of the chorusmaster, Mr. James Broughton, and great progress has been made with Macfarren's "King David" and Beethoven's Mass in D. The famous Yorkshire chorus will be severely tried by the difficulties of the latter work, but no one who heard the performance of the Choral Symphony three years ago will hesitate to expect a splendid rendering of the Mass. Macfarren's new work, if we may judge from the choruses of the first part, will not be less popular than his other oratorios: there is much more melody throughout, and in one of the numbers we are inclined to think he shows more contrapuntal skill than in any previous work of the same nature. We are sorry to hear that Clay's promised Cantata "Sardanapalus" will not be performed, owing to the difficulties which the composer has had to contend with, but in lieu of it a composition by Alfred Cellier on the subject of Gray's "Elegy" has been offered to the Committee and accepted. Of the other new works we have as yet heard nothing, but Raff's Oratorio will doubtless be rehearsed as soon as it is published. As regards the chorus, it seems to be admitted that there is no falling-off from the excellence of previous Festivals, but, on the contrary, an improvement is perceived in many respects. The great organ in the Victoria Hall, which will be used for the Festival, is now undergoing thorough repair for this purpose, and in consequence the usual bi-weekly Recitals of Dr. Spark have been suspended for some time. It has already been announced that the Organists for the Festival will be Dr. Spark and Mr. Walter Parratt (who is a Yorkshireman), and that the Duke of Albany will preside at the performances, to which the gracious patronage of the Queen has been accorded.

The last item of general interest is an intimation to the effect that the Committee have found themselves unable to engage Madame Albani for the Festival in consequence of "the exorbitant increase in her terms." We understand that the Committee of the Gloucester Festival have come to the same determination, and for a similar reason.

MACKENZIE'S "COLOMBA."

Mr. Mackenzie's new opera "Colomba" has been one of the chief features of Mr. Carl Rosa's successful season which has just terminated in Ireland. *The Irish Times* says:—

"The most important as well as the most interesting work of Mr. Carl Rosa's London season was that of 'Colomba,' an opera by Dr. Franz Hueffer and Mr. A. C. Mackenzie, written specially for the Rosa company. The great and immediate success with which it was met was pleasantly significant for those who have faith in native talent, and hopes of a national opera on a scale larger and more elevated than any hitherto known. . . . There is ample employment of the *leit-motif* for *Colomba*, *Savelli*, &c. There is no overture, properly so-called, but a very striking and characteristic prelude, opening with a bold phrase, which we hear again frequently throughout the work. In this introduction the musician will at once recognise the hand of a master; grace, delicacy, and full command of orchestral resource, with a fine dramatic instinct. This remark may be extended to the entire opera, which exhibits a cultured imagination and refined scholarship, and is, besides, symmetrical in the sense that it does not wander outside the school which the composer adopts, though we have no doubt if he had chosen another style, French or Italian, for example, he would have worn the mantle of the country with great grace. Briefly to

summarise the general features of this opera, we may say that the dramatic writing is very powerful and impressive, the choral arrangements admirable, and the orchestration remarkable for tact, scholarship and ingenuity. An unaccompanied quintet in the second act is finely written. For the rest, we may indicate as specially worthy of notice the opening chorus, the colour and variety of which are very cleverly shown; the Vocero, sung by *Chilina* and afterwards by the heroine; *Savelli's* song, *Colomba's* scena at the commencement of the second act, *Orso's* song 'Will she come from the hill,' *Chilina's* plaintive song (for which Miss Perry won a merited encore), and the duets in the fourth act."

The Freeman's Journal in the course of a long notice says:—

"Last night Mr. Rosa favoured a crowded audience with the second new opera of the present season. Such a thing is naturally an event in the musical world of Dublin, and the unequivocal success which signalised the production of 'Esmeralda' last week gave a further interest to the first performance amongst us of 'Colomba.' A success was evidently anticipated last night, for there did not appear to be an inch of space in the entire house, and we may here add that if looks mean anything, many and frequent were the longings for a theatre which is capable of comfortably accommodating a not by any means enormous gathering. But few, we venture to say, did not feel themselves compensated by last night's opera for any physical inconveniences they may have suffered. 'Colomba' was a brilliant, a magnificent success, and although it is sometimes dangerous to pronounce a decided opinion upon a new work of the kind, there can be no second notion as to its inevitable popularity. . . . Mr. Mackenzie is young at his work. If we except his 'Jason,' composed for the Bristol Festival last year, we are not sure that he has ventured before upon anything like a sustained operatic effort, but assuredly in 'Colomba' there is no evidence of a 'prentice hand, or of the hesitation or nervous advances of a musical neophyte. It is the production of a mature and self-conscious strength. Of a decidedly Wagnerian turn—that is, Wagnerian as we know it in 'Lohengrin'—he displays the rare and gifted capacity of expressing in the melody of the various parts the theme that pervades the mind of the artist. We catch from the music the eloquent interpretation of the true nature of *Colomba*, especially in the Vocero at the beginning of the first act; of the contending passions of *Orso*, and of the superior type of mind of the lawyer *Giuseppe*, who must not be confounded with the ordinary stage villain. To have achieved such a feat as this is, we consider, the highest effort of real genius. Mr. Mackenzie's melody is full of original purity and sweetness."

The Belfast News Letter after some general remarks says:—

"The masterly orchestration of the work cannot be denied. Every scene is illustrated with unerring art, and with a power that is thoroughly dramatic, without ever being stagey or common-place. . . . Having already told in these columns the story of 'Colomba,' it is unnecessary to repeat it at this time. It need only be said that the composer has succeeded in attracting a certain amount of sympathy toward the woman who is exciting her brother to an act of vengeance, by showing her as one who regards revenge as a sacred duty. The Vendetta, as a matter of fact, is regarded as a religious rite to be done on behalf of the dead. There is something magnificent and solemn in the frenzy of the woman as illustrated by the composer of the opera. In the first act the story of the death of *Colomba's* father and of the girl's oath to be avenged upon his murderer is told. The people are gradually worked up in interest as a native maiden sings the song which is the signal for the exercise of the Vendetta. This number is the one in which the Vendetta *motif* is introduced. It is a fine composition, and sounds like one agonising human wail. Its accompaniments are weird and very Wagnerian in style."

The last performance took place on the 26th ult., at Cork, when Madame Marie Roze undertook the part of *Colomba* for the first time, and in which she made a great success.

ROYAL ACADEMY OF MUSIC.

The following has been sent to us for publication:—

Annual Report of the Committee of Management to the Directors of the Royal Academy of Music, for the year 1883.

Your Committee are happy to report the continued fiscal and technical prosperity of the Royal and National Institution you commit to their management.

The financial welfare of the Academy is evinced in the fact that there is a surplus over the expenses of the year 1882, which is recorded in the Balance Sheet. This is largely consequent on the increased number of Students, which at the close of July last was greater than at any other period. Some of the then Pupils have since left the Academy, but have been to a great extent replaced by the entrance of seventy-three strangers in the Michaelmas Term, besides the new comers of the present Term, who are not yet counted. Some profit accrued from the Local Examinations of Musical Students throughout the country, in the spring of 1882, which was entered by 1,245 Candidates, of whom 143 obtained Honours and 698 passed in various branches of music. The Metropolitan Examination of Artists and Teachers, held in January, 1882, yielded also a small amount to the Academy Funds. Of the sixty-eight Candidates who submitted to this ordeal, fourteen were approved by the Examiners, and were consequently created Licentiates of the Royal Academy of Music.

The tokens of the musical success of the Institution are—

1.—The public reception of young artists who have recently completed their training here;
2.—The welcome to several singers, instrumentalists, and even composers, at important performances, who are still pursuing their studies;
3.—More than one application from establishments in good esteem for the services of the Operatic Class;
4.—The warm encouragement experienced by the solo performers, the band, and the chorus, at the Academy Concerts in St. James's Hall, and in the Academy Room; and
5.—The conscientious opinion of the professors and friends of music, who witness the talent displayed at the Fortnightly Meetings which are held throughout the year.

Your Committee are happy to record the munificence of Lady Goldsmid, who has again presented a Free Scholarship to be competed for in April by Female Pianists who have been studying for two years in the Academy, this being designed to facilitate to the most deserving the continued pursuit of excellence.

Prizes of Ten Guineas each were given last year, and are promised for this by Dr. Llewellyn Thomas to a Female Student for Declamatory English Singing; by Mr. Henry Evill to a Male Student for the same; by Mr. Heathcote Long to a Male Student for Pianoforte-Playing; by Mr. Charles Santley to Students of either sex for Accompaniment; and by Mr. Bonamy Dobree to a Student for Violoncello-Playing.

There are several individuals who pay the entire fees of one or more Students, but withhold their names from public announcement.

The Potter Exhibition, which is the oldest endowment at present on the books, the Westmorland, the Sterndale Bennett, the Parepa-Rosa, the Sir John Goss, the Balfe and the Thalberg Scholarships, are permanently secured.

It is to be regretted that no additions have been made to the Reserve Fund for reducing the fees of deserving and necessitous Students, and the amount as yet collected is insufficient for investment.

It has been found desirable to appoint a Finance Committee to have special charge of the monetary arrangements, and Messrs. J. Lamborn Cock, J. F. H. Read and Chas. E. Sparrow have been kind enough to accept the onerous and troublesome duties of this office.

The Examinations for the Memorial Prizes have been conducted by Musicians *not* teaching in the Academy, and those gentlemen have always given their gratuitous services.

It will be necessary during the summer vacation to enter upon heavy expenditure for the re-decoration of the Concert Room, which will seriously intrench on the funds at the disposal of your Committee.

An application was made in the autumn to Sir Henry Ponsonby, asking whether her Majesty might probably accept a request, were it proffered by the body of Directors, to allow a Concert to be performed by Academy Pupils in the presence of the Queen. Such a boon was granted by King George IV., who received the Pupils in Carlton Palace; such again was granted by King William IV. and Queen Adelaide, who visited the King's Theatre to witness the Pupils' Performance; it was therefore supposed a hope might not be groundless that a like grace might be accorded by the present Sovereign. The reply of Sir Henry was, however, to the effect that her Majesty was too much engaged to entertain the proposal were it to be officially made.

Your Committee regret the letter, which will be read to you, from Mr. George Wood, resigning his twofold office of Director and Member of the Committee, and which will, according to the Charter, necessitate his ceasing to act as Auditor. This resignation, on your acceptance, will cause a vacancy in each of the positions held by Mr. Wood, and the Committee beg to nominate the present Director, Mr. J. F. H. Read, for the places in the Committee and the Auditorship, and Mr. P. Sainton for the place on the Direction—who have both stated their willingness to serve if you appoint them.

Your Committee have to state that the communication to H.R.H. the Prince of Wales, embodying the resolution passed at your adjourned Meeting on March 25, 1882, has been acknowledged by the Secretary of his Royal Highness without comment. This communication included a transcript of your reply to the invitation of the Lords of the Privy Council for remarks on the petition of his Royal Highness for a Charter for a Royal College of Music, in June, 1880, stating the elasticity of the Charter of this Institution, and offering to modify the working of the Academy in any way, according to this Charter, that might meet the views of the Prince of Wales.

In conclusion, your Committee wish openly and strenuously to declare that this Academy, honoured as it is by the patronage of the entire Royal Family, and strengthened by the confidence of the Musical Profession and the British Public, is capable of everything that is desirable for the furtherance of its grand national and educational object, so far as its pecuniary means extend.

JOHN GILL, Secretary.

March 17, 1883.

THE Dedication Festival was observed at St. John's, Red Lion Square, on the 6th ult. For the Communion, the music was Stainer in A, and "It came even to pass" (Ouseley) was the Anthem. At a special Musical Service on the 9th ult., a selection from Dr. Armes's Oratorio "St. John the Evangelist" was given. The solo "These are they" was well rendered by Master H. Tebbutt, Mr. H. Knott singing with much expression the music allotted to St. John. Mozart's motett "O God, when Thou appearest" and Woodward's Evening Anthem "The radiant morn" were also sung. During the collection, which was for the new organ, Bennett's Barcarole from his Fourth Concerto, arranged for organ and orchestra, was played. The Allegro from Handel's Fourth Concerto concluded the service. Mr. C. J. Viner conducted the musical arrangements.

THE members of the St. Jude's Choral Society, East Brixton, gave their first Concert at the Brixton Hall, on Tuesday evening, the 1st ult. The programme consisted of a well-arranged selection of sacred and secular music. The choruses were sung with spirit, correctness and good expression, the latter feature being especially noticeable in Mozart's "Ave Verum" and "The Rose, Shamrock and Thistle," effectively arranged by the Conductor, Mr. Arthur Jarratt. The solo vocalists were Madame Mudie-Bolingbroke, whose fine voice and artistic singing were greatly admired; Madame Lita Jarratt, who also met with a hearty reception, and Mr. Arthur Weston, who displayed an excellent voice and good style.

AT Dudley House, Park Lane, was given, on Saturday afternoon, the 5th ult., a Concert in aid of the General Lying-in Hospital, York Road, Lambeth. The ancient Hospital, established in 1765, is fortunate in having upon its staff Dr. F. H. Champneys, who is not only Doctor of Medicine but also learned in music, and has under his command an excellent amateur choir of ladies and gentlemen. The Concert opened with a Psalm (127th) for quartet and chorus, "Nisi Dominus ordificaverit domum," one of three composed by Handel during his Italian journey in 1707. The quartet was sung by Miss Hardy, Miss Annie Williams, Mr. H. E. Wooldridge and the Hon. Spencer G. Lyttelton. The choir in this work was at times somewhat unsteady; but the next item, an unpublished Motett, "Tu es Petrus," composed by Leonardo Leo in the severe style of Palestrina for a six-part chorus without accompaniment, was rendered in a manner which reflected great credit upon the members of the choir and their able Conductor, Dr. Champneys. This Motett was followed by a work of larger design and great beauty, Astorga's "Stabat Mater," composed for chorus, solo voices and orchestra, but accompanied on this occasion by the pianoforte. The solo music in this work was given by Miss Robertson, Miss A. Williams, Mr. H. E. Wooldridge, the Hon. Spencer G. Lyttelton and Mr. Wooldridge, who sang in place of Mr. Lionel Benson, absent from indisposition. Miss Robertson was heard to great advantage in the soprano solo "Sancta Mater." The second part of the programme consisted of a miscellaneous selection of secular music, commencing with the Madrigal by John Wilbye "Flora gave me fairest flowers," which was followed by an excellent choral composition from the pen of Dr. Champneys called "Lalagé" (the words by S. T. Coleridge), which may be most aptly described as a madrigalian part-song, for much of the music has a true madrigalian flavour, while other portions introduce the more modern progressions and style of a part-song. The selection also included Wilbye's Madrigal "Sweet honey-sucking bees," Benet's "Thyrsis, sleepest thou?" Danby's glee "Awake, Æolian Lyre," sung by the choir; various solos, well rendered by Mrs. Lynedoch Moncrieff (who contributed a composition of her own), Miss Robertson, Miss Colthurst, Miss Annie Williams, Mr. Wilfrid Ward, Mr. Walker Warnock and Signor Parisetti; and Handel's Violin Sonata in A, performed by Herr Röver. The pianoforte accompaniments were played by Signor Rouidi. The attendance was so numerous as to warrant the hope that the funds of the hospital have materially benefited by the Concert.

THE members of the St. John's Choral Society gave the final Concert of their sixth season at the Parochial Schools, East Dulwich, on Thursday, the 17th ult., the compositions performed being Rossini's "Stabat Mater" and Sterndale Bennett's "May Queen." The rendering of the first work was particularly good throughout, and the choruses of the "May Queen" were sung with great precision. Miss Emily Gilloch presided at the piano, Mr. Charles Hancock (Mus. Bac., Oxon.) at the harmonium, and Mr. Charles Lawrence (Mus. Bac., Oxon.) conducted. At the conclusion of the concert, Mr. Lawrence, who has been Organist and Choirmaster at St. John's Church for upwards of nine years, was, on his retirement, presented by the Vicar, the Rev. Dr. Warburton, on behalf of the congregation, with a valuable gold watch and chain, and an illuminated address on vellum, in token of their esteem and in recognition of the efficient services rendered by him during that period.

A FINAL meeting of the old Sacred Harmonic Society, founded in 1832, took place on Tuesday, the 22nd ult., at the Society of Arts Rooms in John Street, Adelphi, when the distribution to the members of their shares of the assets took place, in accordance with the original rules of the Association. One of the members has already handed over his cheque to the new Society, incorporated last year, a prominent characteristic of which is that it is established exclusively for art purposes; and in the event of dissolution the assets must be given to some kindred institution. It is to be hoped that this good example will be imitated by other members of the old Society and those interested in the superior rendering of first-class sacred music.

The sixth triennial Festival of the Handel and Haydn Society opened at Boston, U.S., on Tuesday the 1st ult., with a performance of Handel's "Ode to St. Cecilia's Day," and Rubinstein's sacred Opera "The Tower of Babel." The solo vocalists were Miss Emma Thursby, Mr. William J. Winch, Mr. C. R. Adams, Mr. J. F. Winch and Mr. M. W. Whitney. The Angel choruses were sung by a choir of boys, under the direction of Mr. S. B. Whitney. On the second day the programme consisted of "The Nativity," composed expressly for the Festival by Professor Paine, and Cherubini's Mass in D minor. These works were splendidly rendered, Professor Paine's Cantata producing a marked effect. The solo vocalists in the "Nativity" were Miss Thursby, Miss M. Phillips, Messrs. G. W. Want and M. W. Whitney; and in the Mass Mrs. Osgood, Miss Winant, Mr. Toedt and Mr. Henschel; Mrs. F. P. Whitney and Mr. A. Pennell joining in the sestet. On the third day a miscellaneous programme was performed in the afternoon, the evening Concert being devoted to Gounod's "Redemption." The performance of this fine work was one of general excellence, Miss Thursby, Miss Winant, Mr. W. J. Winch and Mr. Henschel being highly successful in their solos, and the choruses being given both with decision and appropriate expressiveness throughout. Max Bruch's secular Oratorio "Arminius" was the work selected for the fourth day, the soloists being Miss Winant, Mr. Adams and Mr. Henschel, who was the original singer of the *title-rôle*. The Oratorio was conducted by the composer, and received with great applause. On the fifth day a miscellaneous programme was provided; and the Festival closed on the sixth day with a performance of "The Messiah." The works had been excellently rehearsed by Mr. Zerrahn.

Mdlle. Alice Roselli gave a Concert at Steinway Hall, on the 1st ult., under distinguished patronage, and before a numerous audience. The *bénéficiare* was assisted in the vocal department by Miss Helen Meason, Madame Enriquez, Mr. W. H. Cummings, Signor Villa and Mr. Santley, and the solo instrumentalists were Mr. Kuhe, Miss Kathleen O'Reilly and Miss Harriett Sasse (pianoforte), Herr Poznanski (violin) and Mr. Churchill Sibley (organ). The concert-giver was heard to much advantage in Cowen's "Last dream," Louisa Gray's "Dermot and I," Gounod's "Noël" (with violin and organ *obbligati*, Herr Poznanski and Mr. Sibley) and a new song composed by Mr. Sibley, in all of which she received warm and well-deserved applause. Amongst the other vocal items in the programme may be mentioned an effective new song by Desmond L. Ryan, "Hail and farewell" (well sung by Madame Enriquez), Gounod's "When in the early morn" (for the excellent rendering of which Mr. Cummings was enthusiastically recalled) and the same composer's "Le Nom de Marie," so well sung by Mr. Santley that he was compelled to return to the platform, when, instead of repeating the song, he gave "There is a green hill far away." The instrumental solos were also highly successful. Messrs. Wilhelm Ganz, William Carter and Lindsay Sloper were the accompanists.

"Ye London Glee Men" gave their first Smoking Concert at the Guildhall Tavern, Gresham-street, on Thursday evening, the 10th ult., under the direction of Mr. Richard Mackway. The programme comprised glees, madrigals, songs, &c., and ranged in date from John Benet's madrigal "Flow, O my tears" (1599), to Wagner's chorus of Norwegian sailors from the "Flying Dutchman." It also included "Strike it up, neighbour," Weelkes (1608), and Dr. Cooke's laughably pedantic glee "Amo, amas"; while modern writers were represented by Hatton's "Warrior's Song"; "Crown'd with clusters of the vine," from Alfred Mellon's Opera of "Victorine"; Franz Abt's "Vineta"; "I gave my harp to sorrow's hand," by Bishop; and Mendelssohn's "Love and Wine." Vocal solos were contributed by Mr. Frank Ward, Mr. E. Etherington and Mr. Richard Mackway. Pianoforte selections were also given by Messrs. Walter Mackway and William Horsey. The Concert was brought to a close by the singing of "Auld Lang Syne," arranged as a song with vocal accompaniment by Mr. Richard Mackway, and sung by Mr. A. J. Kestin.

On the 1st ult., the Praed Street Chapel Choir gave a very successful Concert, in aid of the New Organ Fund. In the first part, which consisted of sacred music, the choir sang the choruses "Then round about the starry throne," "How lovely are the messengers" and "O Father, whose almighty power" with good effect, and solos by Mrs. Roe, Miss Easterbrook, Mr. E. A. Baker and Mr. J. Baker were well rendered. Mr. F. R. Kinkee performed an organ solo in the first part, and a pianoforte solo in the second, which was miscellaneous. The part-songs "Sweet and low," "A Wife's Song" (Barnby), Pinsuti's "Good night, beloved," Mercadante's "Sweet is the hour of rest," and several popular songs by Sullivan, Loder, and others were efficiently rendered. Mr. F. R. Kinkee presided at the organ, and was associated with Mr. W. J. Green as accompanist to the songs. The choir-leader, Mr. H. Sampson, conducted.

For the first time at Cardiff, a performance of Gounod's "Redemption" was recently given at the Drill Hall, by the Choral Society, under the conductorship of Mr. D. C. Davies, assisted by professional instrumentalists from London, Birmingham and other places. The choruses were well balanced and rendered with good effect, but the expression, in several instances, was not so fine or careful as might have been desired. The instrumental portions were played remarkably well, and highly appreciated by a large and cultivated audience. On the whole, it may be said the Society acquitted itself in a very creditable manner. The few faults which were noticeable will, no doubt, be corrected in the next rendering of this difficult but exceedingly impressive Oratorio. The principal vocalists were Mr. Edward Lloyd, Mr. Montague Worlock, Miss Mary Davies, Miss Gertrude Lewis and Miss Jenny Lewis.

The first Concert of the South Hampstead Musical Society was given at the Hampstead Vestry Hall, on the 22nd ult., before a large audience. The choir, under the able direction of Mr. Arthur J. Greenish, sang with the utmost steadiness and certainty of intonation in Cowen's Cantata "The Rose Maiden," which formed the first part of the programme, the solo parts in this work being effectively rendered by Mdme. Worrell, Miss Frances Hipwell, Mr. Alfred Kenningham and Mr. H. Horscroft. In the miscellaneous part which followed, a conspicuous feature was a new song by Mr. Greenish, "Sweethearts still," well sung by Mr. Kenningham, which elicited a warm and well-deserved encore. Some part-songs, too, were admirably given by the choir, and Mr. Frank Arnold contributed a violin solo with much success. Mr. Corke and Mr. Dovaston presided at the pianoforte and harmonium respectively with much skill and judgment.

The members of the Catford Society, under the conductorship of Mr. Frederick Stevenson, gave a performance of Hofmann's "Melusina" in the Lecture Room, Lewisham, on Tuesday, the 1st ult. Miss Sheldon, Miss Heywood, Mr. E. R. Tasman and Mr. Wm. Webster, jun., were the soloists, and there was an excellent band, led by Mr. Carrington. The choir sang exceedingly well. Part II. included Schubert's Overture to "Rosamunde" and Mendelssohn's Rondo brillante for pianoforte and orchestra, the solo part of which was played by Miss Bella James in a brilliant and finished manner. Mr. E. C. Silverthorne in Mr. Stevenson's song "Many years ago" and Mr. Webster in Ricci's "Sulla poppa del mio brik" (with orchestra) met with enthusiastic recalls. The Concert closed with Romberg's Symphony for Strings and Toy Instruments, the latter of which were played by ladies. Mr. Edward Trotter was the accompanist.

The Crouch End Choral Society gave an excellent performance of Mendelssohn's "Elijah," at Christ Church Schoolroom, on Tuesday, April 24. The principals engaged were Miss Hilda Coward, Miss Hilda Wilson, Mr. Alfred Kenningham and Mr. Frank Ward, assisted in the quartets by the Misses A. Scott and Long and Messrs. Jones and Richardson. The accompaniments were played by a professional string quintet, with Mr. C. W. Lovejoy at the piano, and Mr. J. G. Callcott at the harmonium. The chorus, which was well balanced, numbered nearly 100 voices. Mr. Alfred J. Dye conducted.

O love the Lord

ANTHEM FOR FOUR VOICES.

Psalm xxxi. 26, 27. Composed by A. H. Mann, Mus. Doc.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

Soprano. O love the Lord, all ye His saints: the

Alto. O love the Lord, the Lord, all ye His saints:

Tenor. O love the Lord, the Lord, all ye His saints: for . . the

Bass. O love the Lord, the Lord, all ye His saints: the

♩ = 60. Soft Sw. Ped. no Ped.

Lord pre-serv-eth them, . . . them that are faith-ful,

pre-serv-eth them that are faith-ful, O love the . .

Lord pre-serv-eth them, pre-serv-eth them that are faith-ful, O love the . .

Lord pre-serv-eth them, ... them that are faith-ful, love . . the

Ped.

O love the Lord, all ye His saints, for . . the Lord pre-serv-eth

Lord, the Lord, all ye His saints, for . . the Lord pre-serv-eth

Lord, the Lord, all ye His saints, for . . the Lord pre-serv-eth . .

Lord, O love the Lord, for . . the Lord pre-serv-eth . .

no Ped.

them that are faith - ful, faith - ful, and plen - teous - ly re - ward - eth, and plen - teous - ly re - ward - eth the proud . . . do - er, and plen - teous - ly re - ward - eth the

them that are faith - ful, faith - ful, and plen - teous - ly . . re - ward - eth, . . plen - teous - ly . . re - ward - eth the proud, the proud do - er, and plenteous - ly, . . and plen - teous - ly re - ward - eth the

them that are faith - ful, faith - ful, and plen - teous - ly . . re - ward - eth, . . plen - teous - ly . . re - ward - eth the proud, the proud do - er, and plen - teous - ly . . re - ward - eth the

them that are faith - ful, faith - ful, plen - teous - ly re - ward - eth, plen - teous - ly re - ward - eth the proud, the proud do - er, and plen - teous - ly re - ward - eth the

Ped. *no Ped.*

proud . . do - - er.

proud . . do - - er.

proud . . do - - er.

ff

proud do - - er. Be strong, and He shall es -

ff

Ped.

ff

Be strong, and He shall es - tab - lish your heart,

ff

Be strong, and He shall es - tab - lish your heart,

ff *ff*

Be strong, and He shall es - tab - lish your heart, be

ff

- tab - lish your heart, be strong, and He shall es - tab - lish your heart, be strong

ff *ff*

no Ped.

ff

be strong, and He shall es -

ff

be strong, be strong, . . and He shall es -

ff

strong, be strong, . . be strong, and He . . shall es -

. . and He . . shall, . . be strong, . . and He . . shall es -

ff

- tab - lish your heart, es - tab - lish your heart, be strong

- tab - lish your heart, es - tab - lish your heart, be strong,

- tab - lish your heart, es - tab - lish your heart, be strong, be strong,

- tab - lish your heart, es - tab - lish your heart, be strong, be

Ped. *no Ped.* *Ped.*

be . . . strong, He shall es -

be . . . strong, He shall es -

be . . . strong, He shall es -

strong, be strong, and He shall es - tab - lish your heart,

rall.

no Ped. *Ped.*

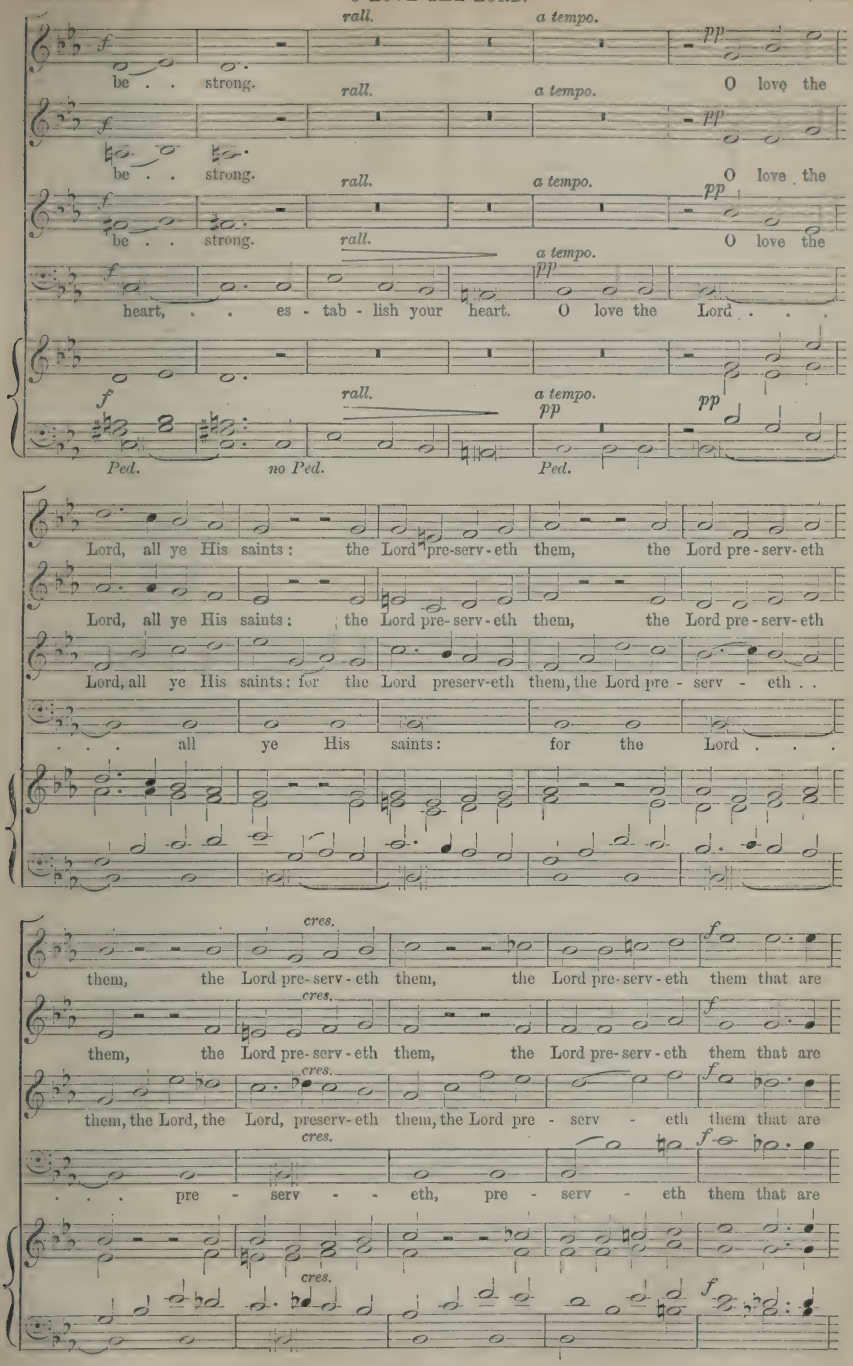
- tab - lish your heart, . . .

- tab - lish your heart, your heart,

- tab - lish your heart, your heart,

your heart, . . . and He shall es - tab - lish, es - tab - lish your

no Ped.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Lord, all ye His saints: the Lord pre-serv-eth them, the Lord pre-serv-eth
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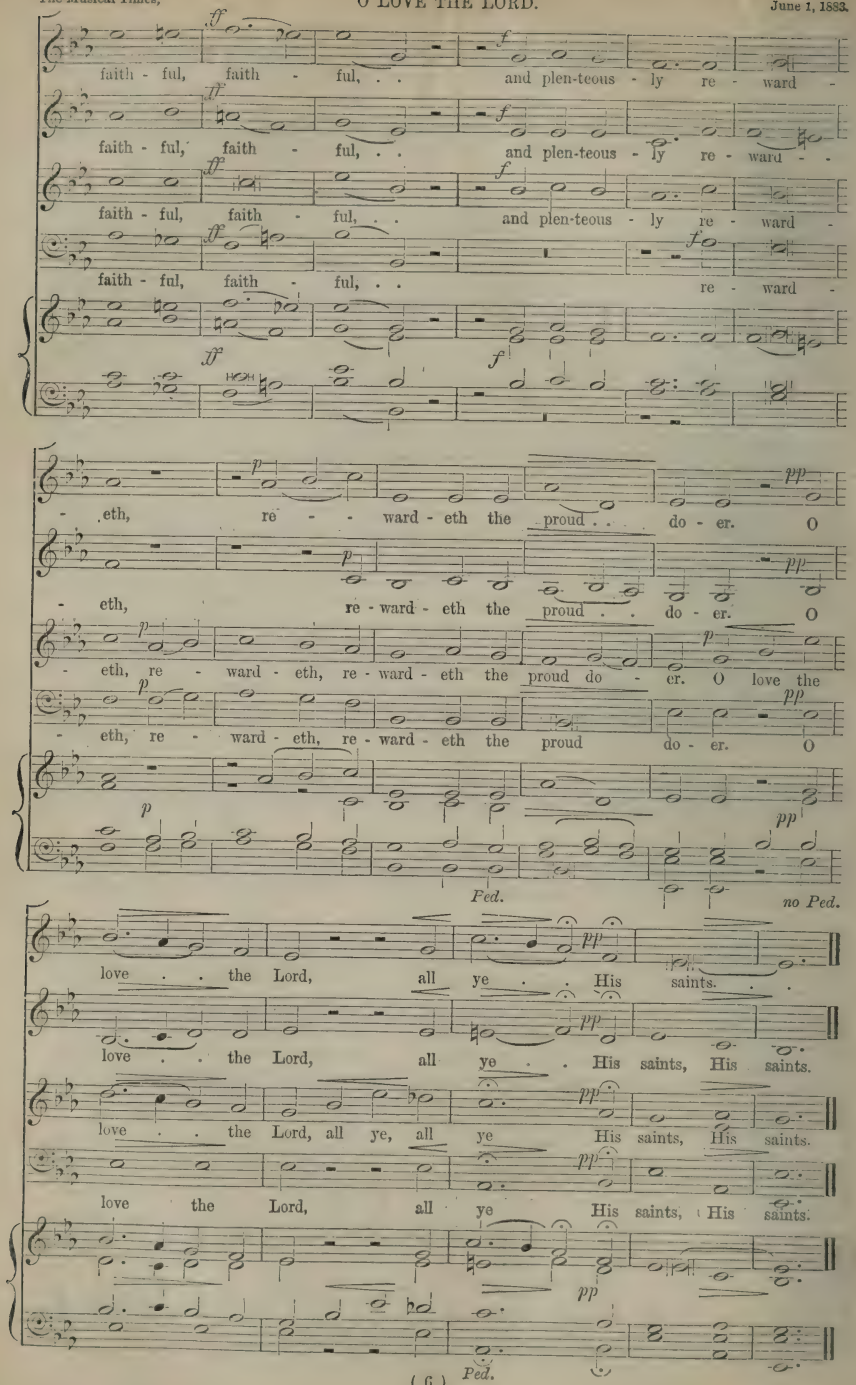
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- eth, re - - ward - eth the proud . . do - er. O
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- eth, re - ward - eth, re - ward - eth the proud do - er. O
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love . . the Lord, all ye . . His saints. . .
love . . the Lord, all ye . . His saints, His saints.
love . . the Lord, all ye, all ye His saints, His saints.
love the Lord, all ye His saints, His saints.
Ped.

THE Brixton Choral and Orchestral Society gave a performance of Mendelssohn's "St. Paul" on the 7th ult., at Gresham Hall. The soloists—Madame Worrell, Mdlle. Raymond, Mr. H. Yates and Mr. Lewis Thomas—gained considerable applause for their singing of the well-known music, Madame Worrell and Mr. Thomas being especially successful. The choruses were generally well rendered. The accompaniments were played by a small band led by Mr. F. Decker, the organist was Mr. W. E. Stark, and Mr. W. Lemare conducted, as usual. The Society has performed during the past season Handel's "Jephtha," Gadsby's "Lord of the Isles," Prout's "Alfred," and Mendelssohn's "St. Paul." A complimentary benefit Concert for Mr. Lemare was announced for the 31st ult., at which Mendelssohn's "Hymn of Praise" and a miscellaneous selection were to be performed.

THE 172nd Monthly Concert of the St. George's Glee Union was held at the Pimlico Rooms, on the 4th ult. The programme was a well-chosen miscellaneous one, and gave great satisfaction. The artists were Miss Edith Phillips, Miss Jeanie Rosse, Master Frank Charlton, Mr. Arthur Thompson and Mr. Chaplin Henry, all of whom met with a cordial reception. The part-singing by the choir included "Now tramp" (Bishop), "The Nightingale" (Mendelssohn), "Now is the month of Maying" (Morley) and "The Song of the Vikings" (Eaton Faning), the latter being encored. The Cantata "May Day" (Macfarren) was the principal item in the second part of the programme, the soprano solos being taken by Miss Phillips. The pianoforte and harmonium accompaniments were played by Miss Edith Mahon and Mr. F. R. Kinkee. Mr. Joseph Monday conducted.

A Choral Festival was held at the Church of St. Augustine and St. Faith, Watling Street, E.C., on Friday evening last, the 25th ult., being the eve of the Festival of one of the patron saints (St. Augustine) of the church. The service was preceded by an anthem, Mendelssohn's three-part treble motett "Ye sons of Israel, thank the Lord," well rendered by some of the boys of the St. Paul's Cathedral Choir; Dr. Stainer's Magnificat and Nunc dimittis in B flat were used, and "Now we are ambassadors," followed by "How lovely are the messengers" (from "St. Paul") constituted the anthem. At the conclusion of the service, Hiller's Cantata "A Song of Victory" was given in its entirety, in which, as indeed throughout the service, the Cathedral contingent rendered decidedly valuable assistance. Mr. C. F. South presided at the organ.

THE New Shakespeare Society gave a Musical Evening at the University College, Gower-street, on the 11th ult., under the direction of Mr. J. Greenhill, who wrote a pamphlet for the occasion containing biographical sketches of, and much valuable information respecting, the various composers. The programme was devoted to a selection of the vocal music of Shakespeare, which, being arranged in chronological order, illustrated in a most interesting manner the gradual progress of vocal music from the Elizabethan era to the present time. Specimens were given in their respective periods of madrigals, glees, choruses, part-songs and solos, in all twenty-five composers being represented. The solos were well rendered by Misses Jessie Royd, Alice Crang, Helena Rich, Minna Adderley; Messrs. Sheard, Tennyson Cole, Thurley Beale and J. Greenhill. Signor Dinelli accompanied.

A CONCERT in aid of the funds of the Royal College of Music was given at the new Examination Schools, Oxford, on the 1st ult. Two attractive items in the programme were Miss Emily Shinner's violin solos and the performance of some pianoforte pieces by Madame Helen Hopekirk. Vocal solos were also contributed with much success by Miss Wakefield, Mrs. Dyke, the Rev. J. E. Sheppard and Mr. Thorndike; and special mention must be made of the excellent rendering of a duet for two pianofortes by Messrs. Parratt and Taylor. After the Concert a Conversazione took place in the class-rooms, when an interesting collection of musical instruments, autographs and works on the history and theory of music was exhibited. His Royal Highness the Prince of Wales was present both at the Concert and the Conversazione.

THE Sydenham Amateur Choral Society gave a very successful Concert, under the direction of Mr. F. A. W. Docker, at the Sydenham Lecture Hall, on Tuesday, the 8th ult., when the following works were performed: Gounod's "De profundis" and "Ave Maria"; Mozart's motett "Glory, honour, praise and power"; and Spohr's "Hymn to St. Cecilia," with part-songs by Macfarren, Pinsuti, Bennett and Gastoldi. The solos were rendered by Misses Randell, Bentley and Tweedie, and Messrs. Calver, J. McD. Joy and the Rev. J. G. Hooton. Herr Bernhardt, in the absence of Herr Jung, played a violin solo by F. David in a most finished style, and Mr. Docker contributed a pianoforte solo. Miss Pottinger (pianoforte) and Mr. G. E. Croager (organ) rendered valuable service as accompanists.

HERR KOCH gave his third annual Pianoforte Recital at the Northfield Hall, Highgate, on Thursday evening, the 17th ult. The programme included Bach's Fantasia in C minor, Beethoven's Andante (Op. 35), Mendelssohn's Andante con moto and Presto, one of Mendelssohn's Songs without Words, Chopin's Scherzo in B minor (Op. 20) and Polonaise No. 5, Liszt's Hungarian Rhapsody, No. 12, and an original galop, "Bucephale." Vocal solos were contributed by Mdme. Bonner and Mr. Fulkerson, the most notable being "Far greater in his lowly state" (Gounod), "Adelaide" (Beethoven), and "O swallow, swallow" (Moncrief). A very effective rendering of the duet "Una notte a Venezia" elicited a well-deserved encore.

THE Senate of the Royal University of Ireland has appointed Sir Robert Stewart and Dr. Joseph Smith joint Professors of Music in that Institution. Sir Robert Stewart has for many years held the corresponding post in the University of Dublin. Dr. Smith, though a much younger man, has already proved himself worthy of the honour now conferred upon him. In 1880 he was awarded the two prizes offered by the London Sunday School Choir for the composition of a part-song and of an anthem, and in the same year he obtained the Welsh Eistedfodd Prize of Fifteen Guineas and a Gold Medal for a setting of the 67th Psalm. He has also held, for the past two years, the post of Examiner in Music under the Board of Intermediate Education for Ireland.

THE members of the Blackheath Society performed Smart's "Bride of Dunkerron," in the Rink Hall, on Friday, the 4th ult. Miss Ambler sang the title-rôle music most charmingly, and, as *Dunkerron*, Mr. Ernest Caris showed a most sympathetic voice and finished vocalisation. The singing of the choir was admirable throughout Smart's work and in the part-songs. The orchestra was led by Mr. Carl Jung. The more successful numbers of the second part were Sydenham's "Maiden of the Fleur-de-Lys," in which the choir gave a perfect specimen of its part-singing; Gounod's "Jewel Song" ("Faust"), by Miss Ambler; and the Conductor's Orchestral Gavotte in F major. The hall was crowded to excess. Mr. Edward Trotter presided at the piano, and Mr. Stevenson conducted.

THE Dinner in aid of the Choir Benevolent Fund, which is announced to take place at Willis's Rooms on the 21st inst., promises to be very successful. The chair will be taken by the Right Hon. G. Cavendish Bentinck, M.P., P.C., and the list of patrons includes many of the most distinguished musicians and amateurs, besides numerous high dignitaries of the Church. The music to be performed during the evening will be made specially interesting by the rendering of a selection which will include several of the finest specimens of madrigal writing. A large professional choir, representing various Cathedrals, her Majesty's Chapels Royal, &c., will give their services on the occasion.

We understand that, for the present, the Service at Westminster Abbey every Wednesday afternoon is to be sung by men's voices only. This arrangement, which has been in contemplation for some time, has only been possible since the addition of six assistant lay vicars, and will have the advantage of relieving the choirboys of their duties one afternoon a week.

On the 8th ult. a Concert was given at Myddelton Hall by the Islington Presbyterian Church Choral Society, the programme consisting of Sterndale Bennett's "Woman of Samaria," Macfarren's "May Day," and a miscellaneous selection. The choruses were very creditably rendered, and praise is due to the Conductor, Mr. J. C. Keynes, for the careful training the members of the Society have evidently received at his hands. The soloists were Miss Ellen Atkins, Mrs. Startup, Mr. Dalgety Henderson and Mr. W. G. Forington. Mr. Tait, at the harmonium, accompanied most judiciously, and Mr. Fountain Meen rendered valuable service as pianist, his solos being much appreciated and warmly applauded.

An excellent Concert took place at the Victoria Coffee Hall, Waterloo Road, on the 3rd ult., by the Royal Victoria Choir, when a selection of Irish and Scotch part-songs and choruses were given. The band of the Scots Guards (under the direction of Mr. J. P. Clarke) played "Reminiscences of Ireland and Scotland," and Jullien's "British Army Quadrilles," assisted by the pipers of the regiment under Pipe-Major Barron, and a fife-and-drum band under Mr. Davis. The solo vocalists were Miss Annette Bourn, Miss T. Goodhew, Miss Melville, Mr. S. Kessell, Mr. Sanderson and Mr. R. W. Heney, all of whom sang Irish ballads and songs. The accompanist was Miss Annie Daymond, and the Conductor Mr. William Sexton.

The second Concert of the Upton Choral Society was given on the 1st ult., at the Stratford Town Hall, before a crowded audience. This choir obtained the first prize at the late Musical Festival held in the vicinity. The programme comprised Mendelssohn's "Hear my prayer," Macfarren's "May Day," songs and part-songs; the soloists being Miss Mary Davies and Mr. A. Kenningham. The choir sang with great effect "Now the grass with dew is wet"; and a pianoforte duet, played by Messrs. F. C. Kitson and G. B. Gilbert, was much appreciated. Mr. J. Proudman conducted, and Mr. F. C. Kitson accompanied throughout.

The Victoria Glee Club, numbering thirty-five male voices, gave a Concert in aid of a Pianoforte Fund, at the Horns Assembly Rooms, Kennington Park, on the 8th ult., when several glees were sung with excellent effect, some being aided by orchestral accompaniments. Handel's "Occasional" Overture was played by the band at the commencement of the Concert. The principal vocalists were Miss Matilda Roby, Miss Annette Bourn, Mr. Chas. White, Mr. Egbert Roberts, Mr. W. Sexton and Mr. R. W. Heney. Pianoforte accompanists Miss Annie Daymond, Mr. A. Cox and Mr. J. Halle; Conductor, Mr. W. Sexton.

The Misses Larkcom and Myers gave a very successful Concert before a large audience on the 23rd ult., at 19, Harley Street, by kind permission of Mrs. Morell Mackenzie. Both ladies pleased greatly in their songs, and they were well supported by Miss Carlotta Elliot, Miss Margaret Hancock, Miss Adelina Dinelli, Miss Randegger, Messrs. Redfern Hollins, Bernard Lane, Bridson, Bicknell, Young and Signor Foli. Madame Antoinette Sterling was prevented from singing by a severe cold, though she appeared in the concert room. In her stead a young lady, Miss Kate Drew, sang the Swallows' song from Thomas's "Esmeralda."

A special Musical Service was held in St. John's Wood Presbyterian Church, Marlborough Place, on Wednesday evening, April 25, when Mendelssohn's "Lauda Sion" was sung as the Anthem, in addition to well-known hymns. The choruses were well rendered by the recently formed Choral Society in connection with the church. Mr. F. N. Abernethy, F.C.O. (Organist of St. Saviour's, Southwark), played the organ accompaniments in a masterly manner, and Mr. F. G. Edwards (Organist of the church) conducted.

The Kyrle Choirs, under the direction of Mr. Malcolm Lawson, gave a performance of "Elijah" on the 2nd ult., in St. Saviour's Church, Poplar. The principal soloists were Miss Agnes Allen, Miss Minna Vivian, Mr. John F. Probert and Mr. Ap-Herbert. Mr. E. H. Turpin presided at the organ.

Mr. John Faux Boardman, Organist and Choirmaster of St. Saviour's, Herne Hill Road, gave his first benefit Concert at Gresham Hall, Brixton, on Thursday evening, the 10th ult., before a numerous audience. Under the conductorship of the *bénéficiare*, part-music was very commendably rendered by members of the voluntary church-choir, which was augmented for the occasion. The principle soloists were Miss Ada Tolkien, Miss Annie Ganland, Messrs. J. W. Hanson, Henry Pyatt and J. F. Boardman, minor parts being supported by Miss Patten and Mr. E. J. Corbett. Mr. J. Harrison presided at the pianoforte.

A Concert was given at the Stratford Town Hall, on Thursday, the 3rd ult., under the conductorship of Mr. Sidney Vernon. The vocalists were: Miss Clara Dowle (Corporation Exhibitioner, Guildhall School of Music), Miss Minnie Hyan, Miss James, Miss Foot, Miss Bloom, Mr. Walters and Mr. Westlake. Miss Marie Schumann (De Keyser Exhibitioner, Guildhall School of Music), violin; Miss Emily Fehr (Royal College of Music) and Miss Adela Duckham (Corporation Exhibitioner, Guildhall School of Music), pianoforte. The Concert was highly successful.

On Tuesday, the 15th ult., at Mr. John Dawson's, Oakleigh New Park Road, Clapham Park, Mr. Charles Dowdeswell gave the second of a series of Lectures on "Richard Wagner and his Works." The Lecture, which was deeply interesting, displayed a complete mastery of the subject, and was marked by earnest enthusiasm and poetical feeling. "Lohengrin" and "Tristan und Isolde" were the special subjects of the Lecture, and selections from these works were well rendered by Miss Plummer, Miss Johnson, Messrs. W. B. Smith and Walter Dowdeswell. Mr. W. C. Ward, as accompanist, gave valuable assistance.

A very successful performance of Farmer's Oratorio "Christ and His Soldiers" was given on the 9th ult., in Wycliffe Chapel, Philpot Street, Commercial Road, under the direction of the Choirmaster, Mr. Geo. Merritt. The solo vocalists were Mrs. J. Chappell, Miss Howard, Mr. Edwin Leslie and Mr. A. S. Lupton. The choruses were excellently sung by the Wycliffe Chapel Choir, accompanied by a full band, under the direction of Mr. E. H. Brock. Mr. G. E. Hedges ably presided at the organ, and Miss M. Bonallack at the pianoforte.

The third Concert of the season of the Cecilian Musical Society took place at the Hackney Town Hall, on Tuesday, the 8th ult., the proceeds being devoted to the Hackney Benevolent Pension Society. The programme was miscellaneous, including several part-songs and operatic selections. The solo vocalists were Mrs. Fitch, Miss Oxenham, Miss Howard, Messrs. MacDonnell, C. Jones, Scowen, Baxter, Fearn, Glynn and Haswell. Miss L. M. Glynn and Mr. Arthur C. Tattersall also contributed pianoforte solos. Signor A. de Baratly was conductor.

We understand that the organ at Westminster Abbey is at present undergoing entire reconstruction at the hands of the eminent builders Messrs. Hill. When completed it will contain between fifty and sixty speaking stops, and will be fitted with all the modern improvements. It will be blown by means of a gas engine. It is hoped that the instrument will be ready for use in the autumn. Two cases, of elaborate finish, have been designed by the Abbey architect, Mr. Pearson, the organ being divided as hitherto, but being placed at a much greater elevation.

On Whit Sunday afternoon the second part of Gounod's "Redemption," and on Trinity Sunday the second and third parts of the same work, were given at St. Stephen's, South Kensington. The orchestra consisted of strings, harp, two trumpets and tympani, the other parts being filled in on the organ. The solos were taken by Mr. Bernard Lane, Mr. Harper Kearton, Mr. Grime, and Mr. Stedman's choirboys. Mr. Thomas Pettit presided at the organ and, the whole performance, which was very effective, was under the direction of Mr. Stedman.

On Thursday, the 17th ult., the Oxford Choral Society, under the *bâton* of Mr. C. Harford Lloyd, gave a performance of "The Redemption" in the Sheldonian Theatre. The principals were Miss Annie Marriott, Miss Cravino, Mr. Edward Lloyd and Mr. King.

At the Gloucester Musical Festival, which, as we have already stated, will commence on September 4, the following works will be performed: "Elijah," "Redemption," "Lobgesang," "Messiah," Mass in C (Beethoven), "Walpurgis Night," and Symphony in G minor (Mozart). In addition to the above the following have, we believe, been specially composed for the Festival: "St. Mary Magdalen" (Dr. Stainer), "Sennacherib" (Dr. Arnold), "Elegiac Symphony" (C. Villiers Stanford), a short Choral Work (Dr. Hubert Parry), and an Anthem (C. Harford Lloyd). The vocalists engaged are Miss A. Williams, Miss Mary Davies, Miss Avigliana, Madame Patey, Miss H. Wilson, Mr. E. Lloyd, Mr. Newth, Mr. F. King, Mr. Brereton, and Mr. Santley.

A very successful Concert was given by Miss Annie Matthews at Brixton Hall, on Thursday evening, the 3rd ult., assisted by Madame Adeline Paget, Miss Lizzie Evans, Miss Edith Daniel, Miss Marian McKenzie; Messrs. Arthur Thompson, Wakefield Reed, Franklin Clive, James Budd, and R. Odell. Miss Matthews sang with much ability, gaining a cordial reception for each of her contributions; and a flute solo was excellently given by Mr. Collard. Mr. Turle Lee accompanied.

The second annual Concert of the Choir of St. Augustine's, Highbury, took place on the 17th ult. The first part consisted of Smart's Cantata, "The Bride of Dunkerron," the solo parts being sustained by Madame Worrell, Mr. A. L. Fryer and Mr. Frank Ward; Miss Boxell at the pianoforte. The second part was miscellaneous, and comprised songs, a duet and pianoforte solo, and organ solos. Miss Lomas was an efficient accompanist. Mr. Charles Strong conducted.

Mr. Frank Bradley, Professor of the Organ, Trinity College, London, &c., has been engaged to give Organ Recitals on Mondays and Wednesdays, at the Fisheries International Exhibition during the season. Programmes of the Recitals are issued in the building, and may be obtained gratuitously on application to Messrs. Lewis, and Henry Jones and Sons respectively in the Japan and West Gallery sections of the Exhibition, where the organs are situated.

We regret to hear that Mr. Frederick Clay has been compelled to abandon his intention of finishing his new secular Cantata "Sardanapalus" for the Leeds Musical Festival, owing to a variety of adverse circumstances, not the least important of which is the illness of Mr. W. G. Wills, the librettist. Mr. Clay has offered to take the subject, and commence another Cantata *de novo;* but the Festival Committee has declined to accede to this proposition, in consequence of the risk it would involve.

The Festival of the London Gregorian Choral Association, which was to have been held in St. Paul's Cathedral on Thursday evening, the 10th ult., has, we learn, been indefinitely postponed, and it is scarcely probable that it will be held at all this year. The morning portion of the Festival, consisting of choral celebration of the Holy Eucharist, took place in St. Thomas's Church, Regent Street, as announced, on the 10th ult.

"Antigone," with Mendelssohn's music, is to be performed in the Tyne Theatre, Newcastle-on-Tyne, on the 13th and 14th inst., with Mrs. Scott-Siddons in the principal character. A great deal of care has been bestowed upon the arrangements. New scenery, by a local artist, is to be painted, and the whole of the actors, including the chorus of sixty performers, will be correctly dressed.

An evening Concert, under the direction of Mr. Stedman, took place at the Birkbeck Institution, on the 16th ult. The artists were Signora Angelina del Santo, Miss Jessie Griffin, Miss Damian, Miss J. Russell, Mr. Stedman, Mr. Hutchinson and Mr. Stedman's choirboys, M. Buziau (violin), Miss Nina Buziau (pianoforte) and Mr. Jeffreys (accompanist). The programme was miscellaneous, and was much appreciated by the audience.

Mr. Arthur Matthison, whose death took place during last month, was known both as an author and an actor in singing parts. Amongst other works he wrote the libretto of Mr. Barnby's Cantata "Rebekah."

Messrs. Hele and Co., of Plymouth, have just completed a very handsome organ for the saloon at Membland Hall, the residence of Mr. E. C. Baring. The instrument, which has been built in a costly manner, is remarkable not only for its excellent tone, but for the disposition of its various parts, and it is claimed that there are few organs in the West of England which can in any way compare with it in these respects.

One of Mr. Baillie Hamilton's new instruments, the "Vocalion," has recently been erected in the north-west chapel of St. Paul's Cathedral, and is used for the hymn at the 1·15 p.m. daily service. The tone is somewhat rounder than, but very similar to, that of the harmonium for which it has been substituted.

Organ Recitals have been given at St. John's, Waterloo Road, by Mr. Henry J. B. Dart, on the 1st ult., assisted by Miss Linda Rivers and Mr. Henry Blaikie as vocalists; and by Mr. A. A. Yeatman, Organist of the Parish Church, Finchley, on the 17th ult., on which occasion Mr. Joseph Wilson was the vocalist. The fortnightly series of Recitals will be resumed in September.

A New Organ has been erected in St. Peter's Church, Hoxton Square, by Mr. Speechly. Recitals were given on the occasion of the opening thereof by Mr. G. C. Martin, Mus. Bac. (Sub-organist of St. Paul's Cathedral), Mr. F. Meen (Organist of Dr. Allon's Chapel, Islington), Mr. E. Webb (Organist of St. Peter's) and Mr. C. Warwick Jordan, Mus. Bac. (Organist of St. Stephen's, Lewisham).

The fourth General Triennial Festival of Choirs in the Archdeaconry of Worcester is announced to be held in Worcester Cathedral on the 7th inst. The services will be at 11.30 a.m. and 4.30 p.m., and the sermon in the morning will be preached by the Rev. F. G. Holland, Canon of Canterbury. Sixty-four choirs will take part in the Festival, numbering about 1,700 voices.

A Concert was given on Thursday evening, the 24th ult., at Brixton Hall, by Mr. J. Stuart Crook, who was assisted by Miss José Sherrington, Miss Marian McKenzie, Miss Ellen Marchant and Mdlle. P. Bruë; Messrs. Egbert Roberts and A. B. Ridley. Recitations were given by Miss Alexes Leighton and Mr. Alfred M. Willis. Mr. J. Elliott and Signor Odoardo Barri presided at the pianoforte.

An excellent performance of Mendelssohn's "Lauda Sion" and Spohr's "Last Judgment" was given in the Congregational Church, South Norwood, on the 9th ult. The solo vocalists were Miss Evelyn Bawtree, Madame Jennie Bawtree, Mr. Arthur Wilmot and Mr. Alfred Caink. Herr E. Eberwein led the band, and Mr. Josiah Bawtree conducted.

On Ascension Day there was a Special Choral Service held at St. Mary Abchurch, Cannon Street, at 7.30 p.m. The choir of the church performed a selection from "The Messiah" and Stainer's Festival Service in B flat. Mr. Albert E. Bishop, the Organist of the church, presided at the organ and the music was under his direction. There was a large congregation.

The competition for the Visetti Scholarship at the Watford School of Music took place at the Public Library, on Thursday, the 10th ult. The examiner was Mr. W. H. Cummings, and the Scholarship, which entitles the holder to one year's gratuitous instruction in singing, under Mr. Visetti, was awarded to Miss C. S. Grindley.

The Chevalier Guido Papini, the well-known violinist, had the honour of being recently received by his Royal Highness the Duke of Edinburgh in private audience, and presenting a copy of his "Method for Violin," of which his Royal Highness has accepted the dedication.

Under the direction of Miss Edith Daniel, a Concert in aid of the Sunday schools connected with Loughborough Park Chapel, was given in the Schoolroom on Tuesday evening, the 8th ult. Miss Daniel was assisted by Miss Annie Matthews, Miss Alice Seymour and Mr. Joseph Hay.

Mr. A. Ramsden, a Leeds musicseller, has undertaken to subscribe £60 per year for five years for the maintenance of Mr. Barton, of Leeds, who recently secured a scholarship at the Royal College of Music.

The Dean and Chapter of Salisbury have arranged for a Festival, on a large scale, of Diocesan Choirs, to take place in the Cathedral a year hence—namely, on May 29, 1884. It is said that 4,000 voices or more are expected to take part in the Service, and that Dr. Stainer has promised to compose an anthem for the occasion.

A Balloon Garden Party and Promenade Concert by the London Conservatoire of Music took place on Saturday, the 5th ult., at Lillie Bridge Grounds, West Brompton, when a lengthy programme was successfully executed. The Conductors were Mr. F. A. Jewson, Mr. W. W. Meadows and Mr. Lansdowne Cottell.

On Tuesday evening, the 1st ult., a good performance of "May Day" (Macfarren) was given by the Bethnal Green Choral Society, the soprano solo being effectively sung by Madame Clara West. The choruses were also well rendered. Accompanist, Mr. W. West; Conductor, Mr. R. A. Slater.

His Royal Highness the Prince of Wales has been graciously pleased to accept a copy of "The Growth and Cultivation of the Voice in Singing," by Madame St. Germaine, Professor of Singing at the Crystal Palace School of Art and at the Guildhall School of Music.

The Festival of the Army Guild of the Holy Standard will take place in St. Paul's Cathedral, on Tuesday, the 5th inst., at 7 p.m. The music is undertaken by a portion of the choir of the Gregorian Association, which will be assisted by a military band.

The Kyrle Choir, under the direction of Mr. Malcolm Lawson, gave a performance of "Elijah" in St. Barnabas' Church, King Square, on the 16th ult. The soloists were Miss Fusselle, Mrs. Oram, Mr. W. E. Glaziers and Mr. Albert Orme. Mr. E. H. Turpin presided at the organ.

Mr. Humphrey J. Stark writes to say that his name should have been included in the list of performers upon Messrs. Maley, Young and Oldknow's new organ, noticed in our last number, as he gave a Recital upon the instrument on April 3.

Mr. Sinclair Dunn was, on the 21st ult., presented with a purse of sovereigns from the members of the Marylebone Presbyterian choir, on the occasion of his retiring from the Choirmastership of the Church.

Mr. Goring Thomas's Opera "Esmeralda," produced by Mr. Carl Rosa at Drury Lane during his recent season, has been accepted by Mr. Julius Hofmann for the Stadt-Theater, Cologne, where it will be given next autumn.

A "Sir Julius Benedict Pianoforte Exhibition" and a "Sims Reeves Vocal Exhibition" have just been added to the prizes previously established in connection with Trinity College, London.

We are informed that Mr. C. B. Jefferys has purchased the pianoforte business lately carried on by Messrs. Scotcher and Son, of Birmingham, and that he will continue the business in the same premises.

The performance of "The Redemption," which was to have taken place at Ipswich this month, is postponed until the winter.

The Organistship of York Minster has been rendered vacant by the retirement of Dr. E. G. Monk, who has held it for upwards of twenty-four years.

Mr. Frederick A. Jewson has been unanimously elected by the trustees, Organist and Director of the Music to the Wesleyan Chapel, Great Queen Street.

Dr. Hubert Parry is writing music to the "Birds" of Aristophanes, which is to be produced at Cambridge in next October term.

The Organ Recitals at St. John's, Waterloo Road, will be discontinued during the present and following summer months.

The whole of the copyrights of Messrs. Ewald and Co., of Argyll Street, have been purchased by Mr. C. Jefferys, of Berners Street.

A Students' Concert, the first of the present term, was given at Trinity College, London, on the 15th ult.

The Melbourne Philharmonic Society has announced "The Redemption" for performance in the autumn.

The next Concert of the Auckland Choral Society (New Zealand) will comprise Schumann's "Paradise and the Peri."

REVIEWS.

La Gioconda: An Opera in Four Acts. The libretto by Tobia Gorrio, the music by A. Ponchielli. English adaption by Henry Hersee. [Ricordi].

If the reader turn to page 395 of The Musical Times for 1880, he will see a notice in some detail of the above Opera, *à propos* to its first performance at Florence. We need not, therefore, set in array here all the facts connected with the work, but the more important may be stated at the risk of a "vain repetition." The libretto is an adaptation, by Arrigo Boito—over whose identity the name "Tobia Gorrio" throws but a thin veil—from Victor Hugo's gloomy though powerful drama "Angelo." It was written some years ago for Ponchielli, who first produced the Opera at Milan, April 8, 1876, subsequently making important changes in it and scoring a success at Genoa in 1879. Since then "La Gioconda" has had a career of increasing good fortune, the best measure of which, perhaps, is the fact that the directors of the Royal Italian Opera, Covent Garden, have included the work in the scheme of the present season. Let us see, as far as may be from study of a pianoforte score only, in what respects, if any, "La Gioconda" merits so distinguished a position.

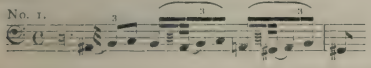
Against the story of the Opera no charge of wanting intensity can be made. It would have pleased Verdi in his "Trovatore" and "Rigoletto" days, so highly is it flavoured with crime and passion. Indeed, but for the continued popularity of lyric dramas in which the various characters are continually driving a coach-and-four through the decalogue, we should be inclined to think "La Gioconda" more than a little too strong for refined and cultured tastes. As matters go, we entertain no such idea. An operatic public never objects to the accumulation of horrors upon horrors' head; the reason being perhaps not so much that these things are loved for their own sake as that they often inspire the composer to do his best—witness the "Miserere" in "Il Trovatore" and the closing quartet in "Rigoletto." Whether Ponchielli is capable of such inspiration remains to be seen, but the provocation is here unquestionable. Writing of the libretto the author of the notice above referred to said: "The substance of this tissue of intrigue is that *Gioconda* the doomed heroine has the misfortune to be loved by a villain whilst she loves a man who in his turn is in love with the wife of another. Passion, plotting and poison are the three principal agents at play in the story which . . . is in truth not very moral but none the less intensely Italian." It must be admitted here that Boïto has skilfully striven to afford contrast. He has wreathed the head of sin with flowers, and he makes mirth and jollity around the form of death. He never, it is true, conceals the character of either by such means, but art demands that even the gloomiest of pictures shall not be all black. The question of course arises whether any good purpose is served by a display of the worst passions of humanity, and, were it pressed, we should be driven to answer that "La Gioconda," if it conveys any lesson at all, teaches that a blind and cruel chance presides over the fortunes of men. But the matter need not be discussed. We modern English are not ancient Greeks and do not require our dramatists to sanctify by a lofty end the means they employ.

It would serve little purpose, and take up much space, to show in what respects the book of "La Gioconda" differs from Hugo's "Angelo." The points of variation are many; points of agreement being confined to certain leading motives and incidents. In fact, Boïto's work may be regarded as standing apart from that of the great Frenchman, to be judged entirely *per se*. So, at any rate, we prefer to look upon it.

The first act, entitled "The Lion's Mouth," opens in the great court of the Doge's Palace at Venice, and is preceded by an orchestral introduction (Andante) almost entirely founded upon two themes, one representative of a person, the other of a thing. We shall meet with these again, and may pass them now, simply remarking that they suggest respectively the good and evil influences of the drama, and are ingeniously combined on this, their first appearance.

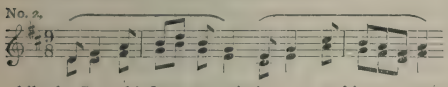
Otherwise the Introduction has no special significance. When the curtain rises we see a motley and animated crowd, amongst them a man carrying a guitar, who watches the throng. This is *Barnaba*, spy of the Inquisition, a variation on the mysterious *Homodei*, agent of the Council of Ten, so quickly mischievous and so quickly murdered in Hugo's play. The usual chorus is at once sung *à propos* to sports and pastimes which do not now concern us. This number (Allegro risoluto, 6-8) is quite Italian, not only in the life and grace of its themes, but in the simplicity of their treatment. Ponchielli starts with almost ostentatious homage to tonic and dominant. Having had their chorus, the people go away to witness a regatta, leaving *Barnaba* alone. That worthy at once expresses some highly unpleasant sentiments, such as might become a voracious spider on the completion of its web. Here the Spy *motive* comes in—one of those employed in the Prelude:—

No. 1.



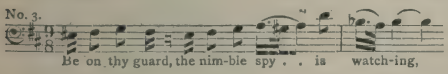
This is *Barnaba's* musical shadow, and follows him everywhere, sometimes going before him, as shadows will. We soon gather from his monologue—a mixture of pure and quasi-recitative—that he loves *Gioconda*, who at that moment enters leading her blind mother (*La Cieca*) to the neighbouring church. As *Barnaba* hides himself, the old woman (contralto) begins a solo expressive of gratitude to the dutiful child who supports her by street-singing while she prays before the altars of the saints. Presently *Barnaba* utters apart his sensual admiration of *Gioconda's* beauty, the maiden following with words of love for her afflicted parent. Musically, this trio is interesting and important by reason of an effective contrast. The two women have gently flowing themes, such as—

No. 2.



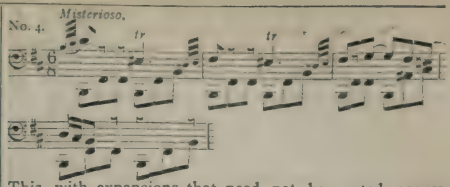
while the Spy chiefly uses variations upon his own particular subject:—

No. 3.



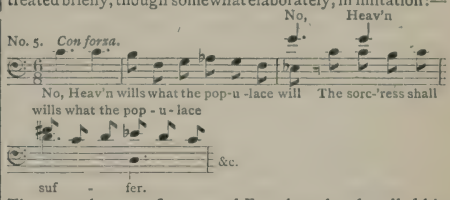
In this form of musical characterisation the main significance of the number lies. *Gioconda* now takes leave of her mother to seek after *Enzo*, one whom she professes to love tenderly and truly. As she goes, leaving *La Cieca* busy with her rosary, *Barnaba* comes from his hiding-place and forces upon her protestations of love. He is treated very brusquely—told, in fact, to "go to the devil" with his guitar. On being seized by the Spy, *Gioconda* shrieks and rushes off, thus alarming her blind mother, who calls aloud her name in anxiety, and mingles "Aves" with the revelation by *Barnaba* of a vengeful design he is not slow to execute. The music of this energetic little episode has no very distinguishing feature, but is never inappropriate or without interest. The crowd now returns, bearing aloft the winner of the regatta, whose triumph they celebrate in an animated chorus, occasionally chaffing the losers, of whom one, *Zuane*, stands apart, much cast down. This number, like the opening concerted piece, is purely Italian, wanting even the smallest trace of foreign influence. As the victor is borne up the stage, *Barnaba* persuades *Zuane* that he has lost the prize through a spell cast upon him by the witch *La Cieca*. This is the beginning of a prolonged and exciting scene, made so by every available dramatic artifice. For example, *Barnaba's* poisonous words are interrupted now and then by the shouts and laughter of the gambling crowd, or by the prayers of the blind woman, who still tells her beads near the church, all unconscious of mischief brewing. The music, sufficiently expressive in itself, is here helped by studied and artful contrast. In the next stage, when one and another of the crowd catch *Barnaba's* words, the composer calls to his aid a more formal design, and makes a central thought of the subjoined passage:—

No. 4. *Misterioso.*



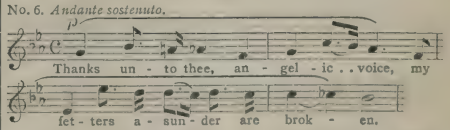
This, with expansions that need not be quoted, occurs again and again—whenever, in fact, a clamour is raised for the blood of the alleged sorceress. The choral superstructure soon becomes massive, but never elaborate either in its part-writing or dramatic characterisation. Ponchielli here, as elsewhere, aims to express with force and vigour the predominant feeling; declining to fritter away strength upon minor points of variation certain to pass unnoticed amid the stress of greater things. The tumult is at its height when *Enzo* appears, dressed as a Dalmatian sailor, and accompanied by *La Gioconda*. He at once goes to the help of the old woman, reproaching the mob for their folly and cowardice in some fine declamatory passages, written for the voice with true Italian skill. The people answer in a passage first given out by the basses and treated briefly, though somewhat elaborately, in imitation:—

No. 5. *Con forza.*



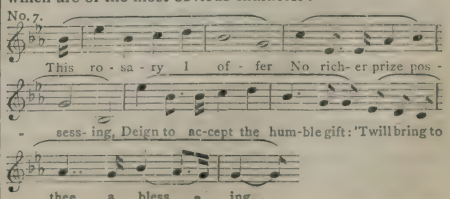
The struggle grows fiercer, and *Enzo* has already called his Dalmatian comrades to help, when *Alvise*, one of the chiefs of the Inquisition, descends the Giants' Staircase, accompanied by his wife, *Laura*, who is masked. In his presence there is silence, till the people are haughtily bidden to explain their conduct. They do this readily enough, with the cry "She's a sorceress"; and here the composer begins to show himself at his best. Charmingly does he mark the change from the crowd's fierce passion to the tender feeling of *Gioconda* and *Laura* for the object of unreasoning hate. One of the best passages in the work is the appeal of the street-singer to *Alvise* on behalf of her mother. Pure melody and sweet natural harmony combine to make it irresistible. In the end, *Alvise* is moved by the representations of his wife and *Gioconda*, despite the sinister promptings of *Barnaba*. He orders the release of the harmless old woman, who at once expresses her gratitude in an air marked by great, though simple, beauty. Here is the first phrase:—

No. 6. *Andante sostenuto.*



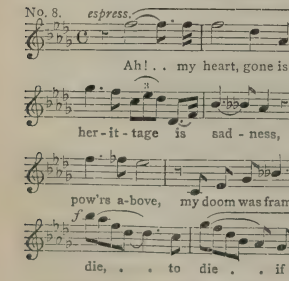
La Cieca further expresses her gratitude for *Laura's* intercession by presenting the Inquisitor's wife with her rosary. As she does so, the second of the two themes in the prelude reappears. Here it is, without the harmonies, which are of the most obvious character:—

No. 7.



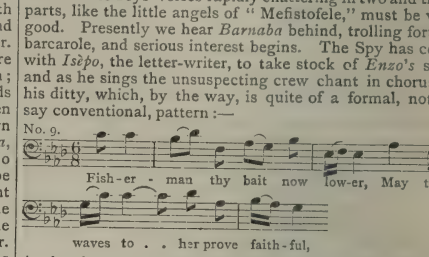
The presentation of the rosary, with its accompanying theme, should not be passed as an ordinary incident. Like the crucifix in Hugo's "Angelo," the string of beads plays a most important part, at a critical moment, later on. After the blind woman's solo, the scene quickly closes, but not before *Enzo*, returning with his Dalmatian sailors, has been recognised by *Laura* as the proscribed Prince of Santafior, once betrothed to her and still beloved. *Enzo*, on his part, has not seen *Laura's* face. He has, however, been strangely moved by her voice, and stands musing when all have entered the church save *Barnaba*. The Spy approaches the disguised Prince, and at once a new scene begins.

Barnaba does not beat about the bush, but makes *Enzo* know not only that his disguise is penetrated, but that his still existing love for *Laura* remains no secret. Furthermore, he holds out the prospect of a secret interview with the Inquisitor's wife. *Enzo* responds with rapture, and the whole scene makes up a powerful musical number. The first part of the duet is mostly declamatory, but there are excellent passages of *cantilena*, in true Italian fashion; these giving a vocal charm which more than makes amends for any irregularity of form. At the close, the two men separate, each hating the other, but each, for his own purposes, desiring the interview between *Enzo* and *Laura*, soon to take place on board the Dalmatian ship. No sooner has *Enzo* gone than *Barnaba* causes a letter to be written to the Inquisitor, informing him of the arrangement just made. To this, happily, there is a witness in the person of *La Gioconda*, who, as *Barnaba* dictates to the public letter-writer, learns that her *Enzo* loves another. The girl rushes in despair into the church, leaving *Barnaba* to moralise at some length and quite superfluously upon Venice as a whited sepulchre; to which he contributes no little in the way of "dead men's bones and corruption." Dramatically, this solo is a mistake. Nobody wishes for moral or philosophical reflections from such a double-dyed scoundrel as the Spy, and it is hard to endure them with patience—the more because the music set to them has no particular merit. When they end, the finale to the act begins. The finale is short, and arranged with a view to the conventional effects of old-fashioned opera, rather than in obedience to demands from the drama itself. A crowd of Carnival revellers fill the stage and, after a short chorus, dance the Furlana. Then an organ is heard from within the church, where also the "Angelus" is sung, while the people kneel. All this was long ago worn threadbare, but we accept it here because *Gioconda*, leading her blind mother, passes through the worshipping throng singing, as the "Angelus" goes on, a passionate strain of sorrow and despair. The music is in Ponchielli's happiest vein. No more inspiriting theme than that of the Furlana could dancers desire, while the sacred piece is solidly written, combining rich and varied harmony with dignified melody. Against this, the intense emotion of *Gioconda*'s solo stands out well. Here is its most distinctive passage:—



At the close of the first act we see clearly that those who claim Ponchielli as a "reformer" do so on very slight grounds. He pays ordinary attention to dramatic requirements—no more; he is but moderately free in his harmonic method, and in all other respects is essentially an Italian composer, with the national love of melody as the dominating principle in music, and the national fondness for simplicity combined with breadth of effect.

Act II., entitled "The Rosary," opens on the shore of an island in one of the lagoons. *Enzo's* vessel is seen close in to land; it is night, and the sailors are lounging about, each, for some inscrutable nautical reason, armed with a speaking trumpet, through which he presently sings. A sea-chorus ("Marinesca") at once begins, the sailors on deck shouting "Look well to the rudder," also demanding "Where are the rowers?" The rowers answer from down in the hold "Here are we . . where angry winds in fury howling shriek while rending sails to tatters." Then the midshipmen and boys up aloft cry "La, la, la, we are the squirrels of the sea," &c., &c. All this, of course, is sheer nonsense, but the composer has written to it some pretty fantastic music of the Boïto pattern, and having more merit than that usually sung by operatic sailors. The effect of the boys' voices rapidly chattering in two and three parts, like the little angels of "Mefistofele," must be very good. Presently we hear *Barnaba* behind, trolling forth a barcarole, and serious interest begins. The Spy has come with *Isèpo*, the letter-writer, to take stock of *Enzo's* ship, and as he sings the unsuspecting crew chant in chorus to his ditty, which, by the way, is quite of a formal, not to say conventional, pattern:—



At the close of the Barcarole, *Enzo* appears on deck, and issues orders to make ready for sea. Hereupon, of course, we have the "Marinesca" all over again. Equally, of course, when *Enzo* has dismissed his men to their berths, and paces the deck alone, he sings a Romance, expressive of his love for *Laura*. This number, one of the most beautiful in the work, is in strict form, with two verses and a coda. Its melody is instinct with feeling, and the accompaniment richly varied and coloured, without ever setting itself up as a rival to the vocal theme. This romance, in fact, affords another proof that if the set song is to be abolished in opera, nothing higher than blind prejudice or unreasoning love of change will stir a finger to bring the result about. A boat now draws near the ship and *Laura* soon steps on deck, escorted by *Barnaba*, who cynically wishes the lovers good luck and departs, attended by his characteristic theme. *Laura* expresses a vague dread of the man, but *Enzo*, reassuring her, begins an extended duet of the most vehement Italian character, and as familiar in style and treatment as haters of novelty can desire. The composer, however, shows more regard for his text than for the ordinary laws of climax, and the duet ends very quietly with a tender Andante, as the lovers dwell on the happiness in store for them. Here another transparent operatic device comes in. Left alone on the deck for awhile, *Laura* sees a lamp burning: "That light! Ah, 'tis a Madonna!" whereupon, of course, she sings a prayer—a very simple, melodious and expressive strain. She has need to pray, for jealous *Gioconda*, having come stealthily on board, is watching her. A duet for the women ensues, and once more in opera we find two of the gentler sex quarrelling for the love of a man. The duet is vigorously written, as, indeed, it should be since the ladies exchange compliments like "blasphemer" and "liar." It is not wanting in relief, however, nor in such musical interest as is necessary to give it value and importance. Well sung, the number cannot fail to make its mark. At its close, *Gioconda* is about to poniard her rival, when a boat is seen approaching with *Alvise* and *Barnaba* on board. On this she holds her hand, leaving the husband to do vengeance; while *Laura* lifts the Rosary, given her by *La Cieca*, in prayer to the Virgin. Seeing it, *La Gioconda* turns from enemy to friend; hurries the peccant wife into her own boat, and watches her safely away before the Inquisitor and the Spy approach. The musical effect of this rapid episode is not obtrusive, nearly everything being left to recitative and action. Finding the bird flown, the husband goes in pursuit, and now the act nears a sensational end. There is a stormy scene between *Enzo* and *Gioconda*, full of mutual reproach; and the Venetian

galleys are seen preparing to capture the Dalmatian ship; to which *Enzo*, refusing to fly, presently sets fire; the curtain descending upon a spectacle of surpassing excitement. In writing music to this Finale, Ponchielli hardly rose to the occasion. We observe unflagging energy, and a good deal of noise and bustle, but higher qualities are less apparent. Nevertheless, the effect in representation may be sufficient.

The third act, called "The House of Gold," is laid in the building so designated. The time is night, the place a dimly lighted room, and the person present the Inquisitor, who expresses a stern resolve that his wife shall die by poison, while the revelry of a *fête* goes on under the same roof. *Alvise's* soliloquy is a long one, and not, we fear, of proportionate musical value, if, indeed, Ponchielli has not quite missed a fine opportunity. The number, as it lies before us, seems to embody no more than a superficial and inadequate expression. *Laura* enters at its close, the situation now reminding us of a famous scene in Verdi's "Un Ballo in Maschera." A long and dramatically painful duet follows. Here, too, we must speak in doubtful tones regarding the music. A finer situation no composer could desire, but Ponchielli has treated it in a manner which we judge to be weak, with the well-known Italian weakness. There are plenty of well-balanced phrases, but the sentiment is skin-deep. The dramatic situation soon becomes more intense. *Alvise*, dragging his wife to the door of an adjoining chamber, shows her a funeral bier, while at the same moment a gay song, with choral accompaniment, is heard in the distance, sung by the Inquisitor's approaching guests. It comes nearer and nearer, mingling more and more powerfully with the stern tones of the vengeful husband as he bids his wife drink of the poison-cup and leaves her to be her own executioner. The lively strain is still more prominent when *Gioconda* enters bearing a sleeping-draught, which she substitutes for the death-drink, enjoining *Laura* to take it. Nearer still comes the chorus as *Alvise* again appears, sees the empty flask on the table, goes behind the curtains to look at the supposed dead body of his wife, and then prepares to welcome his guests. In all this the musician is greatly helped by the ingenuity of the librettist, who has provided so tragic an incident, associated with so glaring a contrast, that the worst music could damage effect but little. But Ponchielli's music is not the worst. True, that connected with the serious business does not impress, rather strengthening our doubt whether Ponchielli is equal to a great strain upon the highest qualities of a dramatic musician. *Per contra*, the Revellers' Song is as bright, lively, and attractive as need be. When *Alvise* has retired from the execution chamber, *Gioconda* comes out of hiding, and, in a short but passionate solo, declares that she has only stifled the voice of her love for the sake of the blind mother whom *Laura* befriended. This is accompanied in the orchestra by the theme of her despairing song as she emerged from the church at the end of Act. I. The Rosary motive brings the situation to an end. Next comes the *fête* scene, held in a room adjoining the funeral chamber. Upon this we need not dwell. *Alvise* receives his guests with well-turned compliments, they appropriately respond, and then a series of dances begins, representative of various Hours. The music is, for the most part, bright and charming enough to show that the power to compose dance themes has not departed from the land of the Tarantella. The festivity is at its height when *Barnaba* enters dragging *La Cieca*, whom he has found in the "forbidden chambers," intent upon some malice, according to him, but praying for one just dead, according to her. At that moment the passing-bell tolls, and *Enzo*, who has entered unperceived, learns from the Spy that *Laura* has met her fate. Immediately his love flames forth. Before all the guests he avows his identity and his passion. The guests turn against him, of course; *Alvise* threatens him with vengeance, and the entire situation leads up to an *ensemble* as elaborate in its way as that which follows the appearance of *Edgardo* at *Lucia's* wedding. Ponchielli has here a great variety of emotions to express, but he is faithful to Italian traditions, and avoids weakening complications. He goes with the majority, never attempting to obscure the prominence due to a prevailing sentiment of anger against the audacious lover. No doubt this, the most imposing piece in the entire Opera, comes out well. In design it is clear and in expression powerful, although the so-called "symphonic" element may be entirely wanting. The act ends as *Enzo*, hearing *Alvise* declare that he has taken *Laura's* life, makes a vain attempt to enforce the *lex talionis* upon that stern husband.

"The Orfano Canal" is the name by which we are to know the fourth and last act. On rising, the curtain reveals the vestibule of a ruined palace, where *Gioconda* has her home. The maiden herself is there, gloomily thoughtful; by her side are a lighted lantern, a flask of poison and a dagger, while the orchestra makes heard the theme of her despair-song in Act I. Presently two street-singers enter, bearing the sleeping *Laura*, whom they place on the bed, and then depart. Left again alone, save for her unconscious rival, *Gioconda* contemplates the instruments of death before her. She has formed a desperate resolve consequent upon a deed of self-sacrifice nobly performed during the Finale of the previous act, when, seeing *Enzo's* danger, she promised *Barnaba* to become his provided he secured the young man's safety. *La Gioconda* will keep to the letter of her agreement. *Barnaba* may have her body, but it shall be without life—this is the sentiment she now expresses in a soliloquy written with real power and depth of feeling. Here the composer had a hard task, for his heroine has to struggle much against the promptings of her own passion. She is tempted to take *Laura's* life rather than her own, but resists and finally conquers at the cost of absolute despair. With these changeful and conflicting emotions Ponchielli deals in a satisfactory manner. *Enzo* now appears, *Barnaba* having fulfilled his share of the treaty. He, too, is in despair, thinking *Laura* dead, and another strongly passionate scene takes place; *Enzo* will not believe that *Laura* still lives, but treats *Gioconda's* assurance of the fact as part of her deadly machinations. Finally, he is about to stab the girl when the awakened *Laura's* voice calls his name and the revulsion becomes complete as the restored woman recognises in *Gioconda* her saviour from death. At that moment the gay revellers' song once more comes up from the canal, sung by boatmen waiting to convey the lovers to a place of safety. The parting of *Laura* and *Enzo* with *Gioconda* is one of the most pathetic and, musically speaking, beautiful scenes in the Opera, the farewell trio being in the highest measure worthy of a master, all the more because effect is gained without sacrificing the purely vocal character of the music. The last scene now comes. In "Angelo" *Gioconda* is really killed by the man she loves a moment before *Laura* awakes, but here it was necessary to preserve her for the meeting with the Spy, who presently enters as she prays to the Virgin for strength to fly. *Barnaba* intercepts her at the door and demands his reward. There is a moment of intense despair, but the girl quickly recovers. Her resolve is made, and, half hysterically, she begins to adorn herself for the man who claims her. The duet sung while this goes on is painful almost to ghastliness, the forced gaiety of the woman contrasting with the sensual rapture of the man, while over all hangs, perceptible to us, the shadow of instant death. At last *Gioconda* is ready for the sacrifice, and at that moment she stabs herself to the heart. *Barnaba* utters a wild cry, then, ever malignant, shouts in the ear of the corpse, "Last night thy mother offended me: I have strangled her," rushes out in a fury, and the curtain falls.

We need add little to what has been said, and for a precise estimate of the value of "La Gioconda" must await its representation. But some facts are evident already. The drama, for all the points of light in it, is gloomy and decidedly unpleasant. At the same time, it is powerful and holds us as the terrible story of the Ancient Mariner held the Wedding Guest. It shocks, but does not repel. On its part the music is often beautiful, and at other times strong, but, under certain circumstances, apparently inadequate. Always, however, it is melodious and vocal, while the musical structure is never unduly complicated by devices which strive to give to it a multitude of arbitrary significances. On the whole, we hope much for "La Gioconda" as a permanent addition to genuine Italian opera.

The Morning and Evening Service, together with the Office for the Holy Communion. Set to Music in the Key of G. By J. Baptiste Calkin. [Novello, Ewer and Co.]

The publication of a new service by Mr. Calkin is an event of some moment to Church musicians, especially as the one under notice is of the important kind which used to be dignified by the name of "Cathedral Service." Times are changed, however, and works of this sort are frequently heard, remarkably well performed, in ordinary churches. Mr. Calkin's Service in B flat has been very successful, and is known to every one interested in this branch of musical composition. In style, the points of similarity between this new service and its popular predecessor are not very numerous, but one which strikes us most is the feeling of "go" or onward motion which characterises all this composer's service music. This is occasioned partly by the fact that there is little or no repetition of words, and also by the almost entire absence of cadences of the "final close" nature. No doubt this is a merit of much importance, for it is the trial which this form of composition suffers most from. The words of the Te Deum, for instance, are so varied in sentiment, and the transitions are so rapid, that to fit these fleeting phases to suitable music, without frequent repetition of the text, is a task of no mean order. This Mr. Calkin has most successfully accomplished. The Service in B flat and this one in G may be said to be important landmarks in the history of Church music. No doubt the earlier work fully represented the advanced ideas of the time at which it was written, and the present one must certainly be accepted as illustrating, in a very decided manner, the advanced notions of the present day. The chief feature lies in the elaboration and general orchestral character of the organ accompaniment, which throughout is interesting and not very difficult. The reason for this development need not now be discussed, but foremost amongst the causes is the improvement in capabilities both of organs and organists. Mr. Calkin's ideas are always beautiful, though at times they strike us as being rather secular in character. For instance, in the Te Deum and Benedictus (which are written in very quick 3-4 time), at the words "The glorious company of the Apostles" and "That we, being delivered out of the hands of our enemies," phrases occur of undoubted beauty, but of secular tendency. In the Credo, at the words "Who for us men," we have a short passage singularly charming and appropriate. We would gladly notice the other numbers of the Communion Service had we space at our disposal. We see in a foot-note that the music for the Magnificat and Nunc dimittis was composed for a festival at St. Paul's Cathedral, and that the accompaniments are scored for an orchestra. These Canticles, as they are here set, are, we should say, admirably suited to such a purpose. We heartily congratulate Mr. Calkin, and we trust that we may have a Cantata or orchestral work from his pen before very long.

FOREIGN NOTES.

The twentieth Annual Meeting of the German Tonkünstler took place at Leipzig, on the 3rd, 4th, 5th and 6th ult. These meetings have always been of more than usual interest from the fact of a great number of works by living composers being heard for the first time on these occasions. The feature in the programmes has always been the prominent place given to compositions of the so-called new German school, but it is now a curious fact that in a great many cases this school is represented, not by Germans, but by Slavish (and particularly Russian) composers, and sometimes by Norwegians, Dutchmen and even Frenchmen. But, apart from these considerations, these meetings are of the utmost importance to the young German composer as well as to aspiring foreigners. The opening Concert was given by the celebrated Riedel Gesangverein in honour of the meeting, and consisted of a work by Giovanni Gabrieli, "Sonata pian e forte," Heinrich Schütz's Oratorio "The Seven Last Words," several organ pieces, and, as the principal item in the programme, a Requiem for solo, quartet, chorus and orchestra, by Felix Draeseke, which proved to be a highly interesting composition, and achieved a marked success. A few hours after this Concert, which took place at St. Thomas's Church, the first chamber-music performance of the Festival began at the Gewandhaus. The most noteworthy works given were a Suite for two violins, viola and violoncello, in D minor, by Eduard de Hartog, and a Pianoforte Quintet in A, by Friedrich Kiel. The pianist, Herr Reisenauer, played Transcriptions by Liszt, and fourteen vocal solos formed the remainder of the programme. The third Concert, on the following morning, brought another programme of chamber-music, the particular features of which were a String Quartet by Rimsky Korsakoff, Theme and Variations for two pianos by Heinrich von Herzogenberg, String Quartet in G minor by Volkmann, and three vocal quartets with pianoforte duet by Hans Huber. The same evening the first grand Orchestral Concert took place, the most interesting novelty being A. Borodin's Symphony in E flat; this was followed by Brahms's Violin Concerto, played by Herr A. Brodsky, two choruses for male voices by Peter Cornelius and Liszt's E flat Pianoforte Concerto, played by our countryman Eugene D'Albert. This talented artist created unbounded enthusiasm by his excellent performance of this most difficult Concerto, and was compelled to play one of Rubinstein's Etudes as an encore. The second part of the Concert was devoted to the memory of Richard Wagner, and consisted of his Eine Faust Overture, an Epilogue by Adolf Stern, and Prelude and Finale to the first act of "Parsifal." After this exceptionally interesting Concert, it was difficult to bestow sufficient attention on the organ performance, which took place next morning at St. Nicholas's Church. The church was, however, well filled, and the programme was very interesting, although it did not contain any striking novelty. The last Concert of the Festival took place at the Leipzig Crystal Palace, and proved a worthy finish to these interesting proceedings. The first number was a brilliantly orchestrated March from the unpublished Opera "King Hiarne," by Ingeborg von Bronsart. This was followed by several solos for violoncello, &c. The next important items were Eine Faust Fantasia for orchestra, by Mihalovich, and Brahms's new Cantata "Gesang der Parzen." The second part of the programme contained Liszt's grandiose Symphonic Poem, with chorus, "Prometheus Unbound," several vocal and instrumental solos, and Wagner's Kaisermarsch with chorus. This latter produced such an effect that at the final Hymn to the Emperor the whole audience rose and applauded with an enthusiasm seldom witnessed.

The sixtieth annual Festival of the Lower Rhine took place at Cologne on the 13th, 14th and 15th ult., under the conductorship of the veteran Dr. Ferdinand von Hiller. The official programme published for the occasion contains an interesting summary of the history of these celebrated Festivals. They were begun at Dusseldorf in the year 1818 and have been given annually (with very few exceptions) at that town and at Elberfeld, Aachen and Cologne. Amongst the Conductors we find the famous names of Ries, Mendelssohn, Spohr, Kreutzer, Rietz, Schumann, Liszt, Otto Goldschmidt, Rubinstein, Joachim, Hiller and many others, while the soloists who have interpreted the works produced have been selected from the most celebrated artists. The list of works performed contains almost every important composition from Bach's B minor Mass to those of the most modern writers. The programme of this year's Festival, and the artists engaged, fully sustained the reputation of these gatherings. On the first day Beethoven's "Eroica" Symphony and Haydn's "Creation" were given. The second day proved to be the most interesting, comprising as it did Bach's Cantata "God's time is the best," Handel's Concerto Grosso for the orchestra, Mendelssohn's 114th Psalm, Hiller's Cantata "Richard Cœur de Lion," the second Pianoforte Concerto of Brahms (played by himself), Bruch's "Fair Ellen," and Beethoven's Overture to "Leonora." The programme for the third day consisted chiefly of solo pieces but contained also Brahms's second Symphony in D (conducted by himself), Wagner's Eine Faust Overture and the Overture to "Manfred," by Schumann. M. Wilhelmj, who was announced to play several violin solos, did not appear, but in his stead Fräulein Soldat, of Berlin, performed Mendelssohn's Violin Concerto and Hungarian dances by Brahms.

In a long report on musical events in London, the Leipzig *Musikalisches Centralblatt* says: "It will astonish our readers to hear that the musically sterile England has produced two new Operas by native composers in less than ten days. 'Esmeralda' by Griffin (!) Thomas, as well as Mackenzie's great work 'Colomba,' have both been received with enthusiasm, the former by the singers and those theatre-goers who usually frequent the Italian Opera, the latter by musicians in general and the better educated classes of society. With this definition we have already indicated the peculiarities of both composers. While Thomas studied at Paris and takes his inspirations from Gounod, Mackenzie is a disciple of the new German school and might be ranked between Brahms and Raff, if such classification were allowed. The libretto of 'Colomba' is founded on the well-known novel by Prosper Merimée. The noble tale has been dramatised with rare ability by the *Times* critic, Dr. Francis Hueffer, and the usual complaints about unsatisfactory librettos which hinder the composer rather than assist him in unfolding the wings of his genius are here out of place. As in Mackenzie a new talent has appeared on the destitute field of English opera, in the same way the author of the libretto deserves great praise for the talent and knowledge of stage effect shown in constructing a powerful drama from a simple novel. 'Colomba' will surely find a home on the German stage, because, although composed to English words, it proves in every bar the composer's admiration for the great masters of the 'Fatherland,' as Germany is usually called in England."

Anton Rubinstein, on being asked by Herr B. Senff the publisher of the *Signale*, to edit a new edition of the classical works of Beethoven, Mozart, &c., has written a most interesting letter in reply. After acknowledging the good intentions of many an editor and publisher, who have given to the world most carefully prepared and splendidly executed editions of the musical classics, he maintains that it is impossible for one man to revise and for one publisher to bring out an edition which would be accepted as the standard edition for the future. He proposes, instead, that all the principal publishers should join in inviting all competent musicians to an annual meeting, at which doubtful questions might be discussed and decided by the opinion of the majority. By these means he thinks that a standard edition of classical works could be prepared, which would be an authority and a help equally to the poorest country teacher and the Professor of a Conservatoire.

The well-known German dramatist, Willbrandt, has written a new drama, with incidental music and choruses, entitled "Das Märchan vom Untersberg." For the overture and choruses, Schubert's celebrated music to "Rosamunde" is to be used, while all the other incidental music has been arranged from *motifs* from the same composer's works.

An Opera by H. Hugo Pierson, which was performed in 1872 in Hamburg under the title of "Colomba," has been given lately at Dessau (having been renamed "Fenice"), with such marked success that it has been accepted for the Court Theatre at Dresden.

Marburg, one of the smallest University towns of Germany, has lately had the honour of a visit from Franz Liszt. At a festival given to celebrate the sixth centenary of the Church of St. Elizabeth in that town his Oratorio "The Legend of the Holy Elizabeth" was performed and most enthusiastically received.

Herr Bilse, the famous conductor of Berlin, has commenced an artistic tour through Germany with his entire orchestra. From the 1st of July till the middle of August he is engaged for the Exhibition at Amsterdam.

The Société des Compositeurs de Musique, Paris, has conferred an honorary diploma of membership on Herr Rheinberger, in recognition of his dramatic legend "Christophorus."

"La Jolie Fille de Perth," a youthful work by the late Georges Bizet, was performed at Vienna on the 5th ult. Neither at Paris in 1867 nor shortly afterwards at Weimar did this work meet with any great success, and for the latest revival no more than a *succès d'estime* can be claimed. Although the score shows many traces of Bizet's refined hand, particularly in the instrumentation, the music is said to show lack of invention and to be wanting in original melodies; the libretto, also, is not nearly so interesting as that of "Carmen."

Herr Hans Richter has been unanimously elected conductor of the Philharmonic Concerts in Vienna and has accepted the post.

M. Peter Benoît, one of the foremost Belgian composers, has written an Oratorio, "Lucifer," which was performed in Paris, at the Trocadéro, on the 7th ult., by a large body of executants, and created unusual interest in the French capital. Although "Lucifer" has been pronounced by a numerous and influential party in Belgium to be the starting point of a new national musical art, and Benoît was hailed by his compatriots as a sort of Flemish Wagner, it contains no novel features, nor does Benoît strike out any new path. "Lucifer" consists of three parts. The first part opens with a chorus descriptive of chaos, followed by a dramatic and effective movement and by the evocation of the three elements—earth, water and fire. The second part is very short, and consists only of an air for bass, an air for tenor and a duet for female voices. The third part, portraying the rebellion of the evil spirit against heaven, is the most remarkable portion of the work. Abandoned by the allies whom he has conjured up to assist him, *Lucifer* is driven back by the celestial forces and hides himself in hell, trying to draw the mortals with him in his fall, but man frees himself and ascends to heaven. The Oratorio proved remarkably successful, the Hall being occupied by a very large audience.

Madame Marcella Sembrich, the well known *prima donna* of Covent Garden, made a short stay in Paris on her way to London, and appeared for the first time in that capital at an evening Concert. She introduced herself not only as a vocalist but also as a pianist, playing with much effect several compositions by Liszt and Chopin.

At a Concert recently given by M. Pasdeloup at the Eden Theatre in Paris, a performance of Beethoven's celebrated Kreutzer Sonata was given, M. Théodore Ritter being the pianist and all the first violins of the orchestra playing the violin part. We cannot imagine a more shocking misrepresentation of one of the greatest works of the great master. Poor Beethoven!

M. Alexandre Guilmant's Organ Recitals with Orchestra continue to attract crowds to the Trocadéro in Paris. The programmes of the third and fourth Concerts contained, amongst numerous examples by ancient and modern composers, Handel's Largo, for organ, orchestra and six harps, and Gounod's Wedding March, for organ and three trombones.

The last of a series of Concerts of Chamber-music for wind instruments which have been given in Paris took place on April 26. F. Lachner's Octet, Schubert's Variations for flute and piano, and Mozart's Serenade in B flat were in the programme. Gounod was present on the occasion and complimented the members on their success.

M. Délibes's new opera "Lakmé" is stated to be an almost unprecedented success in a pecuniary sense. At the fifth performance of the work, at which *tout le grand Paris* was present, the receipts reached the considerable figure of 9,638 francs.

After many delays, Félicien David's "La Perle du Brésil" has been produced in Paris, and the papers are full of praise for the beauties of the score—its wealth of graceful melody and its rich instrumentation.

M. Julien Tiersot has been appointed sub-librarian of the Paris Conservatoire in lieu of M. Octave Foucque, whose death we recently announced.

The whole of the rare collection of instruments left by the late violinist Henri Vieuxtemps has passed into the hands of the Duke of Campo Selice, an excellent amateur, who already has in his possession, amongst other fine instruments by the most celebrated makers, an entire string-quartet (two violins, viola and violoncello) made by the king of violin-makers, Stradivarius.

Herr Jules de Swert, the esteemed violoncello virtuoso and composer, will shortly publish his second grand Opera, entitled "Die Grafen von Hammerstein."

A Festival on a large scale will be held at Copenhagen, during next August, at which the works performed will be chiefly by northern composers, special prominence being

given to those of the Danish school. Gade has composed a Cantata entitled "Eine Sundfahrt" especially for this occasion.

Herr Angelo Neumann obtained a decided success with his performances of Wagner's Nibelungen Ring at Venice. "Götterdämmerung" seemed to be appreciated above all the other parts, and was received with great enthusiasm. From Venice Herr Neumann will take his travelling Richard Wagner Theatre to Bologna, Rome and Milan.

Heinrich Wohlfahrt, the composer, whose pianoforte method has acquired a world-wide fame and is well known in England by Mr. Arthur O'Leary's translation, died at Leipzig, on the 7th ult., at the age of eighty-six.

Another composer, Herr E. D. Wagner, who was the author of numerous instruction-books for the pianoforte, died a few days before in Berlin.

W. Teschner, one of the best professors of singing in Germany and author of several favourite exercises for the voice, died at Dresden, on the 7th ult., aged eighty-three.

We have also to record the death in Paris, at the age of eighty-three, of M. Louis Viardot, husband of the celebrated singer Mdme. Viardot Garcia. M. Viardot, besides being widely known in literary circles, was also for a time manager of the Théâtre Italien in Paris. Amongst his more important works are translations of "Don Quixote," for Gustave Doré's illustrated edition, and of Turgenjeff's Russian novels.

CORRESPONDENCE.

RESTRICTIONS ON MUSIC.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—At a recent entertainment in Aylesbury, a young lady sang an old favourite song, "Who's that tapping at the garden gate?" Shortly afterwards a Mr. Harry Wall, of London, made a demand for £10—£4 from the young lady who sang, £2 from the young lady who played the accompaniment, and £4 from the gentleman who presided for permitting it to be sung; Mr. Wall professing to hold the exclusive right of public performance of the same—a privilege which he appears to endeavour to retail at 5s. each song sung, or other prices according to his customers. You, Mr. Editor, will confer a great favour upon amateur vocalists and others if you will kindly explain in your next issue if such demand is legal, and whether it is the practice of musical composers to dispose of the *right of printing and publishing* their compositions to one individual or firm and to sell the *right to perform it in public* to another party. If so, is it possible to ascertain what compositions are subject to this iniquitous restriction, or must amateurs confine their talents to their own fireside? It appears monstrously ridiculous that songs should be published and sold, and yet not allowed to be sung in public. I should consider it would materially increase the sale of a good song for it to be well sung in public. I am perfectly aware of the justice of restricting the multiplication of copies of authors' works, but I fail to see the wisdom of hindering their performance. My hatter might, with equal good sense, forbid me wearing the hat he sells me in public without the payment of a fee in addition to the purchase-money.—Faithfully yours,

W. J. Roadknight.

[We have so often drawn attention to this subject in the columns of The Musical Times that we are surprised our correspondent should write as if he had heard of Mr. Harry Wall for the first time. Undoubtedly he has the *right* to demand payment for the performance of works over which he has control; and, although we do not defend his method of exercising this right, as the law is on his side, it behoves all amateurs to protect themselves from penalties by obtaining a list of those compositions which are thus protected. The titles of the most important of these will be found in No. 460 of The Musical Times. In No. 473 will also be found an account of the new law on the subject.—Ed. *M.T.*]

MUSIC IN ITS RELATION TO OTHER ARTS.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—Will the following extracts from "Brewer" help to corroborate the statements, or rather strengthen the interesting theory, brought forward by your correspondent A. E. G.," in your April issue, relative to the chromatic scale and the rainbow colours?

Dr. Brewer says: "*Thin tight* cords produce sharp shrill sounds, and thin laminæ produce blue and violet colours. *Thick loose* cords produce deep bass sounds, and thick laminæ *red* colours. A violet is blue because the undulations of ether which touch its surface are thrown back with the utmost rapidity; as the undulations of sound from a very thin tight cord of an Æolian harp. Blue, or rather purple, is the *high treble* vibration of light, like the upper C in music. In order to produce violet colour, the undulations of ether must be 699 millions of millions per second; and in order to make high C in music, a cord must vibrate 516 times per second. To produce red, the ether must be jerked off the surface of the body at the rate of 477 millions of millions vibrations in a second; and in order to make low C in music, the air must vibrate only 258 times in a second. A primrose is yellow, because yellow is made by the medium vibrations, as the middle C in music."—I remain, Sir, yours truly,

H. H.

TO CORRESPONDENTS.

**** Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

W. A. S.—*We do not know of any complete edition.*

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Auckland, New Zealand.—The members of the Choral Society gave a performance of Rossini's *Stabat Mater* and Gade's *Erl King's Daughter* at the second Concert of the season, on Tuesday evening, March 7. The choruses in both works were well rendered. The solo vocalists were Miss Bleazard, Mrs. Judson, Miss Kempthorne, Mr. Edwards and Mr. Rhodes. Mr. Hemus led the band, and Herr Carl Schmitt conducted.

Belfast.—A Concert was given in the Ulster Hall, on the 11th ult., by the members of the Choral Association, as a graceful tribute to Mr. W. J. Kempton, their Conductor during the past four seasons. Features of the programme were the selections given on the organ by Mr. W. H. Jude, of Liverpool. The solo vocalists were Mrs. Shearman, Miss S. Agar, Messrs. Porter, Picton and Stewart. Miss Laing contributed a pianoforte solo, and Mr. C. H. Moss conducted.

Blackburn.—The members of the Vocal Society, under the conductorship of Mr. W. H. Robinson, brought their eighth season to a successful conclusion on the 1st ult. The programme consisted of Gade's Cantata *The Erl King's Daughter*, and Anderton's *Wreck of the Hesperus*, which were given with orchestral accompaniments.

Burnley.—The first of a series of Concerts was given by the members of the Vocal Union on Tuesday, the 8th ult. The first part of the programme consisted of Mendelssohn's *As the hart pants*, "The Lord is a man of war" [(Handel) and Spohr's Cantata *God, Thou art great*. The second part was miscellaneous, and commenced with the Overture to *Zanetta* (Auber), excellently played on the piano and harmonium by Messrs. Bridge and Higson. The part-songs were brilliantly executed, the most successful being Cruickshank's "O summer wind" and "Evening," and Smart's "Good night, thou glorious sun." The solo vocalists were Miss Ida Ford and Miss Nuttall. Miss S. Sutcliffe's solos on the pianoforte were well received. The Concert was of the highest excellence and reflected great credit upon the organiser and Conductor, Mr. W. A. C. Cruickshank.

Buxton.—The second Popular Concert of the season was given in the Buxton Gardens, on Saturday evening, the 5th ult., under the direction of Mr. Karl Meyder. The band played very effectively the Overtures to *Martana* and *William Tell*, the March from *Athalie*, &c. The vocalist was Miss Clara Wollaston, whose excellent rendering of some well-known songs elicited warm applause and several encores.

Chelmsford.—The members of the Musical Society gave their second Concert at the Corn Exchange, on the 16th ult. The work performed was Handel's *Messiah*, which was very successfully rendered. A small orchestra of twenty performers lent valuable aid to the chorus of seventy voices. The soloists were Miss Annie Marriott, Miss Eliza Thomas, Mr. A. Kenningham and Mr. T. Kempton, vocalists; trumpet, Mr. McGrath. Mr. F. R. Frye, F.C.O., Organist of the Parish Church, conducted.

Coventry.—On April 30 the Musical Society gave an excellent performance of Haydn's *Creation* (Parts 1 and 2) and Mendelssohn's *Hymn of Praise*, under the able conductorship of Mr. Arthur Trickett. The principal vocalists were Miss Agnes Larkcom, Mr. Harper Kearton and Mr. W. H. Ward, who replaced Mr. Henry Cook, absent through indisposition. The work was rendered with much effect, both the solos and the choruses being extremely well given. In the *Hymn of Praise* Miss Larkcom's singing was greatly admired; and Mr. Kearton's solo, "The sorrows of death," elicited well-deserved applause. The duet, "I waited for the Lord," by Miss Larkcom and Miss F. E. Hill, was also an attractive feature in the performance.

Cupar Fife.—A Concert was given by the Dundee Ladies' Orchestra on the 8th ult., in the Corn Exchange Hall, on the occasion of the Hall being re-opened after repairs. Songs were contributed by Miss A. C. Haden and Miss Jane Lindsay; and violin solos by Miss Annie Pearson and Mr. A. C. Haden.

Demerara.—The first of the second series of Amateur Concerts, under the able direction of Mrs. Anderson, was given in the Philharmonic Hall, on March 20. The solo vocalists were Mrs. Pitman, Mrs. Arnold, Mrs. Collins, Miss White, Mr. J. F. Williams and Mr. J. G. Gilderdale, all of whom were highly efficient. A feature in the selection was the flute playing of Mr. Saunier; and favourable mention must also be made of the violoncello performance of Mr. Percy Hemery, and the rendering of a duet for violin and pianoforte by Mr. Miller and Mrs. Anderson. The orchestral pieces and the choral portions of the programme elicited warm and well deserved applause.

Enniskillen.—A successful performance of *Robin Hood* was given here on the evenings of the 17th, 18th, and 21st ult., before crowded houses. The characters were taken by Miss Russell (Maid Marian), Mr. W. C. Trimble (Robin Hood), Mr. Thomas (Little John), Mr. MacLaren (Friar Tuck), Mr. S. Gunning (The Sheriff), Mr. T. A. Mercer (Will Scarlett), Mr. R. McKengne (Holy Palmer). The chorus of maidens and foresters was supplied by members of Mr. Arnold's excellent choir. The orchestra included the principal members of the band of the Royal Inniskilling Fusiliers. Mr. Arnold conducted, and the scenery included picturesque local views painted by Mr. Wakeman.

Farnworth.—The Farnworth and district Amateur Choral Society gave its second and concluding Open Meeting of the present session on Tuesday evening, the 1st ult., in the Moor Hall. Sterndale Bennett's *May Queen* formed the first part of the programme. The Cantata was excellently rendered throughout. The second part of the programme was miscellaneous. The accompaniments were admirably rendered by Mr. Alfred Moorhouse, who also contributed two pianoforte solos. The Concert was under the able direction of the hon. Conductor, the Rev. J. A. Winstanley, B.A.

Forfar.—On Monday, April 30, the Dundee Ladies' Orchestra, conducted by Mr. A. C. Haden, gave a Concert in the Reid Hall, which was received with great favour. Songs were given by Mrs. A. C. Haden and members of the orchestra, and the programme included some remarkable violin solos by Miss Annie Pearson, a young lady aged nine years.

Goole.—A series of Pianoforte Recitals, arranged by Mr. Cattanach, were given in the North-Eastern Hall during Whit-week. Mr. J. Greaves was the pianist, and vocal solos were contributed by Messrs. Courtney, Hilton, Windsor, Maclean, Vesgrea, and Mrs. Greaves.

Hawick.—The members of the Choral Society gave their Annual Concert in the Exchange Hall, on Monday evening, April 30, before a large and appreciative audience. The principal vocalists were Miss Mackenzie, Mr. T. E. Gledhill and Mr. Bryce, who were all highly successful. The choruses were efficiently rendered, under the direction of Mr. Taylor. In the second part songs, &c., were given by the principals, and also a violoncello solo by Mr. Carl Hamilton, who had the direction of the band.

Hindley, near Wigan.—The eighth monthly Organ Recital was given in St. Peter's Church, on Sunday afternoon, the 6th ult., when an excellent programme was well rendered by Mr. Charles D. Mortimer, the Organist.

Hurstpierpoint.—The Choral Society gave its final Concert for the season in the Music Room, on April 25. The first part of the programme was miscellaneous, and the second part consisted of Rogers's humorous Cantata *Beauty and the Beast*. Most of the numbers were exceedingly well rendered. The soprano and contralto solos were well sung by Mrs. Campion and Miss Florence Rose. Mr. H. C. Young, B.A., Organist of the Parish Church, conducted.

Ilkeston.—*H.M.S. Pinafore* was performed in the Town Hall, on the 7th, 8th and 9th ult., under the direction of C. B. Palmer, Esq., of Stanton Hall, and accompanied by the band of the Ilkeston Harmonic Society. With the exception of "Josephine" (who was represented by a young lady) all the characters were taken by boys belonging to the Church Choirs of Stanton-by-Dale and of Hallam Field. The opera was exceedingly well performed, some of the boys displaying talents rarely found in a village choir. The parts were sung in harmony—contrary to the usual rendering of *Children's Pinafore*—and were specially arranged by Mr. Palmer, who also painted the scenery and superintended the entire performance. There was a large and appreciative audience on each night.

Kettering.—On the 7th ult. the Choral Society gave its last Concert of the season in the Corn Exchange, the work performed being *Elijah*. The principal vocalists were Miss Ellis Walton, Miss Jeanie Rosse, Mr. Darby Jones and Mr. William Winn, all of whom were well received, Mr. Winn's rendering of the music allotted to Elijah being highly appreciated. The band (strengthened for the occasion) gave unqualified satisfaction, the accompaniments being played with feeling and discretion. Mr. T. L. Selby performed the violoncello obbligato to "It is enough." The choruses were rendered with vigour, and careful attention to light and shade. A public Rehearsal, without professional assistance, was given by the members on the 5th ult. Both Concerts were directed by Mr. H. G. Gotch, the Society's honorary Conductor.

Kidderminster.—The members of the Choral Society gave an excellent performance of *The Messiah* in the Town Hall, on the 8th ult., the solo vocalists being Misses Letti Wade, Edith Parry and A. M. Everist, Messrs. R. Kemp and George Harris, all of whom were highly efficient. The choruses were, on the whole, well rendered. Mr. Fitzgerald was an able Conductor.

Kirby Misperton, Pickering.—On Ascension Day the choir of this remote little Yorkshire village sang as the anthem the chorus "Unfold, ye portals everlasting" from *The Redemption*, and on Whit Sunday the following number, "Lovely appear." Last Christmas Day the same choir gave the concluding number, "The Word is Flesh become," as their anthem. It is believed that this is the first country choir which has attempted music from *The Redemption* in church.

Leamington.—The Musical Society gave a successful miscellaneous Concert before a large audience, at the Pavilion, on Tuesday evening, the 8th ult.; Conductor, Mr. Frank Spinney. The solo vocalists were Madame Antoinette Sterling, Miss Emily Buxton and Mr. Ernest Laris. The Rev. T. H. Spinney gave two pianoforte solos, and Mr. T. E. Pountney a clarinet solo. Several Old English glees and madrigals were well sung by the members of the Society.

Leeds.—Dr. Spark, the Leeds Borough Organist, brought a very successful season to a close on Saturday night, the 5th ult., when a large audience assembled in the Town Hall to listen to a Recital on the grand organ of selections from the works of Jewish composers. It may be remembered that the Town Council agreed to expend £750 in repairing the organ, which has now been in use for twenty-four years. The work will occupy some months, so that there may be few opportunities of again hearing the fine instrument of which Leeds is so proud before the Triennial Musical Festival in October next. Dr. Spark first gave three selections from Meyerbeer's Operas of *The Prophet*, *The Huguenots*, and *Robert le Diable*. These were followed by two of Benedict's compositions—the Grand March "Malcolm" and the song "By the sad sea waves," from *The Brides of Venice*. Braham's recitative and song "The Death of Nelson" was next given. Three specimens of synagogue music—one an ancient Hebrew melody and two by Mombach—followed, and the programme was brought to a close by the performance of selections from Costa's Oratorio *Eli*, including the March of the Israelites. A pleasing feature of the entertainment was the presentation of an illuminated address to Dr. Spark from some of the members of the Great Synagogue, Leeds, in recognition of his services on the occasion of Hospital Sunday, a compliment which was acknowledged by the recipient in a brief but appropriate speech.

Leicester.—The annual Invitation Concert of the Amateur Vocal Society, assisted by the Orchestral Society, was given at the Temperance Hall on Tuesday evening, the 1st ult. The first part of the programme was devoted to Mendelssohn's *Athalie*, the connective passages being read by the Rev. Jos. Wood. The second work was Mr. E. Prout's Cantata *Alfred*. The solo vocalists were Miss Sturgess and Messrs. Carter, Gamble, Goward and Biggs. The choruses in both compositions were given with good effect. Mr. Ellis conducted, and Miss Deacon presided at the pianoforte.——The annual Invitation Concert of the Orchestral Union took place at the Temperance Hall, on the 8th ult., before a numerous audience. The principal pieces for the band—Beethoven's Symphony in C minor and the Overtures *Ruy Blas* (Mendelssohn) and "Poet and Peasant" (Suppé)—were well played, under the able direction of Mr. Ellis. Songs were contributed with much success by Miss Annie Thomas; and the violin solos of Mr. F. Ward, and the performance of Weber's Concertstück by Mr. Ellis were interesting items in the selection. The songs were effectively accompanied by Mr. Hancock.

Lewes.—On Wednesday evening, the 23rd ult., Miss Annie Tate, R.A.M., gave a Pupils' Concert, assisted by Mr. Edward Harper, vocalist, Miss Crockett, solo harp, and others. The Concert was most successful.

Low Fell.—The Spring Concert of the Gateshead Fell Amateur Vocal Society took place on the 2nd ult., under the conductorship of Mr. Edwin J. Rowley. The first part of the programme consisted of Spohr's *Christian's Prayer*, the solos being ably rendered by Mrs. Vinycomb, Mr. Mace, Mrs. Rowley and Mr. R. Armstrong, the two latter local amateurs of considerable musical culture. The fine choruses of the work were effectively sung by the choir. The second portion of the programme consisted of part-songs, songs from each of the solo vocalists, a trio of Haydn's, and two quartets for strings, by Schubert and Mozart respectively, performed with great taste by gentlemen amateurs of the neighbourhood. At a previous Concert, the services of Mr. Rowley as Conductor, extending over a period of five years, were acknowledged by the presentation of a handsome gold watch, subscribed for by the members and their friends.

Madeley, Shropshire.—On Tuesday evening, the 8th ult., the Choral Society gave a Concert in the Institute. The first part of the programme comprised the *Creation*; and the second Stainer's *Daughter of Jairus*. The solo vocalists were Miss H. Johnson, Mr. Wm. Anstice and Mr. Tuke. Musically the Concert was very successful, the choruses being given with great precision and vigour. The accompaniments were played on the pianoforte and Mustel organ. Mr. Smart (Newport) conducted.

Natal.—The first Concert of the Philharmonic Society for the present season was given at the Theatre Royal, on April 13, when Gounod's Cantata *Gallia* was excellently rendered. This composition, written during the Franco-German war, was designed to represent the then desolate and forlorn condition of France, and contains many of those fine orchestral effects which reached their

highest development in the composer's *Redemption*, a work unfortunately not yet known in the colony. The soprano part in the Cantata was well sung by Miss J. Stuart, and the choruses—especially the concluding one, which was encored—were given with much precision and effect. The second portion of the Concert was miscellaneous, and included some well-arranged orchestral selections, glees, and part-songs, a harp solo by Mrs. Hope, and vocal pieces by Miss Hodge, Miss Kate Hoffman, Messrs. Bentley, Siedle and Brown. The Cantata was ably conducted by Mr. MacColl, Mrs. MacColl was an excellent pianoforte accompanist, and Mr. Brown rendered efficient aid at the harmonium.

Newcastle.—Mr. Alderson gave his seventh Invitation Concert in the Town Hall, on the 1st ult. The programme consisted of Mr. Gaul's sacred Cantata *The Holy City*, and *Eudora*, a dramatic idyll composed by Dr. Creser, Organist of Leeds Parish Church. Both works were excellently rendered, the singing of the choir showing marked improvement. *Eudora* was conducted by the composer, and the accompanists were Mr. Vincent and Mr. Alderson.

Norwich.—The twenty-fourth Concert of the Norfolk and Norwich Musical Union was given at St. Andrew's Hall, on the 9th ult., with much success. The principal item in the programme was Weber's adapted Opera *Preciosa*, the melodious and bright music in which was fully appreciated by the audience. The illustrative verses (translated from the German by the Rev. J. Troutbeck) were recited by Mr. Bosworth Harcourt with excellent effect; and Miss Agnes Larkcom elicited warm applause for her rendering of the soprano music, especially the charming song "Lonely am I now no longer" (with flûte obbligato by Mr. Edwards). The choruses, too, were well sung, and the work was ably conducted by Dr. Bunnett. In the second part of the programme, which was miscellaneous, the pianoforte-playing of Miss S. M. Morse (a pupil of the Conductor) was much admired.

Oldbury, Worcestershire.—On the 13th ult., Professor Ridgway, of the Institute, Ladywood, Birmingham, opened the new organ, built by Messrs. Hewins, Stratford-on-Avon, at the Independent Chapel, Langley Green, by a Recital of selections from Oratorios, which were excellently rendered.——On the 20th ult., Mr. W. T. Belcher, Mus. Doc., Queen's College, Oxon., gave a performance of high-class music, selected from the works of the great masters. The qualities of the instrument were well exhibited on both occasions.

Plymouth.—The third Subscription Concert of the Vocal Association, under the able conductorship of Mr. F. N. Löhr, was given at the Guildhall, on the 8th ult., with much success. Barnett's Cantata *The Ancient Mariner* occupied the first part of the programme, the principal vocalists being Miss Agnes Larkcom, Miss Annie Dwelley, Mr. Abercrombie and Mr. Barrington Foote. The work was excellently performed, both Miss Larkcom and Miss Dwelley eliciting well-deserved applause in their solos, and the choruses being rendered with much precision and effect. The second part was miscellaneous, an irresistible encore being obtained by Miss Larkcom for her singing of "Lo! here the gentle lark," with flute obbligato by Mr. H. Thomas. At the opening Concert of the Society next season, Gounod's *Redemption* will be given for the first time in the West of England; and it is announced that no expense or pains will be spared to present the work according to the intention of its composer.

Reading.—The members of King's Road Choral Society, assisted by a few friends, gave an excellent performance of Handel's Oratorio *Judas Maccabeus* in the large schoolroom of the Chapel, on the 8th ult. The band and chorus numbered about 100 performers, the principal vocalists being Mrs. Withnal, Miss Colebrook, Miss Nye, Miss Long and Miss Stokes; Messrs. Hawley, Eades, Millar, Lawler, Chenoweth and Sacret. Mr. Collier was an able Conductor.

Redhill.—An excellent performance of Gounod's *Redemption* took place on April 24, at the Market Hall. The principal vocalists were Miss Adela Vernon, Miss Emily Dones, Mr. Harper Kearton and Mr. J. Bridson. The work made a deep impression upon the audience, the salient points being most effectively brought out, under the able conductorship of Mr. Henry T. Pringuer.

Salisbury.—The Sarum Choral Society gave its first Concert of the season at the Assembly Rooms, on Wednesday, April 25, when Mendelssohn's *Hymn of Praise* and a miscellaneous selection (including Haydn's No. 17 Symphony, &c.) were performed. The principal vocalists were Miss Agnes Larkcom, Mr. Hanson and Mr. Crick. There was a full band and chorus of upwards of a hundred performers; leader, Mr. A. Burnett; Conductor, Mr. W. P. Aylward. The Concert was most successful.——The third of Miss Aylward's Chamber Concerts took place on the 22nd ult. As on former occasions, the concert-giver was assisted by Messrs. Burnett, Moberly, Hill and Whitehouse; and Spohr's Quartet in G minor, Rubinstein's Sonata in G and Schumann's Quintet in E flat were performed and much appreciated by the audience. The Concerts will be resumed in September.

Saratoga, U.S.—The "May Festival," conducted by Professor Richardson, of Temple Grove Seminary, commenced on the 8th ult., and continued during the week. The programmes, which were miscellaneous, had been excellently selected from the works of the best composers. The singing of the choir was extremely good, the Te Deum in G (Hopkins) and "Unfold, ye portals," from Gounod's *Redemption*, being especially grand and impressive. The principal solo vocalists were Mrs. L. A. Sharp, Miss Carrie Carr, Miss E. C. Cromwell, Mr. C. F. Webber, of Boston, and Dr. T. D. Worden. Other features of the Festival Concerts were the pianoforte solos by Mr. W. H. Sherwood, the violoncello playing of Herr Wilhelm Mueller, violoncellist to the Emperor of Germany, and Dr. W. H. Schultze's violin solos. The accompanists were Miss Lyker and Mr. Ben. Merrill. The Concerts were held at the Congress Hall, with the exception of the closing one, which was given in the First Presbyterian Church, the programme consisting almost exclusively of organ music; Mr. Gerrit Smith, of Albany, presiding at the organ with much efficiency. The Festival was throughout highly successful.

Swansea.—The Glee and Madrigal Society held its second Invitation Concert at the Albert Minor Hall, on the 4th ult. The instrumentalists were Messrs. J. Squire and W. Dowle Jones (violin), and Mr. T. H. Jones (violoncello); Miss Aubrey presiding at the pianoforte. The solo vocalists were Miss Robinson, Messrs. S. P. Wills and D. W. Evans. A selection of part-music was rendered, under the conductorship of Mr. J. Matthews, Organist of St. James's Church, including a setting of Southey's ballad "The Well of St. Keyne," composed by the Conductor of the Society.

Taunton.—The members of the Philharmonic Association gave their first Concert of the season at the London Hotel Assembly Rooms, on Thursday, the 10th ult., when Haydn's *Creation* was performed. The soloists were Madame Catherine Penna, Mr. George Cox and Mr. Robert Hilton, who were all highly efficient. The choruses were well rendered, the Association being ably assisted by a contingent from the Wellington Harmonic Society. The band, numbering forty-six performers, was led by Mr. Michael Rice; Mr. A. W. Waite, principal violoncello. Mr. Thomas J. Dudeney conducted with his well-known ability.

Timsbury.—On Tuesday, April 24, a Concert was given in the Temperance Hall by the recently formed Musical Society. The programme was well selected, and consisted of part-songs, glees, &c., creditably rendered by the members of the Society, the songs and instrumental pieces being sustained by Mrs. Gieve, Mr. G. H. North and Mr. Asquith (Wells Cathedral). Miss Florence M. Fear presided at the piano, Mr. W. Goold was violinist and Mr. C. S. Oxley conducted.

Tisbury, Wilts.—A Vocal and Instrumental Concert was given in the Schoolroom, on the 4th ult., under the patronage of H.R.H. the Prince of Wales, in aid of the funds of the Royal College of Music. The vocalists were Signor Franco Novara, Mr. Acott (Salisbury Cathedral), Mr. Uriah Coombes, Mr. Wade, Mrs. Wells and Miss Frost; instrumentalists, Miss Harding (piano), Miss Nellie Harding (violin) and Mr. Augustus Aylward (violoncello). The Concert, which was highly successful, was arranged by Mr. Uriah Coombes.

Tottenham.—The members of the Musical Society gave their last Concert of the season on Thursday evening, the 3rd ult., in the Schoolroom adjoining the High Cross Congregational Church. The programme, which was miscellaneous, opened with an orchestral selection, well played and highly appreciated. The choruses were given with admirable precision and expression, and a clarinet solo, contributed by Mr. A. C. Brooks, was a feature in the programme. A number of songs and duets were excellently rendered. Mr. Fred S. Oram conducted.

Watford.—The third and last of the Saturday Popular Concerts was given in the Large Hall of the Public Library on April 21. Miss Alice Brooks's singing was the feature of the evening, all her solos being warmly applauded and several encored. She also joined Mr. W. J. Brooks with much success in Marzials' duet "Friendship." The other vocalists were Mr. T. Oakley and Mr. Henry Graham, who elicited marked applause in their songs. The Hon. Reginald Capel, at the conclusion of the Concert, paid a well-merited compliment to Miss Brooks, by whose exertions, he said, the performances have been so successfully carried on.

Wednesbury.—Dr. Belcher, of Handsworth, gave a Recital on Sunday afternoon, the 6th ult., on the new organ erected in St. James's Church by Messrs. Nicholson and Ward, of Walsall. The programme was excellently rendered, and Dr. Belcher fully displayed the fine qualities of the instrument. Vocal solos were contributed by Mr. A. Smith, Choirmaster of Tividale Church, and Mr. S. J. Bishop. Mr. R. W. Smith, Organist of the Church, accompanied.

Wellington, N.Z.—The Orchestral Society gave its second Concert on Friday, March 16, under the direction of Mr. Robert Parker. The programme fully maintained the high standard inaugurated by the first Concert of the Society, its principal feature being Beethoven's Symphony in D (No. 2), which was played in its entirety for the first time in Wellington. It was attentively listened to, and most enthusiastically received by a crowded audience. The other orchestral items were Mozart's *Don Juan* Overture, Weber's *Oberon* and Schubert's Entr'acte (in B flat) from *Rosamunde*, all of which were finely rendered. Mendelssohn's Quintet for strings (Op. 87) was also admirably played, and four of the same composer's part-songs were sung by a choir of amateurs. Handel's song "O ruddier than the cherry" and Barnby's recitative and air "The soft southern breeze" (*Rebekah*) completed the programme of a very interesting and most successful Concert.

Wem, Salop.—The members of the Choral Society gave their Annual Concert, on the 10th ult., under the conductorship of Mr. Prendergast. The choral and orchestral pieces were well rendered. Madame Dore Hope Lockley was the chief soloist, and her performance was highly appreciated.——Mr. Prendergast, Organist of the Parish Church, gave his monthly Organ Recital on Sunday, the 6th ult. after the evening service. The programme was selected from the works of Mendelssohn, Haydn, Handel, Wagner, &c.

Whitby.—On Wednesday, the 16th ult., the members of the Choral Society presented their Conductor, Mr. Henry Hallgate, with a copy of Grove's "Dictionary of Music and Musicians" and a silver-mounted ivory *bâton*, as a token of their respect and appreciation of his successful efforts.

Wilton.—Mr. Spinney, the retiring Organist of the Parish Church, has been presented with a testimonial consisting of a silver tea-service, in recognition of his past services, which have extended over a period of eighteen years. The presentation was made at the rectory, when nearly all the subscribers were present. Mr. Spinney, in reply to a few words from the rector, who presented the testimonial, alluded in suitable terms to the pleasure he had always taken in his work and the regret he felt at having to vacate a post he had held so long.

Windsor.—The Windsor and Eton Choral Society gave a performance of Handel's *Acis and Galatea*, followed by a selection which included Macfarren's Cantata *May Day*, on the 4th ult., in the large hall of the Albert Institute. The artists were Miss Hilda Coward, Mr. Dalzell, Mr. Orlando Christian and Mr. A. Joll. Mr. Samuel Smith conducted, Mr. G. Morsch led the band, and Mr. H. R. Couldrey presided at the harmonium.

Woodhouse Eaves.—The Choral Society brought its third season to a close on the 4th ult. with an excellent performance of Sterndale Bennett's *May Queen*. The principal vocalists were Miss Lillingstone-Johnston, Mrs. Heygate, Mr. A. L. Fryer (of St. Paul's Cathedral) and Rev. H. Sayers (of Tenbury); pianoforte, Miss Heygate; harmonium, Mr. Callis. The solos were well rendered, Mr. Fryer's singing being much admired. The second portion of the Concert was miscellaneous, the principal feature of which was Caldicott's glee "Humpty Dumpty" (sung by Mrs. Heygate, Mrs. Flint, Mr. Fryer and Rev. H. Sayers). Mr. J. Flint conducted.

Organ Appointments.—Mr. Percy J. Vincent, to the Temporary Iron Church, Rue des Bassins, Paris.—Mr. J. Jackson, to St. Austin's Church, Stafford.—Mr. O. A. Mansfield, to the Manvers Street Wesleyan Chapel, Trowbridge.—Mr. H. C. Tonking, Organist and Choirmaster to Westminster Chapel.—Mr. John Cowen, Organist and Choirmaster to St. Thomas's Church, Charlton.—Mr. George Pearce, Organist and Music-Master to Reading School.—Mr. John Denham, Organist and Choir-director to St. Osburg's, Coventry.—Mr. Thomas Harcourt, jun., to St. Margaret's Church, Rochester.

Choir Appointments.—Mr. A. Colbourne (Tenor) to St. Sepulchre's, London.—Mr. A. Montagu Shepherd, Principal Tenor and Deputy Precentor to St. Mary's, Bourdon Street, W.—Mr. Arthur Edwards (Bass) to St. John the Baptist, Holland Road, Kensington.—Mr. Henry Beaumont (Tenor) to Christ Church Cathedral, Dublin.

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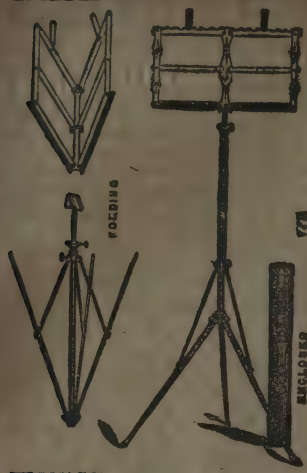

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COLLEGE of ORGANISTS.—TUESDAY, July 3, at 8, F. J. SAWYER, Esq., Mus. Bac., will read a paper on Mozart's "Organ Works," with musical illustrations (strings and organ), at the Neumeyer Hall, Hart Street, Bloomsbury.
E. H. TURPIN, Hon. Sec.

WAGNER'S "PARSIFAL."—TWELVE PERFORMANCES of the late RICHARD WAGNER'S "PARSIFAL" will be given at Bayreuth, on alternate days from July 8. Travelling tickets may be had from Thos. Cook and Son, Ludgate Circus; or 35, Piccadilly; where seats may be booked.

"THE STROLLERS' CLUB" (Dublin).—The Sub-Committee beg to announce that the collection of German Part-Music specially compiled and translated for this club, and which hitherto has been produced at their meetings only, will shortly be published. The First Part will comprise about 70 numbers.
June 23, 1883.

ST. MICHAEL'S COLLEGE, Tenbury.—There are TWO PROBATIONERSHIPS vacant in the above choir. Boys with good strong voices and under eleven years of age are WANTED. For further particulars apply to the Rev. J. Hampton, Tenbury.

TO SOPRANO BOYS.—WANTED, SOLO BOY, to sing in Church Choir on Sundays; in return first-class instruction on Organ, Piano, and Singing is offered with expenses. Organist, Beaconsfield House, Iverson Road, Kilburn, N.W.

LEADING BOYS (two) WANTED for West-End Church. Good salary. Choral services, Anglican. Also a first BASS voice. Organist, 35, Great Pulteney Street, Regent Street, W.

ALTO WANTED for Parish Church, Kew. Two services on Sundays and Rehearsal Friday evening. Salary, £12 10s. W. Breadmore, 35, Sydney Villas, Richmond.

ALTO (Male) WANTED at once for the Choir of St. Margaret's Church, Lee, S.E. Good stipend given to thoroughly efficient man. Apply to Rev. F. H. Law, The Rectory, Lee, S.E.

ALTO WANTED, for Holy Trinity Church, Twickenham. Stipend, £10. Address, Rev. D. Anderson, Holy Trinity Vicarage, Twickenham.

VOICES.—WANTED a few TENORS and BASSES, and some BOYS (Trebles and Altos) for a small Glee Society, likely to prove very remunerative to the members. Good voices indispensable; the Tenors and Basses must be able to read music. Please apply for particulars to H. A. D., 122, Belgrave Road, S.W. Arrangements could be made to suit members of church choirs.

CHOIR (Surpliced). Choral Service, St. Philip's, Regent Street. WANTED ALTO. Duties light. £12 per annum. One or two vacancies for BASS voices, voluntary. Address, Mr. A. H. Crowest, 11, Myddleton Square, W.C.

ST. ANNE and ST. AGNES, Gresham Street, E.C. WANTED, an ALTO, TENOR, and BOYS' VOICES. Apply at the Church, or to Mr. George Cooper, St. Quintin Villa, St. Quintin Avenue, N. Kensington, W.

WANTED, TENOR ROBUSTO, for St. Matthew's Church, Bayswater. Salary, £10. Apply Choirmaster, St. Matthew's Schools, Queen's Road, W.

CHOIR SCHOOL.—A thoroughly experienced Master will shortly be able to take ENTIRE CHARGE of the above, and will undertake to impart a good sound general and musical education. Must be within a few miles of town. Address, C. A., Messrs. Novello, Ewer and Co., 1, Berners Street, London, W.

YORK MINSTER.—The post of ORGANIST and CHOIRMASTER will be vacant on 31st October next. Stipend, £300 per annum, to be raised to £400 on the expiration of a pension to the retiring Organist. Applications and testimonials to be addressed on or before 20th August next to C. W. Thiselton, Esq., Chapter Clerk, Minster Yard, York.

WANTED, in August, an ORGANIST and CHOIRMASTER for Holy Trinity Church, Ramsgate. Surpliced Choir and good Organ. Stipend from £40 to £50 a year. Teaching in a large school can be secured for a competent pianist. Applications, with copies of testimonials, to be sent to W. Pinney, Mus. B., 70, Elgin Crescent, Notting Hill, or to the Rev. J. Collins, Trinity Rectory, Ramsgate.

ORGANIST and CHOIRMASTER WANTED for Rubislaw Church, Aberdeen. Salary, 50 guineas per annum. Applications, with testimonials, to be lodged with Mr. Alexander Machray, C.A., 152, Union Street, Aberdeen.

ORGANIST REQUIRED for Abney Congregational Church, Stoke Newington, N. Good reader and accompanist. Apply by letter (stating testimonials and salary expected) to T., care of Mrs. Broadbridge, Stationer, 4, Church Street, Stoke Newington, N.

ORGANIST WANTED, immediately, for the Parish Church, Nuneaton. Applications to be sent to the Churchwardens, from whom the necessary information respecting duties and salary may be obtained.

ORGANIST WANTED for a Church in Paddington, for five or six Sundays, from August 5th. Duties three services on Sundays. Address, stating terms, Organist, Royal Academy of Music, Tenterden Street, Hanover Square, W.

ORGANIST.—WANTED, in September next, at Upton Baptist Chapel, Lambeth Road, an ORGANIST and CHOIRMASTER. Two services on Sunday and one during the week. Full particulars of the work required may be obtained on written application before July 21, to Mr. James Clark, Montague House, Clapham Road, S.W.

ORGANIST WANTED for John Knox Presbyterian Church, Stepney, E. Must be qualified to Train a Choir. Salary, £25 per annum. Application, accompanied with testimonials, to be sent not later than 7th July next to Mr. Jas. G. Silver, 10, Leopold Street, Burdett Road, E.

MR. ALBERT LOWE, the ORGANIST and DIRECTOR of the Choir of St. Stephen's, South Kensington, Hon. Examiner to the Royal College of Music, Conductor, Composer, Public Performer, &c., will be at liberty at Michaelmas to accept an APPOINTMENT similar to the one he has now held since 1867. Regular communicant. For all particulars, address, 10, Earl's Court Gardens, London, S.W.

A BACHELOR of ARTS desires RE-ENGAGEMENT as CHOIRMASTER or PRECENTOR. Tenor voice. Would read lessons or render other services. Address, G. C., 4, Park Terrace, Kensington, W.

WELL-KNOWN London ORGANIST, Conductor, Director, and Trainer of Choirs, Composer, &c., is seeking an APPOINTMENT, either at a Cathedral or a Church where there is a thoroughly good Anglican service. The very highest references and testimonials. Address, Professor, Messrs. Novello, Ewer and Co.

ORGANIST and CHOIRMASTER seeks RE-ENGAGEMENT. S.E. district preferred. Highest testimonials. Z., care of Mr. Ashdown, 19, Hanover Square.

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For Oratorios, Concerts, &c., 30, Woodview Terrace, Manningham, Yorks.

MISS FANNY CHATFIELD (Soprano)
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MISS HARRIET COOPER (Soprano).
(Royal Academy Certificate for Singing, 1882; Honour Certificate, 1883.) For Oratorios, Concerts, &c., address, Lendal, York.

MISS FARBSTEIN (Soprano)
(Of the St. George's Hall and Covent Garden Promenade Concerts, London.)
Address, 20, Story Street, Hull; or Mr. N. Vert, 52, New Bond Street, London.

MISS FUSSELLE (Soprano)
(Pupil of Madame Sainton-Dolby).
For Concerts, Oratorios, &c., 37, Harrington Square, N.W.

MISS BESSIE HOLT, R.A.M. (Soprano)
(Of the London, Manchester, and Newcastle Concerts).
Address, Rawtenstall, Manchester.

MISS EMILY PAGET (Soprano)
(R.A.M. Certificated and Medalist for Singing)
Is open to engagements for Oratorios, Concerts, &c.
Address, 19, Lloyd Square, London.

MRS. ALFRED J. SUTTON (Soprano)
Is open to engagements for Concerts and Oratorios.
54, Duchess Road, Edgbaston, Birmingham.

MADAME CLARA WEST (Soprano).
MISS LOTTIE WEST (Contralto).
Beethoven Villa, King Edward Road, Hackney, London.

MISS AGNES MARY EVERIST (Contralto).
For Operas, Concerts, Oratorios, &c., address, 59, Camden Square, N.W., or Keppel and Co., 221, Regent Street, W.

MISS PATTIE MICHIE, L.A.M. (Contralto).
For Concerts, Oratorios, Dinners, Lessons, &c., 68, Park Walk, Fulham Road, S.W.

MISS GRACE WOODWARD (Contralto)
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MR. HAYDN GROVER (Alto).
(Of St. Anne's, Soho). For Engagements, &c.
New address, 55, Queen Street, Edgware Road, W.

MR. LEONARD E. AUTY (Tenor).
For Oratorios, Concerts, &c., 37, St. Paul's Street, Huddersfield.

MR. HENRY BEAUMONT (Primo Tenore).
For Oratorios, Concerts, &c., address, N. Vert, Esq., 52, New Bond Street, London, W., or to Christ Church Cathedral, Dublin.

MR. J. AUSTIN HERBERT (Tenor).
For Oratorios, Concerts, &c., address, 277, Brunswick Road, E.

MR. S. THORNBOROUGH (Tenor).
For Oratorios, Concerts, &c., address, 23, Brunswick Street, Chorlton-on-Medlock, Manchester, or 27, Storey Square, Barrow-in-Furness.

MR. JAMES HAILES (Baritone).
For Oratorios, Concerts, &c., address, Parade, Epsom.

MR. FRANK MAY (Bass).
Evill Prize Holder and Medalist of Royal Academy of Music.
Pupil of Mr. W. H. Cummings.
For Oratorios, Concerts, &c., address, Messrs. Weekes and Co., 14, Hanover Street, W.

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MR. HUMPHREY J. STARK begs to announce his REMOVAL to 12, Norwood Road, Herne Hill, S.E., where all communications should in future be addressed.

MR. RICHARD LEMAIRE, Organist and Director of the Choir of St. John's, Horselydown, S.E., has been appointed CHOIRMASTER at the Royal Military Chapel, Wellington Barracks (The Guards' Church). Mr. Lemaire will still carry on his work at Horselydown.

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THE ORGANIST of an Oxford College is prepared to DEPUTISE between July 1 and September 1, in return for board and lodging. Address, Organist, care of Ch. H. Lloyd, Esq., M.A., Mus. Bac., Christ Church, Oxford, to whom reference is permitted.

THE ORGANIST of the Parish Church, Tiverton, Devon, is open to DEPUTISE on the sea-side during the month of August, in return for use of house or rooms. Address, T. Russe, Tiverton, Devon.

SEASIDE or MOUNTAINS.—ORGANIST will give services during August for Apartments. Two bedrooms, one sitting room. Not South Coast. Address, 32, 1, Berners Street, London.

MUSIC. — REQUIRED in September next, a RESIDENT-MASTER to teach Music (Piano), Solo, and Class-Singing, and to superintend the musical education of a large boys' school. Address, stating age and experience, with copies of testimonials. Alpha, W. Hall and Co., 88, Camden Road, N.W.

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WANTED a well educated Lady as useful COMPANION. Must be thoroughly good classical musician. Refined and happy home. No salary. Mrs. S., Messrs. Farrer and Co., Broad Street, Reading.

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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
JULY 1, 1883.

GLUCK'S INTRODUCTION TO PARIS.

By JOSEPH BENNETT.

EVERY reader of musical history is aware that Gluck's "Orfeo ed Euridice," the work in which he first asserted himself as an operatic reformer, was brought out at Vienna in October, 1762, but perhaps few know under what circumstances it served as an introduction of the composer to Paris. The story is worth telling, and I propose relating it here, for the most part as found in a chapter of M. Adolphe Jullien's interesting book "La Cour et l'Opéra sous Louis XVI."

In the year above named a certain Count Durazzo was director of his Imperial and Royal Majesty's Theatre in the Kaiserstadt, while in Paris lived and laboured at his vocation of dramatist the famous Favart. Between these two widely sundered men—Vienna was a long way from the French capital in 1762—very intimate business relations existed. As a matter of fact, Favart played the part of Durazzo's theatrical man-of-all-work at the recognised head-quarters of drama. His duties were to watch all new pieces in Paris and the provinces; to give his opinion upon artists as they arose; to keep the Count well-informed about the course of artistic events, great and small, and even to concern himself with dancers, scenery, and stage appointments. This being in addition to his regular engagement as arranger and adapter of pieces for the Vienna theatre, it is easy to suppose that Favart had his hands full, and desired no addition to his labours. The Count, however, was ready to exact further service at the point of time with which we are now concerned. "Orfeo ed Euridice" had made so great a success in Vienna that Durazzo determined to have the score engraved, and as that could best be done in Paris, the question arose of an agent to manage the transaction on the spot. Naturally, the director thought of Favart, and at once wrote to him on the subject. Favart, on his part, was fully entitled to decline a charge lying quite outside the range of his functions, but it happened that the dramatist believed himself to be under some sort of obligation to Gluck. In 1759 the German master had written new music to his opéra-comique "Cythère Assiégée," and thereby contributed largely to the success of its production in Vienna. Hence Durazzo found Favart quite willing to undertake the business of passing "Orfeo" through the hands of engraver and printer, and the manuscript score was sent off to Paris towards the close of the year 1762.

At this point comes in a letter from the dramatist to the director, dated January 28, 1763. Favart begins by saying that the MS. has not reached him, but, on inquiry he has discovered that M. Blandel, the person charged to deliver it, had lent it to the Baron D'Olbac, and then to the Baron Vomssuiten, who, first copying some of the airs, returned it to Blandel. He then continues:—

"I cannot tell your Excellency what the engraving will cost, not knowing the number of plates, but we generally pay three livres, sometimes four, for each plate in folio. If your Excellency charges me to get this opera engraved, you may be sure that it will cost you much less than if you had addressed yourself directly to the tradesmen, as a reduction is made to authors and musicians. When I receive the score of 'Orfeo' I will give your Excellency an approximate idea of the outlay not only for engraving but printing and binding a certain number of copies."

Within a few days from the date of this letter, Favart received the MS. and on February 6 we find him writing to Durazzo as follows:—

"I was greatly disquieted on the subject of the opera 'Orfeo ed Euridice.' I feared that it had reached my house and been stolen, but M. François relieved me by sending it on February 2, after a delay of three months. I at once communicated with engravers and printers, who estimated that the work would cost at least 800 livres. I am not their dupe, but this might well be, and so thinks M. Mondonville, who has had experience. Let me here say in parenthesis, that Mondonville, in running through 'Orfeo,' was charmed by the talent of M. Gluck and, with all respect to the Italian composers, I believe that his opinion is worth something."

The Mondonville here referred to was, of course, the then famous composer and champion of the national style in the artistic contest known as the "Guerre des Bouffons." Let him enjoy all the credit due to the Frenchman who first appreciated Gluck's new departure.

Favart soon discovered that he had charged himself with a troublesome responsibility. In the first place, the engravers wanted money in advance, and demanded payment almost plate by plate. Favart had no cash to spare for such a purpose. In the next place, no musician could be got to see the work through the press. Some said that the MS. was full of mistakes, and at least one, Duni, avowed that certain passages shocked him by their violence. In this emergency what could poor Favart do but write to Durazzo, seeking from him counsel and aid. Here is a portion of his letter, dated April 5, 1763:—

"We await the order of your Excellency to begin engraving 'Orfeo.' They demand advances which I am not able to supply, and the Comte de Starenberg, whom I have consulted, advises me to make known to you my entire powerlessness. I flatter myself you know that self-interest does not influence me, and that the honour of being your agent ought to suffice, but you do not intend that I should suffer."

Favart then details a long list of petty expenses to which he is put on the Count's behalf, and continues:—

"These minute particulars are not worthy of your Excellency: I dare to think that they are not worthy of me. Your Excellency will act as it pleases you in the matter, and with whatever you do I shall be satisfied."

The letter contained also a proposal that the arrival of Gluck in Paris should be waited for, as then the opera would go to press under its composer's own eye. Durazzo took this advice, and forthwith sent a letter to his Paris agent, in which he said:—

"I have received your letter, my dear Favart, and am sorry to hear that the copy of 'Orfeo' sent by me is so full of mistakes that no one will undertake the editing. You should, therefore, as you say, wait for M. Gluck's arrival in Paris, where he will be towards the end of May. Before then you will have received the letter (preface), which must go at the head of the work, and if, meanwhile, you want money for printing it, M. Piller will supply you."

Under these circumstances, most men would have put the troublesome business aside till Gluck should come and look after it himself; but Favart was deeply interested in the success of his agency, and did not give up hope of persuading some musician to act as editor of "Orfeo." At last, in a lucky

moment, he went to Philidor, the famous chess-player, who was then not less eminent as a composer, and whose "Tom Jones" makes him interesting to the compatriots of Fielding. I will let Favart himself tell how he succeeded with this master. Writing to his principal on April 19, 1763, he said:—

"Duni* has made the score of 'Orfeo ed Euridice' appear to me a monster: he says that he would not undertake to correct the copyist's faults for 500 livres. I have shown it to Philidor, who is not by a great deal so difficult, and offers to correct the false notes gratis, and to look after the engraving. For this he asks of your Excellency only a single copy. He has attentively examined the opera, and finds that the copyist's errors are really but a small number. He is enchanted with the beauty of the work, and has shed tears of pleasure over it. He has always had the greatest esteem for Chevalier Gluck's talents, but that feeling, since knowing 'Orfeo,' has changed to veneration. Now, therefore, we can at once set about engraving without being obliged to wait M. Gluck's arrival. On this subject I expect your Excellency's orders, and also the design for the frontispiece which it is necessary to execute. I shall employ only able artists and honest men. You may be sure, monseigneur, that there will be no surreptitious copies, and that not one will appear without your Excellency's permission."

The Count very sensibly approved the proposed arrangement, and Philidor set about his task so earnestly, that on May 4, Favart was able to write:—

"Thanks to Philidor, we have begun the engraving of 'Orfeo.' I have signified to your Excellency that this famous musician, who is an admirer of Gluck's talent, has declared himself friendly to the work, and aspires to the honour of being its godfather."

Soon the time drew near when Gluck was expected to arrive in Paris. It seems that he had undertaken to open the new theatre at Boulogne, and intended to visit the capital on his way. Durazzo wrote again to Favart, informing him of all this, and adding:—

"I recommend him (Gluck) to your friendship. He will have a memorandum of what is needful to be done for the service of the Court next year, and I beg you to make a note of it in case I should not have time to send you a duplicate. My first order to him was to explain to you the prevailing taste here, and to communicate all that you say. I will send you a letter that I desire to preface the edition of 'Orfeo,' which it will be necessary to correct as soon as Gluck has arrived. I beg you to press this upon him, for he is naturally indolent, and very indifferent about his own works."

Concerning this feature in Gluck's character there is uniform testimony, and we have reason to believe that his laziness and carelessness were extreme. One authority says of him that he would not take the pains of a copyist with regard to his best compositions, and Berlioz, in "A travers Chants," declares that to avoid writing the viola part in "Orfeo" he put the words "*Col basso*," heedless of the fact that at times the violas, two octaves above the basses, were above the violins also; consecutive octaves thus appearing between the extreme parts.

Favart was charmed by the prospect of seeing Gluck in Paris, and offered him the hospitality of his house in the Rue Mauconseil, even going so far as to announce and make preparations for a grand *fête* whereby to honour the musician's arrival. The worthy playwright's letter of invitation is worth reading, alike for the sake of writer and recipient. It runs as follows:—

"Monsieur,—Mgr. le Comte de Durazzo has signified to me that you will reach Paris in the course of this month. No amateur of talent can be ignorant of your reputation. I have not the honour to know you personally, but I have always desired that advantage. May I flatter myself that you will respond to this feeling? Yes, I venture to hope it, by the regard I have always had for your merit; by that reason I count that you will lodge nowhere save at my house. I have a furnished apartment to offer you; you will find there a good clavecin and other instruments, a small garden and every liberty—that is to say, you will be as in your own home. Although in the noisiest part of Paris, our house, between court and garden, is a kind of solitude, where work can be done as tranquilly as in the country. If I am happy enough, monsieur, to have my offer accepted by you, I beg you to let me know beforehand the day of your arrival. My address is Rue Mauconseil, near the Comédie-Italienne, opposite the grand entrance to Saint Jacques de l'Hôpital. I have the honour to be, with all the respect due to your talents, monsieur," &c., &c.

Meanwhile Favart and Philidor pushed on the engraving of "Orfeo," having received from Durazzo the sum of 1,500 livres. In acknowledging this sum he said, on May 21, 1763:—

"We are going ahead with 'Orfeo,' Philidor supervising the work; and I reckon that when M. Gluck arrives he will find it completed. I await him with impatience. . . . To give me an opportunity of honouring men of merit is to do me a real service. My house will be that of M. Gluck, if he choose to accept it."

Poor Favart was disappointed after all, and his hospitable preparations went for nothing. May passed, and June followed it without bringing Gluck, Favart and his wife meanwhile looking from day to day for the master's arrival. At last the worthy man could wait no longer without speaking, and, under cover of business, he sent a letter of inquiry to Durazzo, dated July 18, 1763:—

"Your Excellency, by letter dated May 9, intimated that M. Gluck would arrive at Paris from Boulogne bearing a memorandum putting me *au fait* with the requirements of the Court for next year. The first order your Excellency gave him (these are the terms of the letter) was to explain to me the taste of the Vienna theatre. As M. Gluck has not arrived, and I have not received the instructions announced, it was very natural that I should wait. Hence my silence."

Favart had hardly sent this off, when he received a letter from a Viennese friend, which settled the matter of Gluck's visit:—

"You will not see the Chevalier Gluck. He has returned here. He was just starting from Boulogne for Paris when the Count recalled him to Vienna, because, the Opera House (in Paris) having been destroyed by fire, a journey to the capital seemed useless."

Though sorely disappointed with regard to the composer, Favart lost no chance of furthering the interests of his work. He went about in society showing bits of the music, inflaming curiosity to the utmost, and succeeding so well in enlisting the sympathies of musicians that he was able to write: "All our best connoisseurs to whom I have shown 'Orfeo' think, with justice, that it is an epoch-making work, which will descend to posterity." In December, 1763, the opera was nearly ready for publication, and it became necessary to write to Count Durazzo on matters of business connected therewith. Here is an extract from Favart's letter, dated January 2, 1764:—

* A well-known composer of the period, who had set to music Favart's "Ninette à la Cour."

"The total (cost) will be about 2,000 livres; the copies will be sold at fifteen livres. . . . When your Excellency has been supplied, I will advertise the edition in the public papers and foreign journals, and I only ask, monseigneur, power to dispose of six copies—that is to say, one for Philidor, one for Sodi, one for myself, which I beg you to grant me, and the rest for such journalists as are entitled to expect them. Beyond that about a dozen copies must go to the *Chancellerie* for the King's library, the police, the censor, &c."

The business having now come to a head, Durazzo began to show a white feather on the score of expenses. Favart was equal to the occasion, and wrote:—

"Monseigneur, as far as the edition of 'Orfeo' disquiets you, I willingly engage, at my own risk, to bear all expenses after you shall have taken a hundred copies at fifteen livres each."

Favart's published correspondence being imperfect, it does not clearly appear that his offer was accepted. The inference is that it was not.

On January 18, 1764, the Count informed Favart that both Gluck and himself would soon be in Paris, and advised him not to proceed to publication till they had seen and approved the frontispiece. That both director and composer reached the French capital appears from an entry in the diary of Wille, the famous engraver, who wrote under date March 2, 1764: "M. le Comte Durazzo, director of spectacles at the Imperial Court, having arrived in this city, came to see me." Further on we read: "On the 9th came to see me M. le Chevalier Gluck, the famous composer, so well known in all Europe where good music is esteemed. He is a fine fellow in other respects, and remained several hours with me. He is in the service of the Empress." Both men stayed in Paris but a little while, though long enough to settle the last detail concerning "Orfeo"; and in the middle of April the edition was advertised as on sale.

Paris rushed to the shops and bought—*nine copies.*

We know this through a letter written in answer to the Count, who had said, "Inform me how the sale of 'Orfeo' goes on, for I don't want you to suffer any loss thereby." Favart was not, however, to be frightened from the obligation he had chivalrously undertaken. Should the transaction prove as disastrous as it promised to be, he would abide by his offer. The business part of the affair continued open till 1770, and there is reason to believe that Favart was not actually out of pocket by it. He had lost plenty of time, it is true, but Durazzo seems to have taken care that he should be the poorer in no other way.

Gluck's introduction to Paris, through the French edition to "Orfeo," had an unpromising opening and a disastrous end. The public treated the new work with supreme indifference, and allowed it to drop out of memory. Ten years passed before the day of revenge came round. In April, 1774, Gluck produced his "Orphée" at the Académie Royale, and saw it through forty-five consecutive representations, given amid growing enthusiasm. Unhappily, all his earnest friends of 1763 were not there to rejoice at the triumph. Mondonville had died six months before, but Favart survived and lived till 1792, when Gluck had achieved the immortality foretold for him, and had passed away full of honour and renown.

The lesson of the foregoing story I need not point out. Every man knows that it may often be said concerning the seed of genius, "It is sown in dishonour, it is raised in glory."

PAST, PRESENT, AND FUTURE.

"IF we live a hundred years longer," wrote Berlioz to Wagner nearly thirty years ago, "I imagine we shall know many things and many men." And he might have added—we shall forget many things and many men. In the seventeenth and eighteenth centuries there were many illustrious organists and contrapuntists, such as Frescobaldi, who, according to Baini, attracted 30,000 persons on the occasion of his first performance at St. Peter's; Frohberger, the celebrated harpsichord and organ player (and we could also say organ-blower, for he it was who blew the organ at Westminster Abbey when Gibbons played before the Court); Pachelbel, Telemann, Mattheson. Their names are to be found in dictionaries, and occasionally on programmes of historical concerts, their manuscripts are preserved in public and private libraries; but musicians in general now only take real interest in the life and music of the most distinguished name of that period—John Sebastian Bach. What about Buononcini, the famous rival of Handel? He wrote operas and oratorios; but they are little known and never played. Gluck's operas still keep the boards, but how about those of his rival the Italian Piccinni? Yet by many intelligent contemporaries he was reckoned Gluck's equal, and by some his superior. About a hundred years ago we find Benda making a sensation with his duo-dramas "Ariadne" and "Medea"; Mozart himself listened to one of them twice with the greatest interest, and liked them so much that he used to carry them about with him. But Benda and many other illustrious contemporaries of Mozart have passed away and vanished like a dream. In reading Pohl's life of Haydn we come across a long list of composers of symphonies who had a share with the great master in the notice of musicians and the favour of the public—Dittersdorf, Galuppi, Gyrowetz, Vanhall, Wagenseil, and others. But who cares for them now? Pohl again, reminding us that very many of Haydn's quartets have stood the test of a century, says that he could give more than a hundred names of quartet-writers belonging to the Haydn period whose works have long passed out of sight—nay, many who were forgotten even before the commencement of the present century. And yet they were once known and admired. And what about the composers of the Beethoven period, which belongs, indeed, to our century? There are illustrious musicians still living who knew the celebrities of those days; and hence the gradual disappearance of such notable names appeals to us more forcibly than the almost total oblivion of musicians who lived "a very long time ago." The Beethoven period is also specially instructive, for by its proximity to us we can study in a fuller and more satisfactory manner the causes by which musical life and death are determined. And, to come still nearer to the present, read only the list of composers whom Schumann wrote about and thought they showed signs of promise. Out of ten we may now know one, but where are the nine? In some cases, perhaps, it may be thought that the importance and popularity of these "dead" men have been exaggerated; but we have many trustworthy accounts tending to prove that they really were for the time famous. We have spoken of such eminent men as Buononcini and Piccinni. Let us just name one more—Ignaz Pleyel—and hear what was thought of him by contemporaries whose opinions are certainly of some weight. Haydn, writing from London in 1792, when Pleyel was engaged at the Professional Concerts, says: "We shall each take our share of success, and go home satisfied." And Mozart already, in 1784, wrote to his father: "It will be a happy

thing for music if, when the time arrives, Pleyel should replace Haydn for us."

So much for the names forgotten. But we have learnt many new ones. Will the inexorable law of the survival of the fittest continue to act? Will many composers now well known and esteemed pass away into oblivion, and musicians at the end, say, of next century know only a few of the notabilities of our day? Of one thing we may be pretty well sure—Haydn, Mozart, and Beethoven have not effaced or even dimmed the names of Bach and Handel—they have rather helped to reveal more fully the greatness of these men; and so, whatever composers of the present are handed down to the next century as the most fitting survivals, the great triumvirate will lose neither their fame nor their splendour. The best quartets of Haydn, the best operas of Mozart, and the best symphonies of Beethoven will last as long as the art of music itself. It is not difficult to point to certain works of Schubert, Mendelssohn, Schumann, Brahms, and others and declare them inferior and even weak specimens of their respective composers; but would any one be bold enough to single out one name among the recognised men of the present and assert that it will be no more to musicians in the future than the Dittersdorfs, Vanhalls, and Pleyels to those of our time? Such a thing appears scarcely possible. How strange would it seem, if any of us could revisit this earth a hundred years hence, to read, perhaps, in the musical histories of that time how Mendelssohn, a popular composer of the early part of the nineteenth century, wrote two oratorios and other works; how Chopin, a sentimental composer, fascinated the pianists of his day but was soon forgotten; or how Liszt dazzled for a time some of his friends and admirers, but never wrote a work of any real or lasting value. The future is fortunately hidden from us, and thus each generation works on with the experience of the past to guide it and the verdict of the future to encourage it. In some instances thoughtful men have been able to predict coming events with tolerable accuracy. One could, of course, venture to assert that in fifty years Beethoven will occupy the most exalted position in the history of music, because his works have already stood the test of time; and even if any of the composers of the present should equal or surpass him, it will take as long, or even longer, before they can oust him from the sovereign position which he holds in the world's esteem. Again, one cannot be far wrong in supposing that Wagner, who laboured for half a century to establish certain theories, and who has exerted so powerful an influence over dramatic composers of all countries, will be an important factor in the future development of music for the stage. But it is quite a different thing to announce the decline and perhaps fall of the heroes of our day. Take, for example, composers whose names have been prominent only for the last twenty years. No signs of decay may be visible, but if greater geniuses follow them the former will decrease and the latter increase; and thus, long before a century has elapsed, new men and new things may be in vogue. "The greater glory will dim the less." It is, however, the duty of all serious musicians to watch the signs of the times, to encourage what is good and to fight against what is bad; they cannot prevent the ultimate victory of the strong over the weak, but by unscrupulous praise or unjust censure real progress in art, as in other matters, may for a time be arrested. For the future concerns us; coming generations will reap what is now sown, and the better the seed the richer the harvest. When the world is a hundred years older, musicians will be able to discuss in a calm and philosophical spirit some of the burning questions of the day; at any rate, they will, by the very reason of distance, be better able to appreciate the labours and understand the character of the musicians of the nineteenth century. They will perhaps have reached the end of what appears to be a period of transition. The opinions of Wagner with regard to instrumental music, and his theory of the combination of the arts, will have been weighed in the balances, and possibly found wanting. And, lastly, the earnest strivings of English composers will have borne fruit; and let us hope that English musical art will have names and works of which our country and the world may be proud. But the future, though it may bring fresh light and solve many difficulties, will open up new paths and start fresh problems. Finality in art is a thing neither to be wished for nor expected.

THE GREAT COMPOSERS.

By JOSEPH BENNETT.

No. XIII.—CHERUBINI (*continued from page* 315.)

CHERUBINI's position at the Théâtre de Monsieur, though decidedly honourable, was not very remunerative. His annual salary did not exceed 4,000 francs, for which he engaged to superintend rehearsals and act as composer to the house, writing two French operas every year, in which, according to the then custom, he had no property. It is true that he was rarely required to fulfil the conditions, and between 1789 and 1794 produced only two operas; but, on the other hand, he had to labour hard upon the works played by the Italian section of the company. MM. Viotti and Léonard were wise enough to know that Italian opera *pur et simple* would never do for the French, who required more dramatic interest and truth than satisfied Cherubini's countrymen. Hence they kept a poet on the premises to alter libretti, Cherubini's business being to provide music wherever the changes made required it. As the management was unusually active, producing twenty French and Italian operas in eleven months, this involved a good deal of toil. Cherubini, however, felt quite content. He occupied a post which kept him before the public, and enabled him rapidly to build up a reputation.

The new venture fell upon troublous times. In the first place, Viotti and Léonard could not open on the date announced, because of, as official advertisements put it, the "extreme rigour of the cold." Next, the house had to be closed for the Easter holidays; next, the performances were interrupted by the taking of the Bastille and attendant events; lastly, the theatre had to be given up because, after the abortive flight to Varennes, the royal family were brought to Paris and lodged in the Tuileries, under the same roof. This event happened, as every reader of history knows, in October, 1789, but the company did not give their last performance at the Théâtre de Monsieur till December 23. On closing the doors they were literally homeless, and advertised as follows: "To-day and to-morrow there will be no performance. The public will be informed by fresh bills when and where the performances will be continued." We may assume that no one concerned measured the significance of political circumstances at this moment. The abyss of the Revolution did not yet yawn in the nation's path, and men hoped and believed that king and people would find a way of settling their differences. Undismayed, therefore, by the stormy aspect of things, Viotti engaged a building at the Foire St. Germain, and opened it as the Théâtre de Monsieur on January 10, 1790, the opera chosen for the occasion being Paisiello's "Il Barbiere," a work destined in after years to be extinguished by the "Barbiere"

of Rossini. These quarters were, of course, but temporary, and in less than twelve months Viotti and Léonard had a new theatre ready, which they called the Théâtre Feydeau. The first performance at this house took place in January, 1791; and in the same year Cherubini produced his first French opera, "Lodoiska," breaking for ever with the Italian style he had theretofore cultivated, and entering upon a new path leading to highest honour and fortune. The fortunes of the new Théâtre Feydeau were soon darkened by shadows which the splendid success of "Lodoiska" could not disperse. Before the events of '92-3, all interests gave way. The Italian section of Viotti's company hurried out of France pell-mell, frightened by the terrible 10th of August. Léonard, compromised by some sort of connection with the flight to Varennes, also put the frontier between himself and the revolutionaries, and Viotti escaped to England. The French company were thus left without leaders, upon which, following the fashion of the day, they constituted a republic—in other words, a joint-stock company—and carried on the enterprise for a common profit.

Cherubini's work at the Théâtre Feydeau previous to the break-up just described will ever be memorable on account of the "new departure" he made in "Lodoiska." The master had, from the first days of Léonard and Viotti's enterprise, charmed French ears by his beautiful additions to the Italian operas performed. These gave him repute, and influenced in his favour the jury to which he had resolved to submit a typical French work, which, while melodious with Italian tune, should be dramatic in its musical characterisation. "Lodoiska" at once became a town's talk, the newspapers especially going into raptures over it. "M. Cherubini's music," said the *Almanach Général de Tous la Spectacles*, "is comparable to nothing less than the sublimest efforts of the greatest masters. . . . Never did French ears listen to more expressive and characteristic music." *Les Spectacles de Paris* exclaimed: "A grandiose subject: a frightful conflagration and enchanting music!" The *Annales Dramatiques* declared: "This music is entrancing—sublime; a broad style, admirable treatment of the masses, profound orchestration, astonishing dash, surprising originality, and grand touches—this is what it offers us, and which justifies the enthusiasm of the public, who during the performances rose at every piece and applauded the immortal author." On its part, the weighty and influential *Journal de Paris* said: "The style of the words is beneath mediocrity. Just the contrary must be stated of the music which is that of a great master. The public were informed whose it was, and it was only natural for them to expect a very great deal from the young composer. Despite of this they were none the less astonished at the brilliant effects with which he has profusely adorned his work. . . . We scarcely know an instance of more vigorous and more fertile talent. We are compelled sometimes to think it is too much so; if there is anything we could wish in the music, it is a trifle more melody, which would enable the audience to rest after the exceedingly numerous orchestral effects." Another critic, quoted by Mr. Bellasis, echoes this last remark, observing: "If we have a reproach to utter about the music of this work, it is this—it is too beautiful; and this is a real reproach. All the pieces, worked out with infinite care, and all equally worked out, do not give the listener time to breathe; by being forced to admire, you end by being fatigued with too-continued beauty; you would prefer from time to time simpler pieces on which to take repose." What, let us ask in passing, would these writers have said to a Wagner opera with its orchestra in full blast the whole time, and scores of *leit-motiven* calling for recognition and comprehension? However, the too great beauty of "Lodoiska" did not stand in its way, the work being performed two hundred times in one year. If it be asked wherein the peculiar qualities of Cherubini's opera are found, we cannot do better than quote a writer in the *Neidersheinische Musik-Zeitung*, who says: "While Cherubini carried out in the melody the fundamental law of dramatic truth, the agreement of the music with the situations in the drama, and their poetic expression as laid down by Gluck, he exhibited greater depth of intention, fuller and bolder harmony, and a style of instrumentation which, by its richness and the characteristic employment of the wind instruments especially in conformity with the peculiar quality of their sound, introduced the orchestra in a brilliant manner, not only as the foundation for the vocal portion, but also as its necessary adjunct and its equal in bringing about the theatrical effect as a whole." On the same subject M. Pougin remarks: "By the new forms he adopted in his score of 'Lodoiska,' by the vigour displayed in its general conception, by the power he succeeded in giving to his orchestra, and by the truly architectural structure of this virile production of his genius, Cherubini came forward as the determined champion of the evolution which comic opera, that style of composition so eminently French, was about to go through. Dramatic truth, the study of grand situations, and the portrayal of character, which Gluck had so successfully introduced amongst us in lyric drama properly so called, were all things Cherubini determined to transport to the stage of the Théâtre Feydeau, and endow with them our musical comedy, which, with a few exceptions, had hardly been distinguished for delicacy or wit, grace or tenderness, and which was pretty generally deficient in breadth and emotion." These extracts amply suffice to show wherein consisted the distinctive merit of "Lodoiska" and in what manner and degree Cherubini appeared as a reformer of opera.

Cherubini bent a little to the storm which drove his employers and many of his colleagues out of the country. In the delirium of the hour Paris was a dangerous place for people who had been in any way associated with the fallen *régime*. Our master, therefore, withdrew from the capital to a house at La Chartreuse de Gaillon, near Rouen, where lived his friend Louis, the architect. In the company of this gentleman and his wife, an accomplished musician, who had even written and produced, at the Favart, an opéra-comique, "Fleur d'Epine," Cherubini spent some months of '92, and nearly all the *année terrible*, '93. It was there he received news that his father had passed away and there that, not being absorbed by dramatic composition, he wrote a number of his smaller works. "Koukourgi," an unfinished three-act opera, belongs to this date, as does, on the evidence of Cherubini's own biographical notes, a two-act opera entitled "Elise, ou le Mont Saint-Bernard."

The master returned to Paris towards the end of 1793, and soon events happened which had the greatest possible influence upon his future life. In the first place he married a lady with whom he had been for some time in love. Her name was Anne Cécile Tourette, and her station that of daughter in the family of an obscure music-teacher once attached to the Chapel Royal. Cherubini's marriage was not, therefore, an ambitious one, but it turned out happy. M. Pougin says: "Cherubini and his wife, who loved each other tenderly, lived together for forty-eight years in the most perfect harmony, and when the great man died in 1842 not a cloud had ever

obscured their constant accord—nothing had been able to alter their mutual affection." We may state here that of this fortunate and, indeed, blessed union there were three children—Salvador, who, after a good career as an artist, died in or about 1869; Victoire, who married a military commissary named Turcas; and Zénobie who married the well-known artist Rossellini. Madame Cherubini long survived her husband, dying in July, 1864.

More important, in an artistic sense, than the master's marriage was his enrolment (1794) among the musicians of the National Guard, his instrument, according to D'Ortigue, being the triangle. This may seem rather a degrading position for an eminent man, but the musicians of the National Guard were a peculiar and important body. Originally established in 1789, by a staff-captain named Sarette, as a military band of forty-five players, it had been taken over by the municipality in 1790, and increased to seventy instruments. Then a gratuitous school of instruction was attached to it, which developed (1793) into an Institut National de Musique, comprising 115 artists and 600 students. To this body Cherubini, in his capacity as triangle player, became attached, his more important duties being, of course, those of a teacher. In 1795 the National Guard band was dissolved by decree, the Institut going with it and a Conservatoire de Musique being established to fill the gap (October 15). Thus arose the famous French school, of which Sarette was the first director, with Grétry, Lesueur, Méhul, Gossec, and Cherubini as inspectors or chief professors. The triangle-player, we may assume, knew what he was about when accepting his humble instrument, though he hardly recognised a first step to the chief place in the most famous of all musical academies.

The events of 1794 include also the production at the Théâtre Feydeau of "Elise, ou le Mont Saint-Bernard." This work is generally accounted an exception to the rule that Cherubini's operas are marked by intellectual rather than emotional beauty. It abounds in true Italian melody, of a tender character, and, as the master when writing it was under the influence of his father's death, the fact cannot be deemed surprising. We have more right to be astonished at the opinion of the Parisians, who thought the music "too learned and too German." "Elise" was not the rival of "Lodoiska" in point of success, but Cherubini showed how much he felt inclined to study a light public taste by composing as his next opera "Médée." This, however, was not till near upon two years later, the intervening time being fully occupied with work connected with the new Conservatoire, in which Cherubini taught counterpoint, and in writing solfeggi for use at the same establishment.

In 1797, our master entered upon a novel kind of labour as composer to the Republic. Those were days of national celebrations. France entertained visions of conquest and supremacy. She saw, in anticipation, the world at her feet, and, dating her new life from the dawn of revolution, loved to observe anniversaries and keep alive the memory of great events by magnificent *fêtes*. Into these music of course entered, and Cherubini, who, as a professor at the Conservatoire, received State pay, was sometimes called upon to write patriotic hymns. His biographical notes mention some of these compositions, and from their titles they appear to be of a rather lurid character. There was, for example, an "Ode for the Anniversary of August 18"; and "Le Salpêtre Republicain," performed at a festival in celebration of the manufacture of saltpetre. All, however, were not of this class, something higher and better being found in the "Hymn to Fraternity," the "Festival of Youth" and the "Festival of Gratitude." M. Pougin speaks in high terms of some among them, and calls the "Hymn to Gratitude" superb. We are quite ready to believe his testimony, and can only regret that so much talent should have been wasted upon mere occasional pieces, used one day and for ever laid aside the next. It is not pleasant to dwell upon this episode in Cherubini's life, one which, we cannot help thinking, was thoroughly distasteful to him. As the musical hack of a Republic still reeking from the shambles, he must have despised himself. Happily, nobler work awaited him.

In 1797, Hoffmann flourished as critic of the *Journal des Débats*, but did not confine his labours to journalism. Like most of his class, he wrote libretti, and having already collaborated with Méhul and Nicolo, was anxious to become the colleague of Cherubini. To this end, he prepared a book on the subject of Medea—a theme, as everybody knows, full of gloom and horror, and not at all adapted for the class of lyric drama known as opéra-comique. Nevertheless, Cherubini closed with the musical law-giver of the *Journal des Débats*, and was soon hard at work writing his immortal music. He seems to have laboured with great zeal and assiduity, otherwise the new opera could not have been produced at the Feydeau on March 13, 1797. We all know "Médée," and it will be interesting, therefore, to read some of the criticisms passed upon it in connection with the first performance. Some of these are given by M. Pougin, who collected them from dusty files of long-forgotten journals, and deserves thanks for so doing. The *Journal des Indications* said: "In the part of Medea it—the music—rends the soul; it paints. . . . The music is broad, expressive, majestic, and terrible." On its part the *Journal de Paris* remarked: "Overture, recitatives, duets and trios in the form of dialogues, concerted pieces, marches, choruses, and accompaniments are all rich in melody and perfectly adapted to the action on the stage." The *Courier des Spectacles* was not less laudatory, but the *Censeur*, true to its name, declared: "The music, by Cherubini, is often melodious and sometimes virile, but the public noticed in it reminiscences and imitation of Méhul's manner." Méhul himself rose up to answer this criticism and did so in terms of noble generosity. Here is his note to the editor: "O *Censeur*, you do not know this great artist. But I do know him, and admire him because I know him well, and I say and will prove to all Europe that the inimitable author of 'Démophon,' 'Lodoiska,' 'Elise,' and 'Médée,' never required to imitate in order to be successively elegant or tender, graceful or tragic—to be, in a word, that Cherubini whom some few may accuse of imitating others, but whom they themselves will not fail to imitate *unfortunately* at the first opportunity. This justly celebrated artist may find a *Censeur* to attack him, but he will have as defenders all who admire him—that is, all who are capable of understanding and appreciating the highest talent." Upon this, exit *Le Censeur* with, it is to be hoped, much shame of face. Upon this also Cherubini dedicated the score to Méhul, in terms as follows:—

"Cherubini to Méhul: Receive, my friend, from the hands of friendship the homage she delights in paying to a distinguished artist. Your name placed at the head of this work will lend it a merit it did not possess—namely, that of appearing worthy to be dedicated to you—and this will serve it as a support. May the union of our two names everywhere attest the tender sentiments which bind us to each other, and the respect I entertain for real talent."

Our master had worked so hard at "Médée" that when the opera was safely launched and Mdme. Scio was drawing all the town to see her as the vengeful

wife, his health gave way. Rest became necessary and change of scene desirable; he, therefore, once more took the diligence to La Chartreuse de Gaillon, and lived for a while with his friends, M. and Mdme. Louis. A letter written thence to his wife has been published, and is interesting, as showing how tender the so-called "grim Florentine" could be; also, how his pen would slip in writing French.

"I have at length received a letter from you, my darling, and hope to receive another to-morrow. I thank you for the pleasure you have procured me, for it is a pleasure to hear about you and my little cocotte (ma petit cocotte). Pretty dear! so she often asks for me, does she? Kiss her well for me, as I cannot have the satisfaction of kissing her myself. It is horrible weather here; nothing but wind and rain. . . . I have not as good an appetite as the first day I came. However, I shall go out to-day after dinner (cette après diner), for the weather is not so bad as it was. Not having 'Madame Angot'* to amuse me, I pass my life in eating and sleeping, for we go to bed at half-past ten. We have a little music and play the remainder of the time; occasionally we have billiards and harmless games in the evening. I am delighted that you also are amused. You are very lucky to be able to go to the first performance of Méhul's piece ('Le Chasse de Jeune Henri'). I shall look forward anxiously for the news of his success. If he achieves such a success as I hope he will and as he deserves, he will have a great one. The only thing that annoys me is not being able to be present at his good fortune, so that I may share it with him, and be the first to tell him what gratification it affords me. . . . Adieu! Give my dear Victorine, who writes like a little angel, a thousand kisses for me. All the ladies here desire their kind regards; they wish you had been with me, but that will be some other time. Good-bye, my darling! With very best love, I remain, your affectionate husband and friend."

There is another letter extant, written to his wife a few days later, but containing little more than small details, of no interest now. Some sentences in it, however, afford a glimpse of the indifference which later on became a feature of hardness in the master's character. They will explain themselves as we quote them: "As for your brother's marriage, I am not at all offended at his contracting it without me. On the contrary, I am glad he spared me the trouble of it. All the worse for him if he is wanting in respect towards his parents. But who were the witnesses at the ceremony? You must tell me all this on my return. Papa sent me a letter, in which he tries to excuse himself for not being able to prevent the solemnisation of his son's marriage without me. I am about to reply to set his mind at ease, and show that my tranquillity is not disturbed by the matter."

Cherubini returned to Paris in May 1797, and resumed his duties at the Conservatoire, but did little else till the death of that pure-souled patriot, General Hoche, plunged France into mourning. Then, associated with Chenier, he prepared a great lyric scene to be performed at the Opéra and at the Feydeau in celebration of the departed hero. Thereby hangs a tale which must be told in another chapter.

(*To be continued.*)

ON THE TRAINING OF CHILDREN'S VOICES.

AN article thus headed, which appears in the last number of the *Century Magazine* (an excellent illustrated journal, published simultaneously in New York and London), so thoroughly expresses our own opinions upon the defective manner in which school-children are taught—or, rather, permitted—to sing that we have much pleasure in calling attention to it; for although it gives the result of careful investigation of the subject amongst the schools of Chicago, there can be no doubt that many of the remarks apply with equal force to the class-teaching of children in this country. The paper is by Mr. William L. Tomlins, a well-known worker in the cause in America, and is preceded by a few observations from Mr. Theodore Thomas, who seems to have been the first to ventilate the matter in the United States. After saying that the most Utopian anticipations were indulged in with regard to the degree and value of the musical culture of children when the study of singing was first introduced into the public schools at Boston, Mr. Tomlins proceeds to debate the question whether in truth the method commonly adopted in these seminaries is not positively harmful to the voice and destructive to future ability to sing artistically. "Briefly mentioned," he says, "the faults of current instruction are these: Everything is sacrificed to a knowledge of musical notation. The voice is developed only in respect to power, and this, unfortunately, in a way which must be entirely undone whenever the study of artistic singing is begun. Instead of soft, pleasant, expressive voices, one hears in school almost universally a hard, shouty tone, unsympathetic and inexpressive." As a rule the introduction of class-singing into our schools has done much for the spread of a knowledge of music where perhaps utter ignorance upon the subject existed before. But if singing is to be taught at all, it should be taught well, either in or out of a class; and if we admit the truth of Mr. Tomlins's complaints upon the methods usually adopted, it will be good to listen to what he has to say upon the causes of, and the remedies for, the evil. "All of these shortcomings," he tells us, "finally reduce themselves to two—namely, ignorance of, or indifference to, the physiological relation between singing and the vocal organs; and, second, apathy with regard to all kinds of musical relations beyond the simplest and most obvious. This state of things, which prevails for the most part throughout the country, is to be accounted for, or at least has been influenced by, two or three circumstances. The music-teachers are chosen mainly for their knowledge of notation and the sight-reading of music. They are generally earnest, practical teachers, with perhaps a turn for music, but with no systematised training in the physiology of the vocal organs, and without practical acquaintance with the technic of vocal culture." He afterwards mentions the Sunday school singing-books and the Moody and Sankey hymns as being written down for the class-singing market; but works of this kind are perhaps more supplied to school-children in America than in England. Some very good observations are made, too, upon the habit of coupling physical exertion with singing; and the author very truly says "the panting of the breath directs the blood to the throat and lungs, and involves an action of the extrinsic muscles of the throat which directly antagonises the proper act of singing." There can be little doubt that, as Mr. Tomlins observes, the only way of altering the received method of teaching children singing at large schools is by the dissemination of proper knowledge of vocal culture amongst the teachers themselves; for if the attention of young people is solely directed to notation and sight-singing, he who can shout the correct interval the loudest is certain to be considered the best singer. With regard to the system adopted by Mr. Tomlins, who has between two and three hundred children under his instruction at Chicago, we quote the opinion of Mr. Theodore Thomas, who was present

* A favourite piece then running at the Ambigu.

during an exhibition of his class. "The singing of the children," he says, "as I heard it on that occasion, demonstrated the soundness of Mr. Tomlins's theories and his rare abilities as a teacher. They showed ease, spontaneity, warmth, expression, accuracy of pitch, precision—in fact, came so near to perfection that I assured them I had never before heard such beautiful singing." Such unqualified praise as this upon the result of Mr. Tomlins's teaching seems conclusive as to the success of his theories, and leads us to believe that the matter is worthy of serious consideration in this country.

LITERARY piracy has been latterly so thoroughly exposed that it becomes now a hazardous undertaking to reproduce the work of one author signed with the name of another. It is true that from many half-forgotten volumes whole pages may sometimes be appropriated without discovery; but there is still the danger of some inconvenient critic being sufficiently well read to be reminded of a resemblance to the original; and as the British Museum is always available, the robbery can at once be unmistakably brought home to the delinquent. In music, wholesale plagiarism of this kind has been less frequent, for methods can better be resorted to which to some extent cover the theft. Slight alterations may be made in certain notes; passages may be inserted which direct the attention away from the flow of the subject, or a different character may be given to a vocal composition by its adaptation to words varying in sentiment from those to which the music was originally set. We have on several occasions drawn attention to instances of this nature; but one is now before us which stands almost alone in its enormity, for the piece is in the same key as that from which it is copied, the harmonies are in most cases identical, and all that the "composer" has done is to follow the precedent to which we have alluded, of adding a few phrases and changing the feeling of the words. It is inserted as a part-song in a pamphlet called "The Underground Railway: A Service of Song; containing thrilling incidents, heroic actions, and wonderful escapes of fugitive slaves; related by Levi Coffin"; and although the music is said to be "by G. Day-Winter," it happens to have been previously composed by Mendelssohn. In its original form it is known as "The First Day of Spring," but Mr. Winter's paraphrase appears as "How bright will be the day." In case of an extension of this "Underground Railway," Mr. Day-Winter may perhaps compose some other part-songs of the standard writers; and it is well, therefore, that the public should be placed on its guard.

ALTHOUGH the "royalty system" is one now tolerably well known even to those who are made the victims of its operation at public concerts, it is the general belief that songs are thus forced into notice by private contract between the publisher and a celebrated vocalist, who, "for a consideration," sings them whenever and wherever an opportunity offers. The receipt of a so-termed "new and beautiful song" by a professional lady a short time since, however, undeceives us on this point; for, as it comes from the publisher, accompanied by a printed circular promising a graduated scale of payment in case the recipient should be able to sing it in public, we find that these rewards are open to all who think it worth while to earn them. "The copy sent," says the circular, "will, no doubt, suit the compass of your voice; and in the event of your feeling disposed to give it wide publicity by singing it at your concert engagements, on your sending us a programme with it inserted thereon as "New Song" (and our name and address as publishers, if possible), we shall have much pleasure in forwarding you each time (within a period of three months from date) our usual fee, varying according to the class of concert and popularity of vocalist." Other inducements are also held out, such as the announcement that "the composer would be most happy to accompany the song at London engagements," but we have extracted enough to show what a chance is open to vocalists. We have expressed no opinion upon the composition itself—nor indeed is any opinion asked for—but may mention as a singular fact, that, although the name of the composer of the music is printed on the title-page, the song is said to be adapted from the melody of a Polka by somebody else.

THAT operatic singers should like to sing operatic music is not to be wondered at; but it must be remembered that, apart from the vocal display usually expected from a *prima donna*, even at a miscellaneous concert, something is due to the necessity of the occasion, which assuredly demands that the works selected shall at least be intelligible to the audience. "Programme-music" without a programme cannot be more utterly unmeaning than impassioned pieces the words of which are completely detached from the events that called them forth; and if scraps from operas, therefore, must be given, they should be such only as can be sufficiently separated from the context to be in themselves presentable as abstract compositions. When we consider the rich mine of wealth in vocal music especially written for the concert-room by our best composers, it is certainly disappointing to hear the talents of some of our finest singers wasted upon compositions which are totally ineffective without the aid of dramatic action. What is termed an "operatic concert" is exceedingly like an exhibition where small pieces cut from great pictures are hung round the room. Each of these may represent the power and skill of the painter; but the design and treatment of the work from which such portions are taken can only be understood when the entire picture is shown. It is true that the fashionable frequenters of concerts may for a time support entertainments thus organised for, and ruled by, their favourite vocalists; but they are a remnant of past days, and the sooner they are made to accord with modern notions of musical art, the greater will be the chance of prolonging their life.

IN America, we see by the local papers, the establishment of bands in the open air is being pushed forward more vigorously than in our own country. A paragraph in a journal of the 19th of May, headed "Washington Square Music," says "Cappa's 7th Regiment Band gave their first concert in Washington Square, Friday afternoon. The concerts have been organised for the special benefit of the poor living near the square, and will be continued every Friday afternoon during the summer season. The expenses are defrayed by the wealthy residents of the neighbourhood. The concert was announced to commence at five o'clock, but long before that time the square was one mass of humanity. The children were allowed the privilege of playing on the grass, and seemed fairly intoxicated by the strains of the 'Mascotte.'" As this movement is now patronised by royalty in England, there is every hope that it may spread as rapidly as it appears to have done in America; but much remains yet to be done, for there are still parks to which music has not gained admission. May it not, however, be worth considering whether concerts intended for the people should also include vocal part-music? The gems

especially written for such occasions are not only so numerous, but published in such a cheap form, that it seems marvellous how they can be allowed still to remain almost unknown to the general public. Surely the rendering of these beautiful pieces would attract as much as, or indeed even more than, a band; and if vocal and instrumental concerts could be alternated on fixed evenings in our favourite promenades, we are convinced that they would prove not only an inestimable boon to the working classes, but a most powerful aid to the healthy dissemination of the art.

WE are not of those who desire that the compositions of native musical artists in this country should be performed to the exclusion of works of high continental reputation, but they should at least have an equally fair chance of being heard; and as Court patronage is all important, it has ever been a matter of regret that Court Concerts should so rarely contain a piece, either vocal or instrumental, by an Englishman. We have much pleasure, therefore, in drawing attention to the programme of the State Concert of the 27th ult., in which is included the beautiful love-duet from the fourth act of Mr. A. C. Mackenzie's Opera "Colomba." It is gratifying to find that the Royal favour recently conferred upon British musicians is now being extended to their works; and we sincerely trust that the many gems of English art still unknown in an English palace may gradually gain admission, and receive that due recognition of their claims which has so long been accorded to them by the general public.

THE HANDEL FESTIVAL.

THE eighth celebration of this the greatest of triennial festivals took place in the Crystal Palace transept on the 18th, 20th, and 22nd ult., having been preceded, as usual, by a public rehearsal on the 15th.

Some anxiety was felt by those who looked forward to the occasion, circumstances having greatly changed since the Festival of 1880. One of the parents of the enterprise died at the moment that the Sacred Harmonic Society ceased to exist, and the other—the Crystal Palace—had to take upon itself the entire management. Besides this, the health of Sir Michael Costa was known to be in a precarious state, warranting grave doubts as to his ability to discharge the functions of conductor. Here were two very serious drawbacks, adapted to discourage public interest and throw a weighty influence into the scale against success. It turned out, however, that fears were superfluous: so true is it that no man, or body of men, is necessary in this world. Public opinion often concludes that So-and-so resembles the key-stone of an arch, and cannot be removed without ruin. But when death, or some equally powerful destroyer, comes along and knocks the key-stone away, there is no catastrophe—nothing more serious than the disturbance which results from throwing a pebble into a stream. We see a plash, followed by a few tiny wavelets, and presently the current runs on as smoothly as before. In this case the late managers of the Sacred Harmonic Society—Mr. Husk, Mr. Durlacher, and others—gave their services as individuals to the Crystal Palace Company, and Mr. Manns filled with remarkable distinction the place vacated by Sir Michael Costa. Instead of ruin we simply noted reconstruction.

No difficulty seems to have been encountered in getting together the enormous band and chorus required for the Handel orchestra. Amateurs, vocal and instrumental, were as ready to assist as in former years, and the numbers were speedily made up, the only difference being that London supplied, if we are not mistaken, a larger contingent than usual. There are, no doubt, financial reasons why the metropolis should be drawn upon thus fully, but, after all, these may not represent the soundest policy. The Handel Festival should be national, and the presence of country amateurs is the best possible agency for securing and retaining this character. We trust, therefore, that no further diminution in the strength of provincial contingents will challenge remonstrance. The band consisted of 441 instruments, namely—first violins, 95; second ditto, 92; violas, 56; violoncellos, 64; double basses, 50—in all, 357 strings. The wind and percussion mustered 84 strong, that is to say—piccolos, 6; flutes, 8; oboes, 8; clarinets, 8; bassoons, 8; double bassoons, 2; trumpets, 6; cornets, 6; horns, 12; trombones, 9; ophicleides, 3; drums, 3 pairs; side drums, 4; bass drum, 1. Of the players, 350 were resident in London, the remaining 91 coming from seventy-two different places. It follows that most of these places had but a single representative. Among those sending two or more were Exeter, Dorking, Maidstone, Dublin, Croydon, Ramsgate, Sevenoaks, Birmingham, Sunderland, Penzance, and Northampton. Wales and Scotland were not in the orchestra at all; while Ireland sent only the two players from Dublin. To England, therefore, belongs all the glory, and we are unfeignedly sorry for it. The three kingdoms, and not one only, should be on the Handel orchestra when honour is paid to the great Saxon master. Turning to the chorus it is found that London supplied 2,284 voices, the balance being gathered from 68 other places. Among the towns most strongly represented, were Birmingham (100), Bradford (39), Leeds (29), Liverpool (15), Manchester (14), Norwich (13), Huddersfield (13), Glasgow (12), Bristol (11), Worcester (10), York (10), Wolverhampton (11). These were all that ran into double figures, while seventeen places, among them Salford, Sunderland, Hull, and Rotherham, sent only one voice each. Taking the different parts of the United Kingdom, we find Wales represented by a solitary chorister from Ruabon; Scotland by twenty voices from Edinburgh and Glasgow; and Ireland by seven from Kingston and Dublin. This, we confess, is not quite satisfactory, and it is to be hoped that the Handel Orchestra of 1886 will more generally embody the amateur talent of the three kingdoms. The principal artists engaged were Mdme. Albani, Mdme. Valleria, Miss Anna Williams, Miss Marriott, Mrs. Suter, Mdme. Patey, Mdme. Trebelli, Mr. Lloyd, Mr. Barton McGuckin, Mr. Maas, Signor Foli, Mr. Bridson, Mr. F. King, and Mr. Santley. Of these, Miss Williams did not appear, for reasons connected with the allotment of music, her place being taken by Mdme. Valleria.

The public rehearsal does not call for criticism, especially as Mr. Manns rightly treated the occasion as one for preparation rather than display. About 19,900 persons entered the Palace, either as performers or auditors, and, as usual, the work done was chiefly limited to the selection, nearly all the airs and choruses of which were tried. Many persons felt the result as anything but assuring, the performers not seeming at home with Mr. Manns's beat, and Mr. Manns himself not giving the time with sufficient breadth of gesture and decision of character. The experience gained from the Rehearsal was, however, most valuable, as we shall see.

The "Messiah" day—Monday—proved all that could be desired in point of weather, and 22,388 persons were present, being nearly a thousand more than in 1880. This immense gathering was admirably managed by the experienced officials, who saw no occasion to make material changes in the arrangements that had aforetime worked so well. Sir Michael Costa's version of the National Anthem opened the proceedings as usual—the Royal box was occupied by some members of the Queen's family—and then the great army on the orchestra addressed themselves to what was, all things considered, a fine performance of Handel's masterpiece. The band and chorus quickly proved that their quality had not fallen off. If anything, the tenors were less good than on some former occasions, their intonation being occasionally at fault. But the other parts were splendid, and the *ensemble* in the greater choruses such as "For unto us," "Lift up your heads," "Hallelujah," and "Worthy is the Lamb," was as magnificent and as moving as of old. There is no need to go into details about this matter. The effect has come under the observation of most people, and can be imagined in all its gradations and changes. We must say, nevertheless, that Mr. Manns and his followers were on much better terms than at the rehearsal. The conductor gave the requisite beat, and the executants

understood it. This was enough for success, perhaps the only drawback being a tendency to hurry the time under the influence of a very natural excitement. Madame Albani sang all the soprano solos, those for contralto being divided between Mesdames Trebelli and Patey. All the tenor airs fell to Mr. Maas, and Signor Foli shared with Mr. Santley those for bass. We can say nothing new with regard to the performance by these well-known artists of a familiar task. Let us be satisfied to state that Madame Albani, whose "Rejoice greatly" was a failure, retrieved her laurels in "Come unto Him," and that Mr. Maas gave uniform pleasure by the well-sustained excellence of his singing. Mr. Santley vocalised "Why do the nations" in his very best style, calling forth much enthusiasm.

The Selection day (Wednesday) proved, like Monday, fortunate as to weather, and 22,290 persons went through the turnstiles, this being a falling off of exactly 205 from the figures of 1880. So small a difference hardly excites speculation, and the Wednesday audience must always be considered a fluctuating one consequent upon the nature of the programme. This time nothing new was presented, for the brief and unimportant air "Tears such as tender fathers shed" ("Deborah") is hardly entitled to count, though sung by Mr. Santley. Amateurs regretted so complete an absence of novelty, but were scarcely surprised; Sir Michael Costa, who anticipated conducting the Festival almost till the last moment, being in no condition to prepare unfamiliar music. Under these circumstances it would be hard to complain, but on another occasion censure will undoubtedly follow supineness. There are scores of Handelian pieces that have never been heard at the great Festival. These must be brought out of their obscurity into the light, though the doing so cost money and labour. The Handel Festival does not exist simply for the purpose of pecuniary gain. Fifteen works were drawn upon for the selections performed, and many of the pieces chosen proved to be those most frequently heard. For examples take the "Occasional" Overture, "Envy, eldest born of hell," "Gird on thy sword," "Righteous Heaven," "When His loud voice," "From harmony," "May no rash intruder," "O, the pleasure of the plains," "Wretched lovers," and "See, the conquering hero." These have so often been heard at Sydenham that it is as difficult to say anything new about their performance as about themselves. There is, however, a strong temptation to tell the old story—to enlarge upon Handel's greatness as shown in these master-works, and to dwell upon the almost terrible impression made when they are presented under such conditions. If we resist, it is because no satisfactory answer comes to the question, *Cui bono?* The gigantic power of the Saxon composer is an English article of faith undoubted by any save the oddities who rise up to dispute that which is clear to everybody else, while the effect produced by the Festival Orchestra—"strong without rage, without o'erflowing full"—could not be put into words by ever so great a master of language. That effect appeared at its best. The shortcomings of the Rehearsal had vanished, and although criticism was possible on certain points, they were no other than such as wait upon immense numbers, and cannot be conjured away. We give all credit to Mr. Manns and his great choir for their performance of the Selection music. It was unique, and so to the credit of England that it must have made every Englishman proud. The orchestra won its share of special honour in the "Occasional" Overture, the March in "Joshua" and the March in "St. Cecilia's Day," which had to be repeated; while the principal vocalists ran both band and chorus hard for the premier place. Mdme. Albani sang "Angels, ever bright and fair" and "Let the bright seraphim" (trumpet, Mr. McGrath) with a distinct advantage on the side of the more florid air; Mdme. Valleria made a most successful *début* at these Festivals in "From mighty Kings," enrolling herself thus among our best singers of Oratorio; Mdme. Patey contributed "What though I trace" and "Lascia ch' io pianga," and Mdme. Trebelli gave "Verdi prati," each in her best style; Mr. Lloyd sang "Love in her eyes" splendidly, Mr. McGuckin revealed unsuspected power in "Deeper and deeper still," and Mr. Santley achieved a familiar success with "O ruddier than the cherry." All this good fortune will be taken without calling for particulars, since if an artist would not try to excel himself at a Handel Festival, where would he do so? There remains to add that Mr. Best played Handel's First Organ Concerto, in G minor, much as on former occasions—that is to say, with abundant facility and unvarying correctness. The eminent organist would, no doubt, have preferred some less hackneyed work, and we trust that next time his taste will be indulged.

"Israel in Egypt," performed on the 22nd (Friday), drew the largest audience of the week, if the estimate of the officials may be trusted, the number present being computed at 23,000. This was of course expected. Who can resist the gigantic choruses of "Israel," as given under the only conditions able to bring out all their effect and realise the ideal which the master must have had in his mind? So much has been written during the last twenty-five years regarding the Handel Festival "Israel" that we despair of achieving anything better than "vain repetitions" by enlarging upon it here. Enough that the best work of previous occasions was rivalled by the band and chorus, who were on the whole wonderfully steady. Indeed, we do not remember hearing "He led them through the deep" under more favourable conditions, and even that almost impracticable number "The people shall hear" was more nearly achieved than ever before. This was a great result for the executants, and a great delight to the audience, who sat all through the oratorio under the full impression that the highest creative and executive art can make. The "Hailstone" chorus was encored as usual, and almost every number might have been so honoured without undue compliment.

In "Israel" the airs and duets are not of much consequence, but they had all the advantage that such artists as Madame Valleria, Miss Marriott, Madame Patey, Mr. Lloyd, Mr. Bridson, and Mr. King could give. Mr. Lloyd's singing of "The enemy said" evoked much enthusiasm, and was redemanded.

We repeat that the Festival of 1883 was a success, and the fact is important as showing continued vitality, and encouraging a reasonable hope of long life for the enterprise. After having passed safely through the crisis involved in the death of the Sacred Harmonic Society, and the retirement of Sir M. Costa, the great Handelian solemnity has nothing else to fear.

ROYAL ITALIAN OPERA.

Ponchielli's Opera "La Gioconda," produced at this establishment on May 31, resulted in a success which we are glad to say rested not upon the brilliant singing of a popular vocalist but upon its own intrinsic merits. We cannot certainly accord it a high place amongst those lyrical works which have made the names of Italy's recognised composers; but the music is so bright and varied, so tuneful and even popular in character, that during the whole four acts into which the work is divided there was not a symptom of that restlessness amongst the audience which has too often attended the "novelties" of past seasons at the Royal Italian Opera. That "Gioconda" bears not the stamp of individuality sufficiently to justify us in regarding Ponchielli as the "coming man" cannot be doubted; but he knows how to write music essentially fitted for the situation to which it is united; and that he has studied instrumentation to good purpose is unmistakably shown in the effective and varied colouring of very many of the concerted pieces which, if weakly or coarsely scored, would have produced but little impression upon the audience. That opportunity is given for the employment of much dramatic power in the composer may be judged by the following sketch of the plot, which is founded upon Victor Hugo's "Angelo," the libretto being written by Signor Arrigo Boïto (who, for some unexplained cause, prefers the *nom de plume* Tobia Gorrio), the English version being carefully prepared by Mr. Henry Hersee. The scene is laid in Venice in the seventeenth century. On the rising of the curtain the courtyard of the Ducal Palace, decorated for festivities, is filled with holiday people awaiting the regatta. On the departure of the throng *Gioconda*, a street ballad-singer, brings her blind mother, *La Cieca*, to her usual seat near the church, leaving her there. *Barnaba*, a spy of the Inquisition, who has been repulsed by *Gioconda*, hopes by

getting the blind mother into his power that he may win the daughter, and therefore persuades *Zuane*, the unsuccessful boatman, that his defeat has been caused by *La Cieca*, accusing her of being a sorceress. The people threaten to kill her, but she is protected by *Enzo*, a Genoese noble. *Alvise*, one of the heads of the State Inquisition, and *Laura*, his wife, enter, and the blind woman is freed at the intercession of *Laura*, on whom *La Cieca* bestows her rosary. *Barnaba*, who perceives that *Enzo* and *Laura* are known to each other, informs *Enzo* that *Laura* intends visiting him on board his ship during her husband's absence at the Council, but afterwards warns *Alvise* by letter of his wife's intended flight. In the second act, *Enzo* is awaiting *Laura*, who arrives, but after a duet, *Gioconda* appears, owns her love for *Enzo*, and points with triumph to an approaching boat containing *Laura's* husband. At the sight of her mother's rosary, however, her angry feelings are changed to pity, and she assists her rival to escape. The third act takes place in the palace of *Alvise*, who commands his wife to drink some poison, which he places on the table. He leaves the room, when *Gioconda* enters, bringing a narcotic, which she bids her take instead; *Laura* does so, and throws herself on a funereal bier prepared behind a curtain. *Alvise* returns and receives guests bidden to a *fête*. *Enzo* arrives, unmasks himself, and denounces *Alvise*, and is immediately seized by the guards. *Gioconda* promises *Barnaba* to become his if he will save *Enzo;* this he pledges himself to do, and the act ends by *Alvise* drawing the curtain, and showing *Laura* lying on her bier. The last act is in a ruined palace on the island of Giudeca, where *Gioconda* lives. The still sleeping *Laura* is brought in, and *Gioconda*, who was meditating suicide, is tempted to destroy her rival, but while she is hesitating *Enzo* comes to express his gratitude to her for preserving his freedom, but resolving to end his life. *Laura*, waking from her trance, escapes with her lover, after thanking their kind deliverer. *Gioconda*, remembering her vow to *Barnaba*, resolves to fly, but is prevented by *Barnaba*, who comes to claim her. Summoning all her courage, she tells him gaily that she means to keep her word, and while pretending to adorn herself with trinkets, seizes a dagger and stabs herself to the heart. In the treatment of this story the composer has set himself a task which, although beyond his strength in parts, he has evidently worked at with a resolution which at least is commendable. Upon the Italian style—which seems natural to him—he has engrafted much of the modern Wagnerian feeling, which shows itself in the treatment of the orchestra, and also in the adoption of two *leit motives*, one associated with *Barnaba*, and the other with the rosary given to *Laura* by *La Cieca*, both being heard in the orchestral Prelude, which in modern operas takes the place of an overture. In the first act the melodious and exciting chorus of revellers, and the blind mother's song, "Voce di donna," gave ample proof that the music was of no ordinary type, but the duet between *Enzo* and *Barnaba*, a trio for *La Cieca*, *Gioconda*, and *Barnaba*, and several choral pieces must also be mentioned as excellently constructed numbers. The second act contains a sailors' chorus (encored), the effect of which was much heightened by the addition of boys' voices, a barcarole thoroughly popular in character (and also redemanded) for *Barnaba*, a cavatina for *Enzo*, and two duets—one between the lovers, and the other (which won an encore) between the rival ladies—both, however, containing some reminiscences of Verdi, which can scarcely escape notice. From this point the music falls off in interest, although we have some clever writing in the ballet scene of the third act, the climax of which is highly dramatic; and in the fourth act *Gioconda's* solo and the whole of her scene with *Barnaba* have much merit. The *début* of Madame Durand in the part of *Gioconda* was a decided success, for although she does not come to us with an unworn voice, the quality is extremely good, and she sings and acts with an unexaggerated intensity of expression which thoroughly enlisted the sympathies of the audience. Madame Tremelli materially enhanced her reputation in the character of *La Cieca*, the expressive aria alluded to, in which she presents the rosary to *Laura*, being so well given as to elicit an enthusiastic encore, a compliment which she acknowledged by curtseying and attitudinising to the audience in a style scarcely befitting the poor blind mother of the ballad-singer. Madame Stahl sang the somewhat thankless music assigned to *Laura* with good dramatic feeling; Signor Marconi, despite the harshness of his voice, was a fairly satisfactory *Enzo*, Signor Cotogni was appropriately energetic and forcible as the spy *Barnaba*, and Signor De Reszke created as much effect as could fairly be expected in the part of *Alvise*. The choral music was better sung than we have ever heard it at this establishment, and the ballet entitled the "Dance of the Hours" was charmingly graceful, and won the warmest applause. Signor Bevignani conducted with much skill, and, with the principal vocalists, was summoned on the stage to share in the honours of the evening. The Opera has been several times repeated, and quite as warmly received as on the first night.

Madame Durand has also appeared as *Valentina* in Meyerbeer's "Huguenots," and in the title *rôle* of Verdi's Opera "Aïda," achieving a success in both parts fully equal to that already recorded in "La Gioconda." As *Urbano*, in "Les Huguenots," Madame Scalchi made her *rentrée*, and *Marguerite de Valois* had a most able representative in Madame Repetto, but the work was, as usual, much mutilated. The appearance of Mr. Maas in the arduous part of *Lohengrin* in Wagner's Opera proves beyond doubt that English vocalists can obtain a firm footing upon the Italian operatic stage, and in company with even the favourite *prime donne*. His singing throughout was marked by intelligence and precision, in many parts—especially in the Address to the Swan—evidencing the result of deep sympathy with the music, and in the impassioned portions displaying a declamatory power which elicited warm and well-deserved applause. As *Elsa*, Madame Albani was charming as a vocalist; but her acting seemed somewhat overstrained in parts, as if she were anxious to add to, rather than to sustain, her former reputation in the character. Madame Adelina Patti's reception as *Rosina*, in "Il Barbiere," it is almost needless to say, was as enthusiastic as ever, baskets and bouquets of flowers having, as usual, an important share in the demonstration. These absurd offerings at the shrine of a petted vocalist take us back at a time when we had hoped we were steadily going forward.

CRYSTAL PALACE.

THE final Saturday Concert at the Crystal Palace, given on the 2nd ult., introduced one novelty in the shape of the music to the Ballet "Coppelia," by M. Délibes, the French composer. It consists of five pieces, respectively called "Slavonian Melody, with variations"; "Festival Dance and Valse of the Hours"; "Nocturne" (the prettiest and most refined amongst the number); "Music of the Automatons and Valse"; and "Czardas." The general opinion, shared by both dancers and musicians, is that the two arts, as a rule, do not "hit it"—that good music is very rarely good dance-music. Few people would care to perform the ordinary gyrations of the ballroom to one of Chopin's valses or mazurkas. This opinion M. Délibes has done much to shake. His music is always rhythmical, and therefore well suited for an accompaniment of dance and pantomimic action; at the same time the treatment of his themes and the orchestration are never without interest to the musician. To this rule the "Coppelia" Suite is no exception; at the same time it loses much of its effect by its transference from the theatre to the concert-room. M. Pachmann played at the same Concert Beethoven's Pianoforte Concerto in G (No. 4) and the same master's Thirty-two Variations in C minor with exquisite refinement of style. Mrs. Hutchinson and Miss Hope Glenn sang the lovely duet "Vous soupirez, madame" from Berlioz' musical version of "Much Ado About Nothing," to which they added severally an air from Auber's "Le Serment" and "Le Spectre de la Rose" from Berlioz' "Les Nuits d'Eté." The supplementary Concert, given as usual for the benefit of Mr. Manns, had a varied and interesting programme, designed evidently with a view to attracting a large audience, and one is almost ashamed to own that this view was frustrated, the hall being but sparsely filled. Opening with Schubert's unfinished Symphony, the pro-

gramme included Mendelssohn's Capriccio Brillant, Op. 22 (the pianoforte part gracefully rendered by Mdlle. Kleeberg, a French artist of great promise), Wagner's Prelude to "Parsifal," and the same master's "Tannhäuser" Overture by way of wind-up. English music was represented by extracts from the two operas recently produced by Mr. Rosa's company at Drury Lane. From "Esmeralda" we had the melodious air "Oh, vision entrancing," belonging to *Phœbus*, and given on this occasion by Mr. Barton McGuckin, the original representative of that gallant but fickle soldier. The same artist joined Mdme. Valleria in an admirable rendering of the love-duet from the fourth act of "Colomba." Mdme. Valleria also gave the "Vocero" from the same work, Miss Annie Marriott adding the Corsican Ballad "So he thought of his love." The Prelude and the ballet music completed the selection from Mr. Mackenzie's opera.

The following is a list of the principal works produced for the first time at the Crystal Palace during the past season: Berlioz, Grand Messe des Morts; Brahms, Pianoforte Concerto in B flat, No. 2 (O. Beringer); Corder, Nocturne in B flat; Cowen, Suite for strings, "In the olden time"; Délibes, Suite, "Coppelia"; Dvorák, Concert Overture, "Mein Heim"; Gounod, "The Redemption"; Mackenzie, Intermezzo, "Jason"; Selection, "Colomba"; Mozart, Symphony Concertante with Solo, violin and viola (Joachim and Krause); Selection, "King Thamos"; Parry, Symphony in G; Prout, Cantata, "Alfred"; Raff, Symphony in D minor, No. 6; Schubert, MS. Symphony in E, No. 7, completed by J. F. Barnett; Smetana, Symphonic Poem, "Vyschrad"; Wagner, Introduction and Charfreitagszauber from "Parsifal"; Wingham, Concert Overture, Symphony in D, No. 4.

THE RICHTER CONCERTS.

The stability of this enterprise seems now assured, the attendances this season having been uniformly good, while the enthusiasm of those present is quite pleasant to witness. As usual the music of Beethoven and Wagner is found most attractive, and rightly so, as the ability of the Viennese conductor is most fully displayed in the works of these masters. The first three Concerts were noticed in the May number of The Musical Times, and our present record must therefore commence with the fourth programme, on May 28. No novelty was presented on this occasion, and the first appearance of Mr. and Mrs. Henschel since their lengthened absence in America was the most noticeable feature of the entertainment. The lady, who was formerly known in our concert-rooms as Miss Lilian Bailey, sang a florid but not very interesting air from Graun's *roccoco* Oratorio "Der Tod Jesu." Mr. Henschel chose Pogner's Address from the first act of "Die Meistersinger," and Wotan's Abschied from "Die Walküre," these Wagnerian excerpts suiting his style to a nicety. In the latter of them the orchestra is of greater importance than the voice, and it would be impossible to imagine a finer rendering of Wagner's striking and original effects. This closing scene of the second section of "The Nibelung's Ring" displays the tone poet's genius in its most favourable aspect, and even in the concert-room the conception is wonderfully impressive. The purely instrumental items were Beethoven's "Leonora" Overture No. 3 and the Symphony in F, No. 8, concerning the interpretation of which difference of opinion may be allowable. Herr Richter may have authority for the slow *tempo* he adopted in the first movement of the Symphony, but to unaccustomed ears the effect was unsatisfactory. The next Concert, on the 4th ult., had a longer and more varied programme, the tastes of musicians of the older school being gratified by the performance of Haydn's Mass in D minor, known to us as the "Imperial," though termed the "Nelson" in Germany—the latter title possessing the largest amount of justification. According to Herr Pohl, the greatest authority on matters connected with Haydn, the Mass was composed in 1798, and therefore could have borne no reference to the Emperor Joseph II., who died in 1790. On the other hand, it is stated that Haydn, on hearing the news of the victory at Aboukir, introduced a trumpet-call of victory in the Benedictus; and, further, that the Mass was performed in Nelson's presence during the stay of the great commander in the Austrian dominions in 1800. The question of a title is not one of great importance in the instance of a Mass, but if one be given it should possess some appropriateness, and it appears evident that the term "Imperial" applied to Haydn's work has no authority whatever, though we fancy it is likely to cling to it notwithstanding Herr Pohl's explanation. Owing to the development of a severer taste in church music the popularity of the Haydn-Mozart school has declined, and the D minor Mass is not heard so frequently in the concert-room as it used to be. Its performance under Herr Richter was fair, but by no means first-rate, and Mr. Armbruster's organ part was strangely at variance with the composer's directions. The not very important solo parts were efficiently rendered by Miss Anna Williams, Miss Orridge, Herr George Ritter, and Mr. F. King. The artistic feelings of musicians received a severe shock in the interpretation of Beethoven's Choral Fantasia by Mr. Walter Bache, who did not scruple to alter and spoil some of the composer's most effective and characteristic passages. No protest could be too strong against vandalism of this kind. The most satisfactory performances of the evening were those of the Vorspiel to "Die Meistersinger" and Liszt's Hungarian Rhapsody in D, No. 2, the latter a remarkably clever and brilliant arrangement of gipsy melodies. The superficial yet alluring piece so took the fancy of the audience that they requested an encore, to which Herr Richter somewhat weakly assented. Altogether this was not a very satisfactory Concert, but amends were made on the next Monday, the 11th ult., when very little occurred to mar the general feeling of content. M. Saint-Saëns's rhapsodical composition in G minor, miscalled a Concerto, is not a first-rate medium for the *début* of a pianist; but, in spite of the unsatisfactory nature of the music, the impression created by Madame Stepanoff was remarkably favourable. This presumably Russian executant has a remarkably fine *technique*, her touch being at once powerful and sympathetic, while her interpretation of the most difficult passages showed powers of execution far beyond the average. We shall be glad to hear Madame Stepanoff in some work of higher calibre. Dvorák's Slavonic Rhapsody in G, No. 2, was on the whole a disappointment, simply because it does not possess the freshness and spontaneity of character usually associated with the works of the Bohemian composer. It is certainly less charming than the companion work in A flat introduced two seasons ago, but at the same time is remarkably clever, and some passages are extremely effective, though considered in its entirety it must be pronounced laboured and patchy. Perhaps it might improve with acquaintance, like Brahms's tragic Overture, Op. 81, which grows upon the listener with each successive hearing. This last work is worthy of the composer of the German Requiem and the "Song of Destiny," and higher praise it would be impossible to bestow. The items which seemed to please the audience most thoroughly were Wagner's "Siegfried-Idyll" and the Introduction to the third act of "Die Meistersinger," both of which were rendered to perfection, as was also Beethoven's Symphony in B flat, No. 4, which concluded the programme.

The seventh Concert on the 18th attracted an overflowing audience, although the honoured name of Beethoven was absent from the programme. But Wagner was represented by the popular "Tannhäuser" overture (superbly played), and the Preislied from "Die Meistersinger" which was exquisitely interpreted by Mr. Edward Lloyd. Another very fine solo performance was that of Schumann's Concerto for violoncello in A minor, Op. 129, by Herr Hausmann. Unfortunately the work does not display the composer's genius in a favourable light, the first and third movements being dry and laboured. The juxtaposition of Liszt's symphonic poem "Mazeppa" and Brahms's Second Symphony in D secured the effect of contrast. Both are thoroughly modern in spirit, but the latter belongs to purely classic art in form and texture, while the former, with all its cleverness and originality, is theatrical and *bizarre*, appealing to a lower order of intellect. The symphonic poem and the symphony are alike worthy of their respective composers, so that there is no unfairness in the comparison we have made. The performance of each was as near

perfection as possible, and the Concert was, therefore, a thorough success. A Pianoforte Concerto by Herr Henschel, with the composer as executant, was announced to be given at the eighth Concert, on the 25th ult., but a slip was inserted in the programme to the effect that through unforeseen circumstances the work could not be performed. The natural disappointment which was doubtless felt was to a great extent counterbalanced by the "Vorspiel und Liebestod," from "Tristan and Isolde," which was given instead. This Wagnerian excerpt is always a trump card with Herr Richter, and it never created a greater effect than on this occasion. Mr. Edward Lloyd, who made such a success with Walter's prize-song at the previous Concert, introduced the two airs, "Am stillen Herd" and "Fanget an," from the first act of "Die Meistersinger," and invested them with infinite charm. It is seldom that Herr Richter includes two Symphonies in one programme, but this Concert commenced with Mozart's delightful Symphony in C, generally known as No. 6, and closed with Berlioz's "Harold en Italie." The Viennese conductor seemed quite at home in the exacting work of the French composer, and the performance must have thoroughly satisfied musicians, though, sooth to say, it was not very heartily received by the general audience. Notwithstanding this lukewarmness, Herr Richter may be recommended to add a few more works of Berlioz to his repertory—the fanatics of the modern German school should not be permitted to have full control over the programmes.

M. DE PACHMANN'S RECITALS.

A MUSICAL executant who has gained celebrity by reason of his uncommon talent in the interpretation of one distinctive school of composition may readily be pardoned if he seeks to prove that he is no specialist, but rather an artist whose sympathies extend to every branch of the sphere in which his life's work may be said to centre. M. de Pachmann came to us as an apostle of Chopin, and his supremacy in the music of the Franco-Polish composer was frankly acknowledged. We have now had opportunities of judging him in the works of other masters, and it must be averred that his success or failure has been in proportion to the Chopinesque spirit of the music he has played. At the last Recital, on the 9th ult., at St. James's Hall, he selected Beethoven's Sonata in A, Op. 101, and the result was extremely unsatisfactory. The *tempo rubato* is not required in Beethoven's music, and unfortunately the masculine breadth of style which really is needed was not forthcoming. In its place we had exaggerated *nuances* and a dreamy sentimentality of style ill befitting the Bonn master's utterances. M. de Pachmann made ample amends for whatever shortcomings were apparent in this instance by his exquisite interpretation of a selection of Chopin's compositions, including five of the Etudes, which were given to absolute perfection. Complete success was also won in a clever Air with variations by Rubinstein, played for the first time in England, and the Recital generally went to prove that the Austro-Russian pianist is more at home on romantic than on classical ground, a fact which is by no means to his discredit, since it is scarcely given to any performer to excel in every department of his art.

PHILHARMONIC SOCIETY.

THE sixth and last Concert of the season took place on May 30, the novelty in the programme being a selection from Liszt's "Christus," a work which, judging from the portion given, can scarcely be considered representative of the style of a master who must be admitted, even by his detractors, to possess a large amount of dramatic power. We have no desire to compare Handel's *Pifferari* music with that of Liszt, nor do we wish to call to mind the fragments of Mendelssohn's Oratorio on the same subject, because every composer has a right to be judged according to his own individuality; but music must in some way arrest the attention, and that this was not the case with a patient Philharmonic audience was proved not only by the many who left before the composition was half over, but by the marks of disapprobation which were heard throughout the room at the conclusion. The parts of the Oratorio chosen were the Pastorale and Message of the Angel, and the March of the Three Holy Kings; and, although it must in fairness be said that we should suspend our decision upon the merits of a work of such magnitude until it is placed before us in its entirety, we have no hesitation in asserting that the impression made upon us by the excerpts given created but little desire on our part to extend our knowledge of the composition. The performance was by no means satisfactory; but the apathy of the audience made this fact but of small importance. The solos were carefully sung by Miss Minnie Gwynne and Mr. Ernest Laris, and the work was steadily conducted by Mr. Cusins. A feature in the selection for the evening was the violin-playing of Signorina Teresina Tua, who performed with much delicacy and facility of execution a Ballade and Polonaise by Vieuxtemps, and was most warmly applauded. Madame Sophie Menter's rendering of Liszt's Pianoforte Concerto in E flat displayed the clever pianist's real capabilities to the best advantage; and Madame Sembrich's fine singing of Mendelssohn's Scena "Infelice" must be mentioned in the highest terms of admiration. Mr. Santley also contributed the effective Scène from Gounod's "Philemon and Baucis," "Au bruit des lourds marteaux"; and the orchestral pieces were Beethoven's Symphony in C minor and Weber's Overture, "The Ruler of the Spirits." Mr. Cusins—who, we understand, retires from the post he has so long occupied as Conductor of the Society, after the present season—directed the whole of the Concert with his usual care and earnestness.

THE COLOGNE CHOIR.

IN 1853 the "Kölner Manner-Gesangverein" paid a visit to this country, and met with such a warm reception that they came again in 1854 and in 1857. Thirty years have elapsed since the first appearance of the Association among us, and music in England is believed to have made enormous strides during the interim; and yet it cannot be denied that their performances have produced but little stir on the present occasion, and the amount of Royal and influential patronage bestowed upon the singers has been comparatively small. There is an apparent contradiction here, but it is readily explainable. Where one Choral Society flourished in 1853, we may now find a score, and the special qualities which characterise the Cologne Choir are not unknown at home, though they may not frequently be cultivated to such perfection. It is idle to say, however, that the public no longer cares for part-songs because it has learned to appreciate symphonies. There may now be a select contingent capable of assimilating the greatest masterpieces of art, but beyond there is the vast majority to whom anything stronger than a sentimental ballad is as naught. It is the quantity of music that we now have, rather than a general improvement in public taste, that accounts for the absence of the lionising which the German singers formerly received at our hands. In place of indulging in complacent comparisons between the ignorance of the past and the enlightenment of the present, it would be well to note the lessons to be gained from the method of working of a society which has no counterpart in this country. Allowing that there was more patriotic than art significance in the average Liedertafel of Germany, there is no justification for numbering the Cologne Male-voice Choir among radical or bibulous organisations. Their motto, "Durch das Schöne stets das Gute" ("Always the good by means of the beautiful"), has ever governed their action from the time they were first banded together in 1842, and various charitable and beneficent enterprises have gained help to the extent of £15,000 by their means. The completion of Cologne Cathedral was an object with which every one could sympathise, and all members of the Church of England owe them a debt of gratitude for their present efforts in behalf of the intended Anglican church in the Rhine city. Whether any material sum has been raised by the ten Concerts given at St. James's Hall on June 11, 12, 14, 15, 16, 18, 19, 21, 22, and 23, we have no means of declaring, nor have we the right to inquire. Reverting to the strictly musical aspect of the subject, it may be noted that the choir is fairly entitled to rank as supreme among the multitudinous kindred associations in Germany, since when-

ever it has competed with others it has borne away the palm. Unfortunately, while we can admire the special qualities which distinguish its performances, we have no means of instituting comparisons as male-voice choral singing is practically unknown in this country. The former visits of the Cologne Choir gave no impetus to the cultivation of this branch of art, nor is it reasonable to suppose the case will be different now. Societies in which both sexes meet on equal terms, commend themselves to the ordinary habits and social instincts of English people, and the national character is not likely to undergo a change. Whether we lose very much as a musical nation from possessing no equivalent to the Gesangvereine of the Fatherland or the societies of Orphéonists in France must be a matter of opinion. The *répertoire* of such a body as the Cologne Choir consists of a mass of material, good, bad, and indifferent. Some of the greatest composers, notably Schubert, Weber, Schumann, and Mendelssohn, have written beautiful pieces for male voices, and these remain neglected in England for the reasons stated. This is regrettable, but on the other hand we are also spared the inanities of Kücken, Gumbert, Abt, and other composers of the same stamp. It would serve no useful purpose to criticise *seriatim* the programmes of the whole of the concerts enumerated above. The listener could not fail to be impressed by the perfection of discipline which characterised the performances, and which is honourable alike to the Conductor (Herr S. de Lange) and the singers themselves. The faultless precision in attack, the justness of intonation, the wonderful *crescendi* and *diminuendi*, and the unity of feeling prevading the ninety-two executants show what may be done by careful training and zealous co-operation of a leader and his subordinates. As an example of the exquisite *ensemble* attained, we may refer to Kremser's old Dutch song "Come, my maiden dearest," in which a *mezza voce* is maintained throughout. Schubert's delicious "Gondolier's Song" and Koschat's humorous part-song in the Carinthian dialect also displayed the best qualities of the choir to advantage, and the same may be said of pieces by Kreutzer, Mendelssohn, and Julius Rietz. The part-music was relieved by violin and pianoforte solos, and by the singing of Herr Henrik Westberg, a robust tenor, whose method was not altogether admirable. If the Cologne singers had further varied their proceedings by a performance of Mendelssohn's "Antigone" or "Œdipus," or a rendering of Cherubini's fine Mass for male voices, their claims to consideration would have been enhanced; but, as it is, their homogeniety, their enthusiasm, and their strict subordination of individual feeling to the requirements of the art they practise and love, offer a lesson to English amateurs which they would do well to lay to heart.

MR. HENRY LESLIE'S CHOIR.

The want of self-confidence which betrayed itself at one of the early Concerts this season given by this Society was again perceptible, though happily to a less extent, at the third Subscription Concert, on Thursday, May 31. It will be generally agreed that a programme of part-music needs some relief, and perhaps it is as well that the best available artists should be secured to provide the requisite variety. To musicians the most interesting feature of the Concert was the performance of Sterndale Bennett's motett "In Thee, O Lord," recently published for the first time. The gifted composer was called upon in virtue of his official position as Professor at Cambridge to make some contributions to service music, and this eight-part motett or anthem was the second of his efforts in this direction, and was partly composed in 1856, but was not finished until 1873. As an English composer Bennett found no difficulty in adopting the true Anglican style, and Cathedral choirs will find in the work a welcome addition to their repertory. Another novelty was a bright and effective part-song by Mr. A. R. Gaul, entitled "The Children's Hour." This setting of Longfellow's charming verses so pleased the audience that an encore was demanded and granted. Among other choral items, Mendelssohn's "Hear my prayer" (the solo part tastefully sung by Miss Mary Davies) and Palestrina's madrigal "April, sweet month" deserve mention. The singing generally, under Mr. Randegger's direction, was admirable, but again the comparative weakness of the soprano contingent was perceptible. M. de Pachmann played Schumann's Etudes Symphoniques, and Madame Patey and Mr. Lloyd contributed some songs.

M. SAINTON'S FAREWELL CONCERT.

M. Prosper Sainton came to this country from his native town, Toulouse, in 1844, the year which introduced to us Joseph Joachim, then a boy of thirteen. M. Sainton was thirty-one years' old when he landed on our shores; he is now seventy, and all the intervening time has been spent in England, as, at some period or other, leader of Her Majesty's private band; *chef d'attaque* at the Royal Italian Opera, Sacred Harmonic Society, and Provincial Festivals; deputy-conductor for Sir Michael Costa; Professor at the Royal Academy of Music, solo performer, and what not besides that is dignified and honourable. He has, therefore, filled a large space in the world of English music, and fully earned the right to take a formal farewell of the public on the occasion of retiring into private life. That right he exercised on Monday, the 25th ult., when the distinguished violinist gave a Concert in the Albert Hall, and had the satisfaction of seeing a very large and sympathetic audience respond to his invitation. Interesting in itself, the occasion was made attractive in various ways, though considerable disappointment ensued upon the failure of Madame Adelina Patti and Mr. Sims Reeves to redeem their promise of assistance. In each case indisposition was alleged, and the audience had to accept an explanation which, of course, disarmed resentment, if it could not atone for the thing explained. But even without the "stars" just named, the Concert gave satisfaction and was a success. M. Sainton was, of course, a conspicuous figure. He played first the Andante and Finale from Mendelssohn's Concerto, and next two solos written by himself; in each case exhibiting the admirable qualities which years ago made him famous, and causing regret that so much ability should be withdrawn from the public service. His reception was cordial in the extreme; and demonstrations of kindly feeling repeatedly made must have convinced him that he carries into retirement the admiration and esteem of the people among whom he has lived so long. A number of eminent artists assisted the *bénéficiare*, Mdme. Sainton-Dolby at their head. The famous contralto, whose voice many present had never thought to hear again, sang "The days that are no more" and "Strangers yet," with all her old breadth of style and expressive power. In these respects she was the Miss Dolby of years ago, and deep was the interest excited by her performance. Miss Mary Davies, Madame Trebelli, Mr. Rigby, Mr. Lloyd, Mr. Santley, M. Lasserre, Miss Gyde, Signor Scovello, and others lent their aid to promote the success of the occasion, and did themselves honour by assisting at the farewell of an artist not soon to be forgotten as one who, alike in public and private life, discharged his duties in an exemplary manner, and fully earned for his declining years the reward of "honour, love, obedience, troops of friends."

CHOIR BENEVOLENT FUND.

The Anniversary Dinner of this excellent Charity took place at Willis's Rooms, on the 21st ult., the Right Hon. G. Cavendish Bentinck, M.P., in the chair. The presence of a large number of professional musicians of the highest eminence, and of influential patrons of the art, evidenced the warm interest taken in the welfare of an Association which, having for its object the securing a provision for aged or invalided members who are lay clerks and organists in cathedrals and collegiate churches, the granting of a fixed sum payable at the decease of members to their widows or children, and the temporary relief of the said widows and children in time of need or affliction, should claim the sympathy and support of all desirous of maintaining the efficiency of our choral service, and of perpetuating the works of the great English church composers. In proposing the principal toast of the evening, the chairman strenuously advocated the importance of upholding native art, and of affording assistance to

those by the exercise of whose talents the standard compositions are kept alive before the public. Eloquent speeches were also made by the Dean of Lichfield, the Rev. Canon Prothero, Mr. Sheriff Savory, and Mr. Wootton Isaacson; also by Mr. George Benson and Mr. George Gray, members of the Association, who were practically acquainted with its working, and whose exertions had materially aided its development. During the evening several madrigals and glees were finely sung by a choral body selected from the principal cathedrals, under the conductorship of Sir G. Elvey, Dr. J. F. Bridge, and Mr. W. Winn. The list of subscriptions announced by Mr. Charles Fry, Secretary to the Fund, amounted to about £160; but we sincerely trust that the stream of charity will continue to flow in the direction of this thoroughly deserving Institution. The banquet can occur only once a year; but age, sickness, and infirmity are around us daily.

CAMBRIDGE UNIVERSITY MUSICAL SOCIETY.

DR. PARRY'S new Symphony, inserted between Schumann's "Pilgrimage of the Rose" and Brahms's "Schicksalslied," formed the very attractive programme of the Cambridge Society's last Concert, on the 12th ult. An audience at the Cambridge Guildhall is on such occasions very much above the average. The president and committee of the Society are in the enviable position of not having to consult popular tastes in the selection of music. The director, Dr. Stanford, with the excellent soloists and chorus of the Society at his disposal, aided by a London orchestra and supplemented by local amateurs of the very first merit, is practically uncontrolled in his ambition in regard to the works to be performed. He has already spoiled us to this extent, that in each term we shall now expect some musical novelty or rarity at one, at least, of the Concerts of the Cambridge University Musical Society. The interest of a programme is not always in its novelty, but also, as occurred in the Concert we are noticing, in the judicious contrast of the pieces. Schumann's "Pilgerfahrt" is a pretty but not very vigorous work, whereas the "Schicksalslied" by Brahms is one of the best of his vocal compositions. There is no room here for comparison between the two composers; nor can we reasonably compare the setting of a fairy legend of elves and flowerland with the glimpse of Elysium Brahms allows us to see, as it were, through the gloomy portals of a synagogue. The two works, however, well represent a section of time in the history of the German part-song, from its artistic perfection to its partial idealisation. And, after all, what a short step from Schumann to Brahms—how slow is the process of musical evolution! The thought should restrain any propensity towards a nibbling criticism of a new work, and above all of a symphony. There can be no more ungrateful task for a musician at the present day than to labour at a symphony. Like virtue, it must be its own reward, for it is not in request amongst publishers, managers, or singing-classes. Unless it carve its way at once into a high category, it is at most a species of musical investment in a terminable annuity, at a very moderate rate of interest. The best that can be said of it is that the interest is temporarily secure, and not altogether evanescent like some higher profits. Dr. Parry's Symphony No. 2, in F, produced at the Cambridge Concert on the 12th ult., will, in the general opinion of English critics, more than confirm the position he had attained as a composer by his "Prometheus Unbound," and his Symphony No. 1, in G. His last work is written in accordance with ordinary models. Its familar form being easily followed, it will get the cheap credit of clearness of outline; a quality always welcome, and in immature composers a sign of progress. In Dr. Parry's case, it is simply a sign that he, like many others, finds it easier to work in old grooves, or that as a newly installed professor at the Royal College of Music he is desirous of setting a wholesome example of reverence. Beyond the mere schematic form, there is nothing archaic in Dr. Parry's new Symphony. Indeed, if in following the propensity we have just impugned, we wanted to find fault at all, we should say it erred in being too faithful a representative of the music of the day. Its over-elaboration is fortunately mellowed by strains in themselves captivating, and by an instrumentation which has colour and warmth, if at times a little laboured and artificial. The Symphony commences with a short Introduction, Andante sostenuto, in F minor. This is followed by a Moderato in the major, a Scherzo in the relative minor, and a Trio in D major. The slow movement is in B flat, and the final movement, an Allegro moderato, is in the normal key and in 3-4 measure. In the last coda group the strings introduce a melody, simply harmonised and, like the subject of the Trio, of a very engaging vein. The annotator of the printed programme refers to it as derived from the principal subject; and in reference to other instances he justly calls attention to the unusual skill and lavishness with which the composer has utilised all his thematic material in producing a general unity of effect. At the conclusion of the Symphony Dr. Parry was called for and received long and hearty applause. The vocal soloists who ably took part in "The Pilgrimage of the Rose" and "The Song of Destiny" were Miss Amy Aylward, Miss Helen Arnim, Mr. Walter Ford (King's College), and Mr. Herbert Thorndike.

MUSIC IN OXFORD.

(FROM OUR OWN CORRESPONDENT.)

THE season just closed has been, in one way, very disappointing to lovers of music in Oxford. Not only have several hundred pounds, according to trustworthy information, been lost by various Societies in giving concerts, but in one case, that of the Orchestral Concerts, the losses have been so heavy as to necessitate the abandonment of the enterprise.

It is with much regret that we record the great loss that Oxford music has sustained by the death of Mr. W. Howell Allchin, Mus. Bac., Organist of St. John's College, a gentleman whose character, both in society and as a musician, had gained him the respect and esteem of all who knew him. His friends, professional and amateur, resolved to show their regret practically by organising a Concert for the benefit of his family, and it is gratifying to be able to record that, by gratuitous assistance in every particular, and by the combined efforts of all concerned, a most successful Concert was given on April 18, which produced some £225.

Turning to more recent events, the most important Concerts of the Summer Term just ended have been the performance of Gounod's "Redemption" by the Choral Society on May 17, and that of Haydn's "Seasons" by the Philharmonic on June 11, in the Sheldonian Theatre. It is not possible to speak very favourably of either performance. In each the chorus was unsteady, wanting in tone, and not unfrequently out of tune.

Of College Concerts there have been a very great number, and it is impossible to do more than chronicle some salient features. Besides Sir George Macfarren's "Ajax" music at Queen's (May 18), there were performances of Cowen's "Rose Maiden" at Keble (May 14), of Hatton's "Robin Hood" at Worcester (May 16), of Sterndale Bennett's "May Queen" at Exeter (May 18), of Macfarren's "May-Day" at St. John's (May 29), and of Handel's "Alexander's Feast" at New College (June 12). Moreover, at each of these colleges, with the exception of Worcester and New, a band was used, whereas for a decade an orchestra had only been known at Queen's. As regards the performance, the most successful Concerts were certainly Queen's and Pembroke. At the former the "Ajax" music, written last year for Cambridge, proved more effective in a concert-room than could have been expected; a Symphony (Mozart's "Clarinet") was admirably played, and the solo performers, both vocal and instrumental, were of the first order of merit. At Pembroke also the performance was of consistent excellence, and in the case of Mr. Tuckwell's singing, of something more. At each college the chorus-singing was very good. We may select from the pile of programmes before us the performances of "Robin Hood" at Worcester and of the "May Queen" at Exeter, the Quartet and Symphony at St. John's (Mozart's B flat), and the first part of the programme at Christchurch (which made its first appearance as a musical college) as most noteworthy. At New College and

Magdalen, also, excellent Concerts were given, as might be expected from the fame of their professional choirs.

There is a good deal of room for improvement in the programmes, where the same pieces appear with tiresome iteration. There are surely enough good madrigals to prevent its being necessary to sing Gibbons's familiar "Silver Swan" twice in a month. Why, again, should Pembroke and Christchurch repeat Garrett's "Hope" Waltzes, performed only a few weeks earlier at Queen's? and St. John's include in their programme part of a symphony played in Oxford less than a fortnight before? Our experience of the season proves that there is much still to be done in Oxford. We have lost during the past year some leading spirits whom we could ill spare. Let us hope that their successors will prove equal to filling their places.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

THERE has been more noise than music in Birmingham during the past month, in connection chiefly with the popular celebration of Mr. Bright's twenty-fifth year in the representation of the borough, and the public ear has been virtually monopolised by street bands with more than their due proportion of instruments of percussion. At the best of times, however, the month of June is not prolific in Concerts, experience having long since taught our caterers that summer evenings are not conducive to large audiences, however admirable the entertainment provided.

Comic opera of course flourishes where classic music cannot subsist, and the performances of Sullivan's "Patience" and Planquette's "Rip Van Winkle," by two of Mr. D'Oyley Carte's touring companies, have drawn good houses at the Prince of Wales's Theatre, and elicited much commendation. As both the works and the principal vocalists who took part in them are well known in London, detailed notice of these performances would be superfluous, and it will suffice to remark that Sullivan's music has evidently lost none of its charm yet for the Birmingham public, and that that of Planquette seems destined to a wide popularity.

The only event of real musical interest this month has been the Pianoforte Recital given by Mr. R. Rickard, a Birmingham man, in the new lecture theatre of the Midland Institute. This Recital, which took place on the 21st, was devoted exclusively to the works of Chopin, so far as the pianoforte was concerned, and was substantially identical with that given by Mr. Rickard in St. James's Hall last month, comprising the Fantasia in F minor (Op. 49); the Berceuse in D flat (Op. 57); the Barcarole in F sharp (Op. 60); Brilliante Variationen in B flat (Op. 12); Scherzo in B minor (Op. 20); Andante spianato and Polonaise (Op. 22); Trauermarsch from Sonata in B flat minor (Op. 35); Ballade in A flat (Op. 47); Nocturne in D flat (Op. 27); and Concerto Allegro in A (Op. 46). The whole of these pieces were played from memory with remarkable skill, power, and unerring accuracy, eliciting frequent and enthusiastic applause from a crowded and critical audience. The entertainment was agreeably varied by the vocal solos of Miss Clara Myers, whose rich contralto voice was heard to great advantage in songs by Schumann, Hermann Levi, and Marzials, and by sundry flute performances by Mr. A. Collard.

On the previous evening Mr. A. R. Gaul's sacred Cantata "The Holy City," composed for the last Birmingham Festival, was performed before a crowded congregation in St. Michael's Church, Handsworth, under the conductorship of Mr. C. J. Stevens. There was a full instrumental band in addition to the organ, at which the composer presided, and the performance altogether was a successful one.

WORCESTER CHORAL FESTIVAL.

THE fourth Triennial Festival of Choirs of the Worcester Archdeaconry took place on the 7th ult. at the Cathedral. Sixteen hundred choristers in surplices took part in it, and the effect of such masses of voices in a place so unusually good for sound was beyond measure impressive. The singers were divided into two portions, those occupying the nave being marched in first to a voluntary played simultaneously by Mr. Done and his assistant on the two organs, and those seated in the choir entering last to the Processional hymn, "Advance, advance, the day is come!" by J. W. Elliott. The chants to the Venite and Psalms were by Turle, Pymar, and Jones, and all went well. Next followed a Te Deum and Benedictus in D, by the Rev. H. H. Woodward, Mus. Bac., Oxon., Minor Canon of the Cathedral and Secretary of the Choral Association, and this may be said to have formed the chief feature of the morning service. The anthem was Barnby's "I will give thanks," in which the verse-parts were taken by the Cathedral choir only. The hymns were "Jerusalem on high," from Sir F. A. Gore Ouseley's Oratorio "Hagar," and Berthold Tours's setting of "For thee, O dear, dear country," the construction of which was effectively brought out in the fourth verse by assigning alternate lines to the trebles and men. The recessional was "Praise the Rock of our salvation," to Dr. Dykes's tune.

In the afternoon the chants were by Sir George Elvey and J. Jones (reharmonised). The Magnificat and Nunc dimittis were sung to C. H. Lloyd's Service in G. The anthem, Walmisley's "From all that dwell below the skies"—the theme given out each time by the Cathedral choir, and repeated full—was by far the most effective and best sung portion of the afternoon service, though the hymns "Summer suns are glowing" (J. Smith) and "Rejoice to-day with one accord" (J. S. Bach) went fairly well. The Processional and Recessional were the same as in the morning. The Rev. H. W. L'Estrange Malone intoned the second part of the service morning and afternoon. Throughout the choirs and congregation took the plain song, while the Cathedral choir alone sang Tallis's Ferial harmonies, but these were inaudible in the nave. Mr. Milward, Conductor of the Association, conducted from the screen, and his beat was transmitted to the north transept by Mr. Dyson, Vice-Conductor, and to the choir by the Rev. H. H. Woodward. The intonation was provided for by five trumpets, which kept up the pitch most successfully.

THE 150th Anniversary of the Consecration of St. John's Church, Horselydown, was celebrated on Friday, the 15th ult. We had an opportunity last autumn of calling attention to the great alterations for the better then recently effected both in the church and its services, and we are now glad to record the continuation of the good work, musical and otherwise, then set on foot. The proceedings at the present Festival were a short service at noon, at which Smart's Te Deum in F, with Processional and Retrocessional hymns, were sung, the service being followed by a luncheon in the fine old hall of the neighbouring Grammar School, known as Queen Elizabeth's; and, at 7.30, full choral evensong. At this latter service a string septet reinforced the organ, which was exceedingly well played by Mr. C. Warwick Jordan. Tours's Evening Service in F and Dr. Stainer's Cantata "The Daughter of Jairus" were respectively the service and anthem. The Cantata (the tenor solos in which were taken by Mr. Kenningham, of St. Paul's Cathedral) was well sung throughout, the Wailing Chorus being especially effective. Mr. R. Lemaire, the Organist and Choirmaster of the church, conducted this service, and the Cantata was repeated on the following Sunday evening without the string band.

THE Society for the Propagation of the Gospel held its annual Festival in St. Paul's Cathedral on Wednesday morning, the 13th ult. The service, which was preceded by the ordinary choral matins of the Cathedral, consisted of full choral celebration of the Holy Communion with a sermon from the Bishop of Newcastle, the music being Schubert's Mass in G, a service familiar to *habitués* of the Cathedral. The Archbishop of Canterbury, who intoned his part, was the celebrant. The same venerable Society held a service on the preceding evening, at Westminster Abbey, which was not largely attended. At this service Mendelssohn's "Why rage fiercely the heathen?" formed the anthem; the "Hallelujah" Chorus, which was also on the programme, being omitted. Dr. Bridge presided at the organ.

AN attractive Concert, given in aid of a local charity, took place at Kensington Town Hall, on Wednesday, May 30. The principal feature of interest was the performance of Reinecke's "Little Snowdrop," by the South Kensington Ladies Choir, under the direction of Mrs. Arthur O'Leary, who held the *bâton*. The remarkable finish, precision, and spirit with which the choruses were executed reflected the highest credit, not only on the ladies themselves, but on their Conductor, whose energy and patience contributed to such a satisfactory result. The solos were excellently rendered by the Misses Howes and Spencer Jones. In the second part of the concert the choir showed excellent training in their rendering of Mackenzie's part-song "Come, sisters, come" and Gade's chorus from "The Crusaders," "The wave sweeps my breast," in which Mr. Robertson sang the tenor part most effectively. Miss Robertson gave Randegger's "Bird of the Springtime," and "I know my love loves me," by Rosetta O'Leary, in her best manner, and obtained for each a rapturous encore. Lady Benedict also performed with much effect Chopin's Ballade in A flat. Mr. Fowles was an excellent accompanist. The Concert was altogether a success, a substantial sum having been raised for the charity.

UNDER the auspices of the People's Entertainment Society a Concert was given in the Bolingbroke Hall, Battersea Rise, by members of the Battersea branch of the Metropolitan Choral and Orchestral Union, an Association organised by the Society above mentioned for the purpose of fostering a taste for good music amongst the poorer classes. As both band and choir are exclusively composed of mechanics, factory hands, and men employed on the river, the performance was in the highest degree creditable, and fully evinced the skilful training of the Conductor, Mr. W. H. Leslie. A selection from "The Messiah" commenced the Concert, the choruses in which were most effectively given, the Viscountess Folkestone (who has always taken the utmost interest in the Society) giving an excellent rendering of "There were shepherds" and "I know that my Redeemer liveth," and Mr. H. Yates singing "Comfort ye" and "Ev'ry valley" with much success. The second part of the programme included the March of the Priests from "Athalie," vocal music by Lady Folkestone, Miss Wakefield, and Mr. Budd, and a violin solo by Miss Hardy. The hall was crowded, part of the audience being admitted on payment, but the majority, as is the rule on such occasions, being invited by the Society.

THE Eltham Choral Society, established in the autumn of last year, gave its first Concert, with great success, in the Public Hall, Eltham, on Tuesday evening, the 29th May, under the direction of its Conductor, Mr. George C. Martin, Sub-Organist of St. Paul's Cathedral. The first part of the Concert consisted of Mendelssohn's 13th Psalm, followed by Gade's Cantata "The Erl-King's Daughter," in which the soloists were Miss Marian Wardroper, who undertook the name-part, together with that of the *Mother*, and gave an efficient rendering of both, and Mr. T. Kempton, who sang admirably in the part of *Sir Oluf*. The choir also was extremely good in the choruses, which are somewhat exacting in many places; the leads being taken up with precision and accuracy, and the time being maintained firmly throughout. The second part of the programme was devoted to a miscellaneous selection of songs, glees, and part-songs, with solos from the vocalists already named. Mrs. G. C. Martin presided at the pianoforte throughout the first part of the Concert, Mr. C. E. Miller (who conducted the Cantata) at the harmonium during the Psalm, and Mr. Martin at the same instrument during the Cantata.

THE Kyrle Choir, under the direction of Mr. Malcolm Lawson, gave a performance of "Samson" on the 13th ult., in St. Mary's Church, Hoxton. The soloists were Miss Edith Phillips, Miss Isabel Tomalin, Mr. Reginald Groome, Mr. Albert Orme, and Mr. Ap Herbert. A second performance of the Oratorio was given on the 20th, in the Church of St. John the Evangelist, Commercial Road East. The soloists were Miss Hoschke, Mrs. Oram, Mr. D'Arcy Ferris, Mr. Albert Orme, and Mr. Ap Herbert. Mr. E. H. Turpin presided at the organ on both occasions.

A CHORAL FESTIVAL in connection with the Girls' Friendly Society was held in St. Paul's Cathedral on Thursday, the 14th ult., the musical arrangements being undertaken by the Choir of St. Peter's Church, Eaton Square, Mr. W. M. Sergison presiding at the organ. The service commenced with the Te Deum, sung to Smart in F, followed immediately by a choral celebration of the Holy Communion, for which Dr. Stainer's well-known service in A was used, shorn, however, of its Nicene Creed: this omission, which certainly did not enhance the effect of the service, is in no way to be commended. During the offertory Wesley's "Blessed be the God and Father" was sung, and after the Consecration prayer Attwood's Veni Creator, a composition hardly so appropriate to this particular part of the service as many hymns we could name. The singing of the choir, not a large one, was on the whole commendable. In connection with the same Society an evening Festival was held on the following Saturday, the 16th ult., in Westminster Abbey, when the music was rendered by the Choir of the Lay-Helpers' Association, conducted by Mr. G. C. Martin. Mendelssohn's "Grant us Thy peace" was the anthem.

AT a meeting of the subscribers to the "Henry Smart Memorial Fund" (the Rev. Canon Duckworth, D.D., in the chair), held on the 19th ult., at Trinity College, Mandeville Place, it was resolved that the amount available after expenses, about £500, should be devoted to the establishment of a perpetual exhibition at the Royal Academy of Music bearing the name of Henry Smart. It had been found impracticable to carry out the original idea of establishing a musical scholarship at Oxford or Cambridge. The Committee having expressed their great disappointment at the smallness of the sum contributed, it was resolved by the meeting that the trustees, in whose names the capital sum will be invested, be empowered to receive and add thereto any additional contributions which may be offered them. The musical public which has so largely profited by the genius of Henry Smart will thus still have an opportunity of doing honour to the memory of one of the most gifted English composers. Contributions may still be paid to the "Henry Smart Memorial Fund" at Messrs. Coutts, 59, Strand, W.C.

A SUCCESSFUL Concert was given on Monday, the 11th ult., at Clapham Hall, in aid of the Clapham Home for Fatherless Girls, by the members of the Clapham Private Choral Society. The principal item in the first part was Haydn's "Spring" ("Seasons"), the choruses of which were particularly well rendered, reflecting great credit on the Conductor of the Society, Mr. James Shaw; and the solos being most effectively sung by Miss Ring and Messrs. J. and A. H. Sarjeant. The duet, "Quis est homo," from Rossini's "Stabat Mater," and Barnby's song "The soft Southern breeze" were well given by the Misses Crocker and Mr. A. Smith respectively. The second part was miscellaneous, the artists being Miss Howes (R.A.M.), Miss Marian McKenzie, Mr. Sinclair Dunn, and Mr. Robert Hilton. Mr. Albert Rowarth played the Andante and Allegro movements from Mendelssohn's Violin Concerto, for which he was much applauded; and Mr. James Shaw contributed a pianoforte solo in his usual finished style.

THE twenty-ninth performance of new compositions by members of the Musical Artists' Society took place at the Royal Academy concert-room on Saturday, the 23rd ult. There were two concerted works in the programme, a Trio in E flat by Dr. Jacob Bradford and a String Quartet in C by F. Adler. The former did not create a very strong impression, the subjects being devoid of dignity and the treatment tame and diffuse. No opinion could be formed of the Quartet, as two of the executants did not arrive and it had to be omitted. The most commendable item was a set of four Characteristic Dances for pianoforte by Mr. E. H. Thorne, played by Miss Edith Goldsbro'. These are all well written, and the third number, entitled "An Eastern Tale," is extremely fresh and fanciful. Other pianoforte pieces by Mr. Algernon Ashton and Mr. H. C. Banister completed the list of instrumental compositions. Songs by Miss C. Prescott, Mr. C. J. Reed, and Mr. Duncan Hume were favourably received, but scarcely need criticism.

We have great pleasure in stating that the Archbishop of Canterbury has conferred the degree of Mus. Doc. on Mr. G. C. Martin, Sub-Organist of St. Paul's Cathedral. Dr. Martin was originally Organist of the Parish Church of Lamborne, Berkshire, where he gained such a high reputation as Organist and Choirmaster that the Duke of Buccleuch appointed him to similar work at Dalkeith. Whilst there the Dean and Chapter of St. Paul's, on the recommendation of Dr. Stainer, offered him the posts of sub-organist and teacher of the choristers of St. Paul's. Since he has resided in London Dr. Martin has trained the boys of St. Paul's with well-known success, and has produced many compositions which bear testimony to his remarkable musical gifts. The honour now conferred by the Archbishop will be welcomed, we are sure, by all church musicians. Dr. Martin took the degree of Mus. Bac., Oxon., about twelve years since. He has lately been appointed by Sir G. Grove one of the professors at the Royal College of Music.

The St. Michael's Choral Society gave a Concert at the Morley Hall, Hackney, under the able conductorship of Mr. J. Clippingdale, on May 28, before a large audience. A telegram was read from Madame Patey announcing her inability to appear from indisposition; but Miss Rose Dafforne fully justified the cordiality with which her name was received as a substitute, for in all her songs she displayed not only a highly sympathetic voice, but the result of sound culture, and earned a good opinion with her listeners, which will assuredly make her speedy reappearance anxiously looked for. Songs were also contributed with much success by Mr. G. Colvill and Signor Foli; and the excellent pianoforte performances of Miss Hammer, Madame Clippingdale, Sir Julius and Lady Benedict were features of the evening. The programme was effectively diversified by the singing of several part-songs, all of which were much applauded. The accompanist was Mr. Herbert Sharpe.

It is with sincere regret that we record the death, on Friday, the 1st ult., of Mr. S. N. Barber, which occurred at his residence, 174, Denmark Hill, S.E. Mr. Barber was an enthusiastic amateur and lover of organs and organ music, and had at different times in his life no less than four organs built for his own private house. His collection of organ music was almost unique in its extent, and not long since he published at his own cost, from the simple desire to perpetuate the name of a deceased artist, a series of organ compositions by the late Dr. J. C. Tiley. In him another face familiar to the *habitués* of the Saturday Concerts at the Crystal Palace has disappeared for ever, and in him, too, many musicians, organ-players particularly, will feel that they have lost a kind and appreciative friend.

The programme of the Derby Choral Union announces three Concerts for its eighteenth season, commencing on the 13th of November next. At the first Concert Gounod's "Redemption" will be given, the solo parts being assigned to Mrs. Hutchinson, Miss Hilda Wilson, Messrs. E. Lloyd, H. Blower, and Frederic King. Handel's "Messiah" will occupy the second Concert, with Madame Laura Smart, Miss Marian McKenzie, Mr. J. W. Turner, and Signor Foli as solo vocalists; and Rossini's "Stabat Mater" and Gade's "Crusaders" will be performed at the third Concert, the principal singers being Miss Annie Marriott, Madame Enriquez, Mr. Joseph Maas, and Mr. H. Pope. The Conductor will be Mr. T. Tallis Trimnell, Mus. Bac., and the organist Mr. S. Neville Cox.

The fifth competition of Sunday School Choirs connected with the South-west Auxiliary Sunday School Union, was held on Monday evening, May 28, in the Vestry Hall, King's Road, Chelsea, the Rev. J. Forster, LL.B., presiding. The competing choirs were the Markham Square Choir (Conductor, Mr. Patten) and the Westminster Chapel Sunday School Choir (Conductor, Mr. W. H. Beach). The choirs sung alternately, first a piece of their own selecting; then a piece chosen by the judges, and next a test piece. The adjudicators, Messrs. Bonifacio, Griffith, and Sampson, highly commended the singing of the Westminster Choir, but awarded the banner to the Markham Square Choir.

The members of the St. George's Glee Union gave their 173rd monthly Concert, at the Pimlico Rooms, on the 1st ult., when a good miscellaneous programme was well rendered. The solo vocalists were Miss Bessie Diamond, Miss Susie Fenn, Miss Belval, Mr. C. W. Small, Mr. W. C. Burridge, and Mr. F. C. Bevan; Miss Edith Mahon contributing a pianoforte solo. The part-songs performed by the choir, included "The Chough and Crow" (Bishop), "Hunting Song" (Benedict), "The Bells of St. Michael's Tower" (Stewart), and "Allegiance we swear" (Bishop), the solo in the latter being ably sung by Miss Nellie Watts. Mr. F. R. Kinkee presided at the pianoforte, and Mr. Joseph Monday conducted.

The Hackney Choral Society gave its opening Concert at Morley Hall, Triangle, Hackney, on May 26, when Mr. James Thomson's work "The Lady of the Lake" was performed for the first time in London. The composer presided at the organ, and Miss M. L. Harris at the pianoforte. The solos were well rendered by Miss M. Warner and Mr. C. Prickett. The second part of the programme was miscellaneous. The Misses Annie Williams and Ada Robertson were very successful in their songs, and Mr. C. Roberts gave a couple of violin solos. The choir, numbering about sixty voices, was under the direction of Mr. T. H. Warner.

Miss Ada Hazard's first Pianoforte Recital took place at the Royal Academy of Music on May 30, when she gave evidence of a cultured style and versatile talent in a well-selected programme, including the compositions of Bach, Mendelssohn, Chopin, Schumann, Sterndale Bennett, Sir G. A. Macfarren, and Walter Macfarren. Miss Hazard elicited genuine and well-deserved applause by her excellent rendering of Sir G. A. Macfarren's Sonata in G minor, a work which was highly appreciated by the audience. Miss Clara Samuell and Mr. Arthur Thompson were the vocalists, and Mr. H. R. Rose was an able accompanist.

Miss Frances Smith, a promising pupil of the Royal Academy of Music, gave a Matinée Musicale on Saturday, May 26, at 31, George Street, Hanover Square, by kind permission of Mrs. William Playfair. In her rendering of Sterndale Bennett's Trio in A major, Chopin's Barcarole, and a new Toccata in F major, by Arthur O'Leary, Miss Smith proved herself an excellent pianist, and her reception was warm and well deserved. Miss Robertson, Miss Ehrenberg, and Mr. Shakespeare contributed some effective vocal music, and Messrs. F. Ralph and Woolhouse assisted in the Trio and played a solo each. Mr. Arthur O'Leary was the Conductor.

The Preston Choral Society announces for the season 1883-4 a series of four high-class Concerts, in the order and upon the probable dates named: Berlioz' "Faust" or Mendelssohn's "Elijah" early in November; Handel's "Messiah" at Christmas; a Chamber Concert of classical music in January or February, 1884, and a miscellaneous Concert, with an important new work, in March, 1884. During the season it is hoped that the following artists will appear: Miss Mary Davies, Madame Patey, Miss Orridge, Mr. Lloyd, Mr. Shakespeare, and Mr. Charles Hallé. The orchestra will be occupied by members of Mr. Charles Hallé's band; Conductor, Signor Risegari.

The degree of Doctor of Music, *Honoris causâ*, was conferred upon Mr. C. Villiers Stanford at a Congregation holden at Oxford, in the Sheldonian Theatre, on the 14th ult. In the unavoidable absence of the Rev. Sir F. A. G. Ouseley, Bart., Professor of Music to the University, Mr. Stanford was presented by Mr. C. H. Lloyd, M.A., B. Mus., Organist of Christ Church. We sincerely congratulate this eminent artist upon an honour which he has so legitimately earned.

At St. Barnabas' Church, Bell Street, Marylebone, on the feast of the patron saint (the 11th ult.), Mendelssohn's "Hymn of Praise" was sung by the choir of the church, assisted by that of All Saints', Margaret Street, under the direction of Mr. W. S. Hoyte. Mr. Hoyte, who is the Choirmaster of the church, presided at the organ, and Dr. J. F. Bridge conducted.

Blow Breezes o'er the Flow'ry Lea

SERENADE FOR FOUR VOICES.

Words by WILLIAM WHITING. Composed by GEORGE J. BENNETT.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

Andante grazioso e tranquillo.

SOPRANO. *p* Blow breez - es o'er the flow'r - y lea . . . . . The whis - pers of my heart; . . Where wild thyme to . . the hon - ey bee . . . . . Its sweet soul doth im - part. . . O . . wind of

ALTO. *p* Blow breez - es o'er the flow'r - y lea . . . The whis - pers of my heart; Where wild thyme to the bee Its sweet soul doth im - part. . . O . . wind of

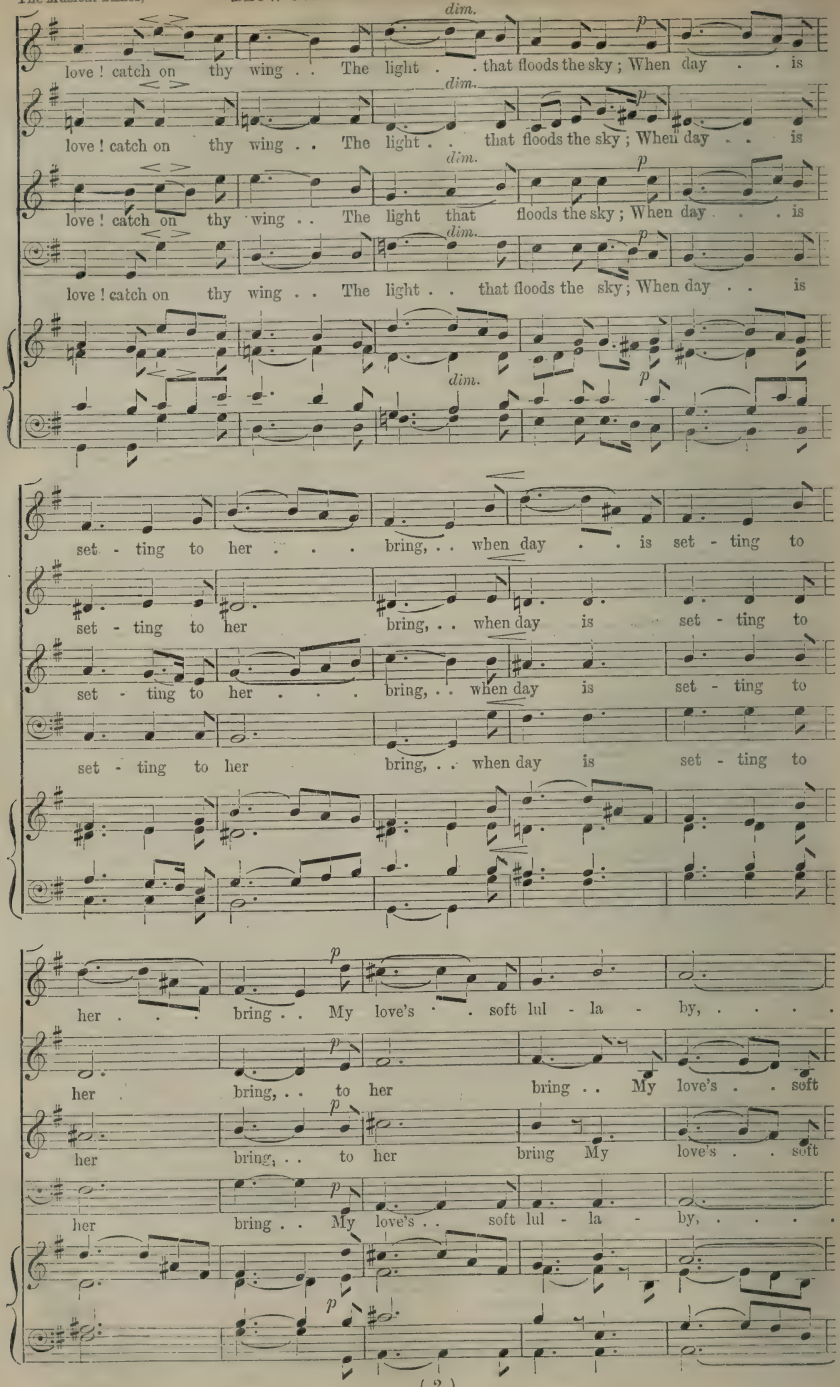
TENOR. *p* Blow breez - es o'er the flow'r - y lea . . The whis - pers of my heart; Where wild thyme to . . . . . the bee, . . doth . . im - part. . . O . . wind of

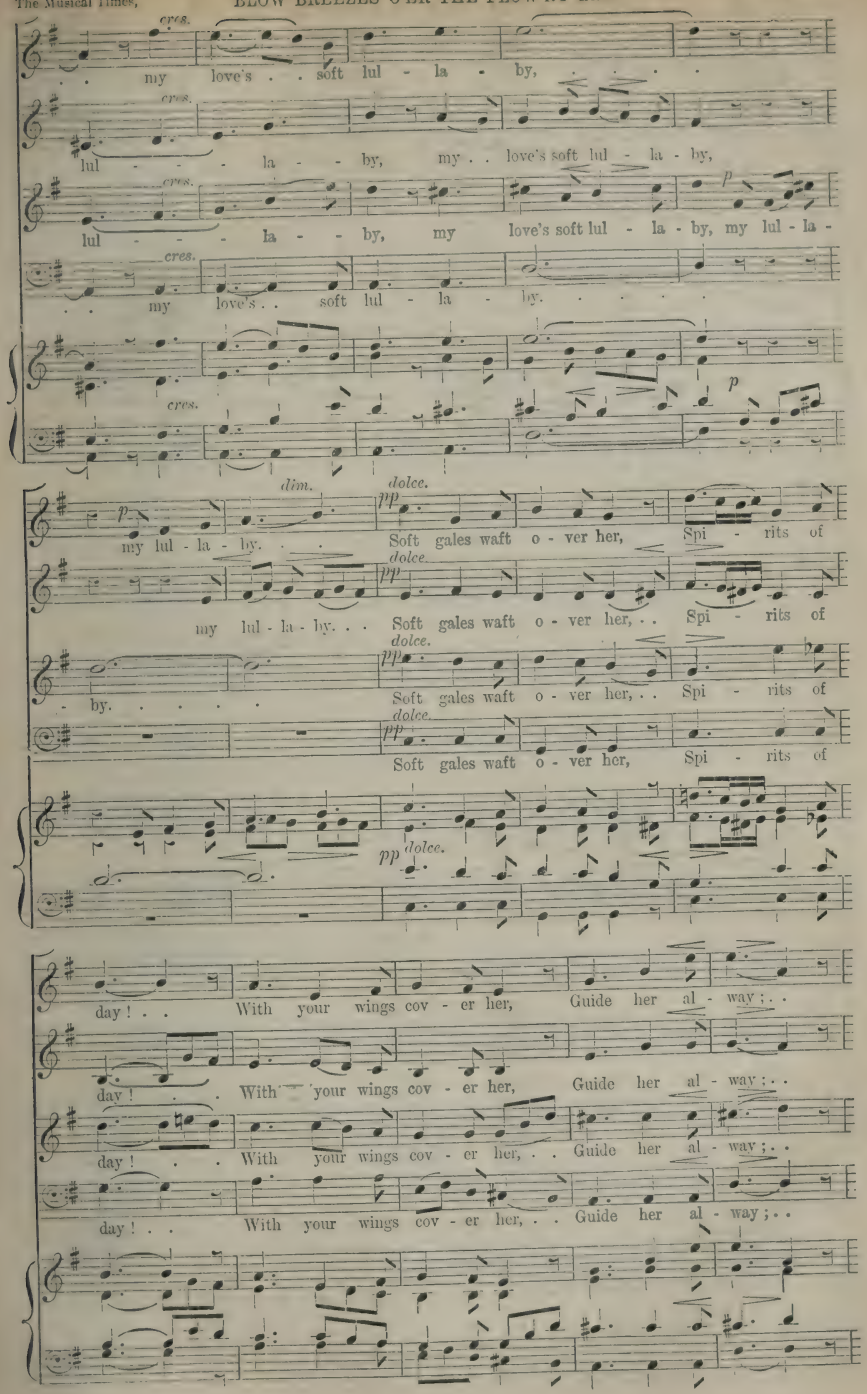
BASS. *p* Blow breez - es o'er . . . . the flow'r - y, flow'r - - y lea, ... Its sweet soul doth . . im - part, doth im - part. . . O . . wind of

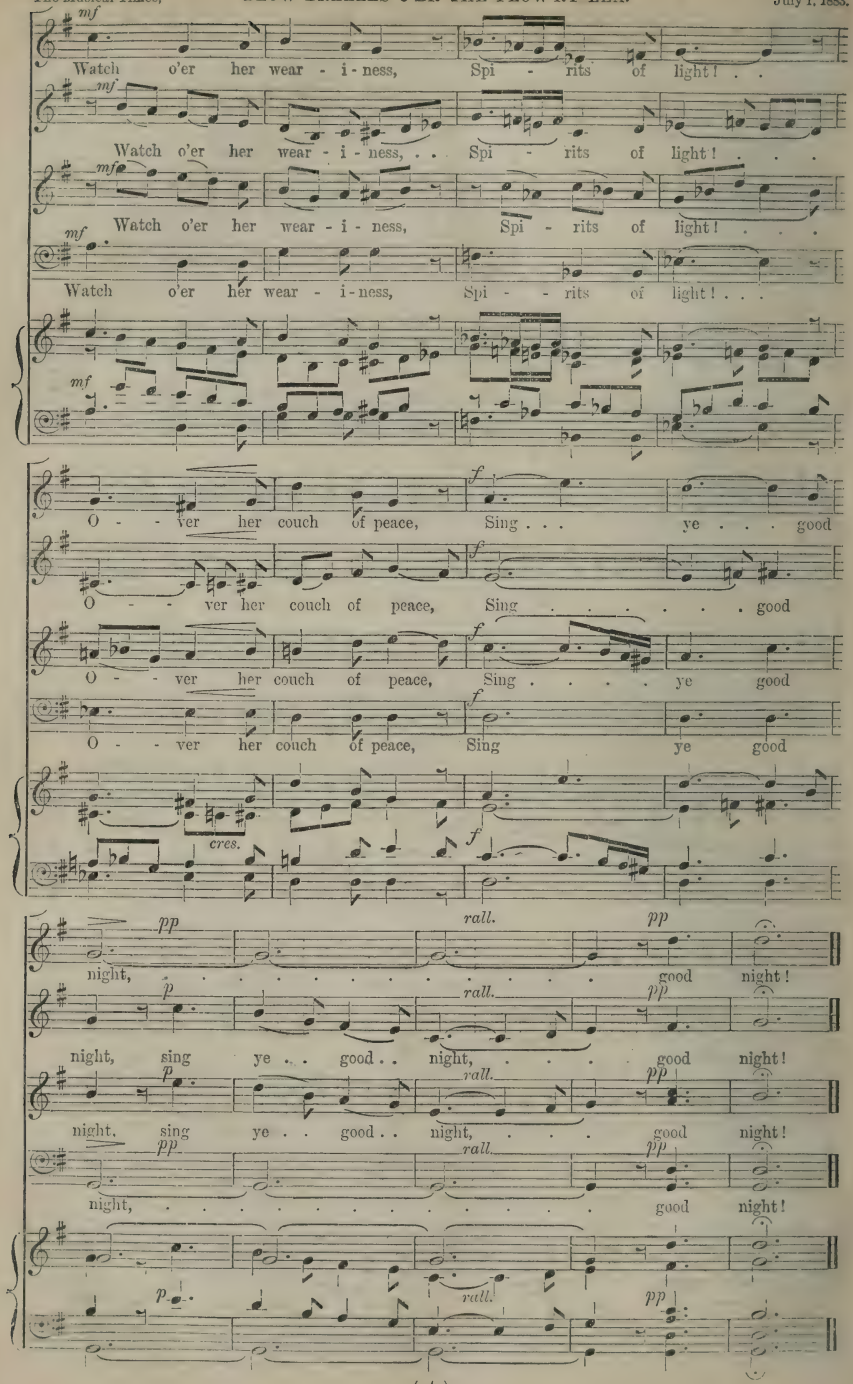
Andante grazioso e tranquillo.

PIANO (*ad lib.*) *p* *dim.* *mf* *mf* *mf* *mf* *mf*

♩. = 52.


dim.
p
love! catch on thy wing . . The light . . that floods the sky; When day . . is
set - ting to her . . . bring, . . when day . . is set - ting to
her . . . bring . . My love's . . soft lul - la - by, ...
her bring, . . to her bring . . My love's . . soft


cres.
. . my love's . . soft lul - la - by, ...
lul - - - la - - by, my . . love's soft lul - la - by,
lul - - - la - - by, my love's soft lul - la - by, my lul - la -
. . my love's . . soft lul - la - by. . . . .
p
dim.
dolce.
pp
my lul - la - by. . . Soft gales waft o - ver her, Spi - rits of
my lul - la - by. . . Soft gales waft o - ver her, . . Spi - rits of
- by. . . . . Soft gales waft o - ver her, . . Spi - rits of
Soft gales waft o - ver her, Spi - rits of
day ! . . With your wings cov - er her, Guide her al - way ; . .
day ! . . With your wings cov - er her, Guide her al - way ; . .
day ! . . With your wings cov - er her, . . Guide her al - way ; . .
day ! . . With your wings cov - er her, . . Guide her al - way ; . .


mf
Watch o'er her wear - i - ness, Spi - rits of light! . .
mf
Watch o'er her wear - i - ness, . . Spi - rits of light! . . .
mf
Watch o'er her wear - i - ness, Spi - rits of light! . . .
mf
Watch o'er her wear - i - ness, Spi - - rits of light! . . .
mf
f
O - - ver her couch of peace, Sing . . . ye . . . good
f
O - - ver her couch of peace, Sing . . . . . good
f
O - - ver her couch of peace, Sing . . . . ye good
f
O - - ver her couch of peace, Sing ye good
cres.
f
pp
rall.
pp
night, ... good night!
p
rall.
pp
night, sing ye . . good . . night, . . . good night!
p
rall.
pp
night, sing ye . . good . . night, . . . good night!
pp
rall.
pp
night, ... good night!
p
rall.
pp

A SERIES of Organ Recitals has been given by Mr. W. M. Sergison at St. Peter's, Eaton Square, on the Wednesday afternoons of the past month, after each of which collections have been made for the Organ Completion Fund, £250 being still required. The effect of the organ, however, is at present seriously detracted from by its unsatisfactory situation; it is to be hoped that this fault may at no very remote date be remedied. Dr. Stainer's Cantata "The Daughter of Jairus" will be sung, but without orchestral accompaniment, at the afternoon service on Thursday next, the 5th inst., the octave of St. Peter's Day.

THE fine organ in Salisbury Cathedral has at last received what it has long needed—namely, a case. This work has just been effected, at a cost of nearly £1,000, from designs prepared by the late Mr. G. E. Street, R.A. To those who sympathise with such a laudable expenditure of money we venture, unasked, to commend an exactly similar want which at present exists in the neighbouring Cathedral of Chichester. The case of the present organ, which only needs a small outlay to make it a very fine instrument, was destroyed by the collapse of the spire twenty years ago, and has never since, owing to lack of diocesan funds, been replaced.

AN evening of Chamber Music was given on the 1st ult., in the Lecture Hall of the Lewisham High Road Congregational Church, by Mr. W. Byrom, assisted by Mr. T. Carrington (violin) and Mr. P. Kleine (violoncello). The programme, which was admirably rendered, included Beethoven's Pianoforte Sonata, Op. 10, No. 2; Spohr's Duo-Concertante, Op. 95, for pianoforte and violin; Mendelssohn's Variations Concertantes, Op. 17, for pianoforte and violoncello; and Reissiger's Pianoforte Trio, Op. 85. The vocalists were the Misses Sampson, R.A.M. Mr. W. H. Sampson, B.A., conducted.

THE members of the St. Mary's Choral Society gave a most successful Concert on Thursday, May 31, in St. Andrew's Hall, Balham, in aid of the choir fund of St. Mary's Church. The first part of the programme consisted of Hiller's "Song of Victory," which was exceedingly well rendered. Miss Minnie Gwynne was the solo vocalist. The second part was miscellaneous, the vocalists being Miss Gwynne, Mr. E. Bryant, Mr. G. Bassett, Mr. T. Powell, and Master Miller. Violin and pianoforte solos were contributed by Miss Clara Titterton and Mr. Kempling. Mr. Walter Skeen conducted.

A CONCERT was given at the City of London School, Victoria Embankment, on Wednesday evening, the 20th ult., by the Students of the Guildhall School of Music. There was a large attendance, including the Lady Mayoress. The programme was a good one, and the manner in which the students performed the pieces allotted to them testified to the careful training given by their professors. There were several recalls, but the only encores were accorded to Miss Clara Dowle, who has an excellent soprano voice, and Mr. Sydney Beckley, an exceptionally good baritone. Mr. Weist Hill, the principal, conducted.

THE fifteenth Annual Report of the Wolverhampton Festival Choral Society offers congratulations to its members on the conclusion of an exceptionally prosperous season. The performance of Gounod's "Redemption" at the first Concert, in November last, was so successful that the Committee recommend it for the opening Concert of next season. At the second Concert "The Messiah" is to be given, and at the third it is suggested that the services of Madame Néruda and Mr. Charles Hallé shall be secured, the programme to include Gade's "Psyche" and some other short work.

THE Festival of the Army Guild of the Holy Standard was held on Tuesday evening, the 5th ult., in St. Paul's Cathedral, the Gregorian Association being, as on the previous festivals of the Guild, responsible for the musical portion of the service. Some few members of the band of the Coldstream Guards materially enhanced the musical effect of the service; and a wise discretion was exercised in the selection of Farrant's "Lord, for Thy tender mercies' sake" for the anthem. The remainder of the music does not call for special notice. Mr. C. Warwick Jordan was the organist.

THE Dulwich Grove Choral Society gave a Concert in the Lecture Hall, Dulwich Grove, on the 5th ult. The first part of the programme consisted of a selection from "The Messiah," the solos being ably rendered by Miss Maud Cameron, Mrs. Charles Edwards, Miss Joyce Maas, Miss M. Horton, Messrs. C. A. White, R. Shill, and Duckett. The second part consisted of songs, glees, &c., in which the above-named artists took part. The Concert proved a great success, and was well attended. Mr. W. H. Hook conducted.

MR. EDMUND ROGERS gave a Concert at Steinway Hall on Thursday, May 24, when his Cantatas "Blue Beard" and "Beauty and the Beast" were performed. The solos were well rendered by Miss Adela Vernon, Miss Winthrop, Mr. Henry Taylor, and Mr. Frederic Penna, and highly appreciated by a large audience, several of the numbers having to be repeated. The Cantatas were conducted by the composer, who was warmly applauded at the conclusion of each work. Mr. Charles T. Corke was an able accompanist.

MISS AGNES BARTLETT, pupil of Liszt, reappeared in public, after a long illness, on Friday evening, the 15th ult., when she gave a very successful Pianoforte Recital at the Alexandra Hall, Blackheath. The programme included works by Beethoven, Mendelssohn, Schubert, Rameau, Chopin, Raff, and Liszt. Miss Bartlett is gifted with a good touch, which combines great strength with extreme delicacy. Miss Carlotta Elliott was the vocalist, and contributed songs by Schubert and Schumann in a refined and sympathetic style.

AN Organ Recital was given by Dr. Charles Joseph Frost at Christ Church, Newgate Street, on the evening of the 25th ult. The programme included works by Eberlin, C. E. Stephens, J. Baptiste Calkin, Dr. Westbrook, Gigout, Frost, and Morandi. The choir sang Macfarren's Anthem "O Holy Ghost," Sullivan's arrangement of "The Son of God goes forth to war," and two other hymns.

WE regret to announce the decease of Mr. John Dunne, Doctor of Music of Trinity College, Dublin, which took place at his residence, Ashton, Killiney, on the 7th ult. He was formerly a member of Worcester Cathedral choir, and left that place to accept the post of Vicar Choral of the Cathedral, Dublin. Dr. Dunne was the author of several musical compositions, and was personally much respected.

A FESTIVAL of parish church choirs in the diocese of Bath and Wells—the first, we understand, for eighteen years—is to take place in Wells Cathedral on the 12th inst. More than 1,500 voices are expected to take part in the service. Those who know the smallest of cities will be able to imagine what a stir the meeting is likely to create.

A BALLAD Concert was given at Wellington Hall, Upper Street, Islington, on Monday, May 28. The vocalists were Misses Bessie Webber, Ethel Harwood, and Minnie Kirton; Messrs. Clinkscales, S. Ratcliff, and W. H. Mason. Mr. E. C. Robinson contributed a violin solo and Miss Willcocks ably presided at the pianoforte. The programme was well rendered and much appreciated.

IN consequence of the success attending the May Day performance of the Bethnal Green Choral Society, the Concert was repeated on Thursday, May 31. Madame Clara West gave an effective rendering of the solos in Mendelssohn's "Hear my Prayer" and Macfarren's "May Day," and Miss Lottie West was very successful, her songs being encored.

H.R.H. THE DUKE OF CONNAUGHT has, through Sir Howard Elphinstone, intimated his acceptance of the Presidentship of the Epping Forest Musical Society, whose meetings are held at the Royal Forest Hotel, Chingford. The Lord Mayor of London has also consented to act as one of the Vice-Presidents.

AT a meeting held in the Guildhall, Exeter, on May 28—the Mayor of Exeter (S. Jones, Esq.) presiding—it was resolved to take measures for the foundation of a Devon Scholarship at the Royal College of Music, and a large sum towards this object was subscribed in the room.

AT the Festival of the London Church Choir Association, which takes place at St. Paul's Cathedral in the autumn, a new Service (Magnificat and Nunc dimittis), written for the occasion by Mr. C. E. Miller, Organist of Lambeth Parish Church, is to be sung. Dr. Stainer has promised to compose an anthem for the Festival.

ORGAN Recitals have been given during the past two weeks at the International Fisheries Exhibition, South Kensington, by Mr. G. Augustus Holmes. The programmes have included compositions by Mendelssohn, Handel, and other masters, and a new March by Mr. Holmes.

THE organ in St. Paul's Cathedral is about to be cleaned, an operation which will necessitate its silence for several weeks, during which period use will be made of the small chancel organ, placed for the purpose immediately west of the choir stalls on the northern side.

THE Epping Forest Choral Association held a festival in St. Alban's Abbey, or rather Cathedral, on Saturday, the 9th ult. The voices, which numbered about 400, were reinforced by a few wind instruments, and conducted by Mr. Walter Latter.

AT a recent meeting held in the Washington Hotel, Glasgow, it was resolved to take steps for establishing a Glasgow branch of the Tonic Sol-fa College, and a committee was formed for the purpose of furthering this object.

HIS Grace the Archbishop of Canterbury has accepted the office of President of the College of Organists, a position held by his predecessors in the Primacy from the foundation of the institution.

THE London Gregorian Choral Association held a Festival at St. Alban's, Holborn, on the evening of St. Barnabas' Day, the 11th ult., Mr. C. Warwick Jordan presiding at the organ.

THE Dominican Church at Haverstock Hill was opened last month, on which occasion Gounod's "Messe du Sacré Cœur" was sung. Mr. Bowen presided at the organ, built by Messrs. Willis and Sons.

DR. F. E. GLADSTONE's sacred Cantata "Philippi" will be performed at Newcastle, on the 25th inst., by Mr. Ions's Choir, consisting of between 300 and 400 voices. The composer has been invited to conduct.

A SUM of £1,000 was realised for the Royal College of Music by the Morning Performance at the Lyceum Theatre, on the 14th ult.

WE are requested to announce that Mr. J. E. Fimister, Organist and Precentor of St. Peter's Church, Walton-on-the-Hill, Epsom, has resigned on account of ill-health.

THE Silver Medal of the Society of Arts has been awarded by the Council to Mr. A. J. Hipkins for his lecture on the history of the pianoforte, read on the 7th of March.

REVIEWS.

Lakmé, Opéra en trois Actes. Poème de MM. Edmond Gondinet et Philippe Gille. Musique de Léo Délibes. [Paris: Heugel et Cie.]

THIS work was produced at the Opéra-Comique in April last, and is playing now, concurrently with M. Saint-Saëns's "Henry VIII." at the Grand-Opéra. The two things run together, we are bound to add, with a difference. For all the fine music it contains, "Henry VIII." drags languidly through the season. On the stage it is not interesting, and when people go to the great house, they do so to look at the ballet and admire the scenic effects rather than for a higher purpose. "Lakmé," on the other hand, shows real vitality. It is sought after for its own sake as congenial to public taste, and has certainly raised the status of the composer in French eyes. We may add here the names of the artists by whom the work was first interpreted: Mdlle. Van Zandt played *Lakmé;* Mdlle. Frandin, *Mallika;* Mdlle. Rémy, *Ellen;* Mdlle. Molé, *Rose;* Mdlle. Pierron, *Mistress Bentson;* M. Talazac, *Gerald;* M. Cobales, *Nilakantha;* M. Barré, *Frederic;* and M. Chennevière, *Hadji*. All these proved from the first equal to their task, while the talk of the town has run upon little Miss Van Zandt's impersonation of the Indian maiden.

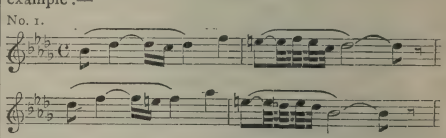
By the way, "Lakmé" is an orthographical error, there being no such word in Hindoo nomenclature, which, however, contains one very like it, and one so commonly used that in any group of Indian girls a large proportion would answer thereto. But we may truly ask here, "What's in a name?" Besides, our French neighbours have a genius for misquotation in this respect.

The least-informed reader knows that an opéra-comique contains more or less of spoken dialogue, which serves to expose the motives of the plot, as the lyrics set to music serve for the expression of feeling. Not having a copy of the drama before us, we cannot give the scenes in detail, nor is it possible to convey an idea of the composer's orchestral effects from a pianoforte score containing very few indications of the means employed. These disadvantages should be borne in mind throughout the following remarks.

The Prelude may be passed over lightly. It has the dramatic significance which arises from the anticipation of themes prominent in the body of the work, but its musical interest is very small. What has become of the operatic overture? And is our abandonment of the practice which has given us so many orchestral masterpieces a sign of progress? If so, we are, for once, sorry to have advanced. The epoch of "Fidelio," "Der Freyschütz," and "Oberon" was, in this respect, good enough for us.

The action opens at daybreak in the garden of an Indian temple, where *Nilakantha* is priest, and *Lakmé*, his daughter, the chief of the sacred maidens. A crowd of people enter and sing a quasi-religious chorus in unison, the composer here showing an early resolve to use as much "local colour" as possible, while the priest, giving the people his blessing, improves the occasion by railing at "nos vainquers," upon whom he invokes the vengeance of Brahma. He is at the climax of his tirade, when the voice of *Lakmé*, accompanied by harps, is heard from behind the scenes. The people prostrate themselves, murmuring an occasional response as the maiden goes on with her morning supplication. That the strain she sings is wild and fantastic may be gathered from the subjoined example:—

No. 1.



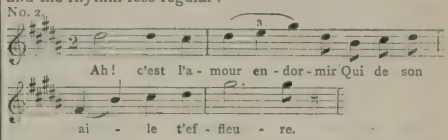
In this character, which perhaps would be very strange to Indian ears, lies the interest of the piece, and we are not going to call it in question, since faith is easy. The crowd, devotions performed, now go away repeating their chorus, and the scene ends. A short dialogue follows for father and daughter, in which the priest takes temporary leave of *Lakmé*, and confides her to her attendants, *Mallika* and *Hadji*. The music here has a graceful figure of accompaniment, but is otherwise not remarkable. Left together, *Lakmé* and *Mallika* contemplate the beauty of the river and gardens, and sing a very sentimental duet before getting into a boat and floating down the stream. The duet is quite French in character—extremely light and exceedingly pretty. Its rhythm (6-8) is flowing and well sustained; the phrases are vocal, and the accompaniment no more than sufficient to sustain the voices and fill in the harmonies. It ends well, moreover; snatches of the theme being heard faintly and more faintly, as the stream bears the singers away. The whole piece is a grand success in its unaffected and graceful manner. A party of "nos vainquers" now enter. They are *Ellen*, *Rose*, *Mistress Bentson*, and two young officers, *Gerald* and *Frederic*, the last-named of whom is rallied about some mysterious native maiden. The quintet carries on, *à la Français*, a good deal of discussion anent the comparative qualities of Indian and English women; but we need not stop to inquire into that, nor indeed to analyse the music, which is trivial. Presently we find *Gerald* alone in the garden, his purpose for some reason or other being to take a sketch

of *Lakmé's* jewellery. The influences of the place soon affect him, and he begins to dream of the Indian maiden about whom his comrade raves. This of course prompts him to song, the air "Fantaisie aux divins mensonges" being the result.

The song is a good specimen of its class, and neither inane nor insipid. Its melody is symmetrical, and its structure quite formal; at the same time, the music has character, combined with much capacity of expression. As *Gerald* looks upon the jewels the two girls return, attended by the pretty theme of their duet, and the young officer watches them from a place of concealment while they busy themselves with the flowers and then move away to seek the shade of the tree. *Lakmé* lingers behind her companion. She feels a strange mysterious influence. She weeps without knowing why, and is happy without an intelligible reason. All this she tells herself in a Recitative and Andante, asking at intervals the question "Pourquoi?" The Andante, accompanied by muted violins and little else, is both pretty and simple. At its close, *Lakmé* perceives *Gerald*, but when *Mallika* and *Hadji* answer her cry of alarm, she puts them off with a trifling excuse and allows them to go away, herself remaining to face the intruder. A long duet follows. At first *Lakmé* is angry at the Englishman's sacrilegious boldness, but *Gerald's* words of passionate love arouse another feeling in her heart and make her willing to sacrifice to another god than that whose minister her father is. The music is capable of much expression, and therein lies its chief merit. Délibes here does not use elaborate means. His orchestration is simply accompaniment, and everything depends upon the force with which the singers endow his unaffected melodic phrases. We should add that the number has no recognised form, its various movements being determined by the character of the poetic text. At its close *Lakmé* sees her father returning and implores *Gerald* to fly. This, prudently enough, he does, and with his departure the scene ends. At the opening of the next scene *Hadji* shows *Nilakantha* and a crowd of Hindoos where some violator of the sacred enclosure has entered, while the old priest and the people cry for vengeance. This is about the shortest *finale* known to opera. It consists of just twenty-seven bars.

Passing over an *entr'acte* the substance of which recurs later, we see the curtain rise upon a busy market-place in a Hindoo city. Soon, also, we hear the inevitable market chorus—a bustling piece, in which the composer lays on what he conceives to be local colour with liberal hand. *Mistress Bentson* appears mixed up with the throng, and a good deal of action ensues of a more or less humorous sort. All this is outside the current of the story, together with the *fête* which follows. Here, of course, the ballet comes in, and we soon discover that M. Délibes can write characteristic dance-music with the facility expected when the composer is French. Of the three principal numbers the best, perhaps, is that called "Persian," a very ingenious and original Andante, in which the horn and oboe are alternately used as solo instruments. The dancers having gone away, attention is called to *Nilakantha* and *Lakmé* in the disguise of mendicants. The priest is hunting the intruder upon his sacred domain, and now addresses his daughter in an Andante air, essentially modern French in the character of its vocal theme and the sensuous richness of its accompaniment. He dwells upon his daughter's sadness, and promises that she shall soon smile again, using strains admirably adapted to express the depth of his paternal love and the strength of his religious zeal. When noting this, however, we cannot overlook the fact that something a little more original might easily have been conceived. *Nilakantha* now reveals the plot he has designed to catch the intruder. *Lakmé* shall sing while he watches for some sign of recognition between herself and the young Englishmen who may come near to listen. *Lakmé* thereupon executes a fantastic cadenza; a crowd gathers, and *Nilakantha* announces the sacred legend of the Daughter of Parius. This is a somewhat lengthy scena, consisting of a number of fragmentary themes and a more developed Allegro, into which a bell subject pleasantly enters. The whole is in the showiest style of opéra-comique, and, indeed, has no other purpose than the display of "first-lady" gifts and graces. Musically its importance is small, while an almost continuous single or double pedal runs grave risk of wearying the ear by monotony. *Lakmé's* ditty at first produces no effect of the kind desired by her father, and he urges her to sing again. She has hardly recommenced when her eyes fall upon *Gerald*, and her voice falters. *Nilakantha*, watchful, urges her on. She continues singing; *Gerald* recognises her; he calls out her name, and the priest exclaims "That's he." But *Lakmé* perseveres with her song as well as she is able, while *Frederic* strives to restrain *Gerald* from any further act of indiscretion. All these incidents have a vigorous musical illustration, and the action is rapid, but a crisis is avoided by the passing of some English troops, headed by drums and fifes, who play a spirited and thoroughly English air, bearing no resemblance, however, to the "British Grenadiers." After these the crowd run, and *Nilakantha* proceeds to advance a stage nearer the end of his plot. Accordingly he directs a band of followers to separate *Gerald* from his friends by manœuvring in the throng so as to surround him, and make vengeance easy as well as certain. This episode is briefly treated, the men repeating in unison the phrases that fall from their leader. All then go away to carry out the design, leaving *Lakmé* in *Hadji's* care. We know, of course, what is to follow. *Hadji* has a soft heart, and *Gerald* finds no obstacle in him to the delight of a second interview with the Indian maid. This involves a duet, which *Gerald* begins with some of M. Délibes's favourite broad, simple, and measured phrases. Presently, however, the music becomes more impassioned and the rhythm less regular:—

No. 2.



This is the principal theme, though perhaps the most interesting part of the duet is an Andante wherein *Lakmé*, now wholly given over to love, speaks of a shelter in the forest, and invites *Gerald* to abandon all and go with her thither. He pleads honour and duty against the promptings of passion, and the situation is much strained when a religious procession approaches to end it, *Lakmé* praying Dourga to save her lover's life or take her own. The three-part processional chorus is one of the best numbers in the work, having unusual character and force; being varied, moreover, by the theme of a sacred dance. Amid this we do not care for the appearance of *Mistress Bentson* and her English, with their uninteresting chatter. They come, however, and serve as a foil to the graver business and more picturesque people. The crisis now draws near in earnest. *Nilakantha's* men surround the unsuspecting *Gerald*, and in the midst of prayers from the returning procession, the priest stabs him, but not to death. This is perceived by *Lakmé*, who remains near her wounded lover, and claims him as under her care. Hereupon the curtain falls. On the whole we must approve the second *finale*, but should like it better were *Mistress Bentson* and the other nonentities removed. The music is not wanting either in power or interest.

The second *entr'acte* embodies several now familiar themes, but especially that of the Andante from the duet wherein *Lakmé* describes the forest concealment to which she invites her lover. We are thus prepared for the place itself, as shown when the curtain rises. It is a bamboo hut in the depth of the wood, half hidden by foliage and flowers. There *Gerald* lies wounded, looked after by *Lakmé* and her faithful *Hadji*. At present he is asleep, lulled by the girl's voice as she sings a quaint love-song, "Sous le ciel tout étoilé." This piece acquires interest from the very distinctiveness of its character, though sometimes "local colour" is laid on recklessly. The melody, for example, begins in the dominant of the key (C minor), and is accompanied simply by a double pedal on the tonic. However, the simplicity of the music and its appropriateness to the singer and the situation give a certain charm, which easily meets with recognition. *Gerald* now awakes and endeavours to recall what has taken place. This is a

good opportunity for the composer, who attends upon the recitative with passages from the music of the preceding act. *Gerald* then sings a Cantilene, "Ah! viens dans la forêt profonde"—a bit of truly French sentiment, that is to say, more affected than earnest—after which comes a pretty incident. As *Lakmé* speaks of converting *Gerald* to a belief in her gods, and of their living happily ever after, a chorus of female and tenor voices is heard from behind, the sopranos and first tenors singing a simple, characteristic melody in octaves, while the contraltos and second tenors, also in octaves, sustain a tonic pedal. The effect, though far from new, is good. *Lakmé* forthwith explains that the voices are those of happy lovers, who go to drink together of a sacred spring, in token of their union. The chorus re-enters, now combined with quasi-recitative for *Gerald* and *Lakmé*, who, at its close, go away for a while. All this is charming and idyllic enough for the most "gushing" taste. Those ridiculous English people now reappear, *Miss Ellen*, *Miss Rose*, and *Frederic* singing a trio, over which we pass to pick up again the thread of the story. *Lakmé* has returned to her lover. The flame of love burns brightly, and after an impassioned dialogue *Gerald* is about to drink of the cup which shall bind him to *Lakmé*, when he hears the roll of a drum, followed by the English martial air, and a chorus of marching soldiers. The voice of duty calls, and the soldier puts the cup from him, seeing which, *Lakmé*, in despair, eats a poisonous datura flower, following up this deed with a tender song, "Tu m'as donné le plus doux rêve." She then again presses the cup upon *Gerald*, who drinks, both joining presently in a duet which is really touching, pathetic music aiding the effect of a pathetic situation. At its close *Lakmé* tells her lover that she is about to die, the duet thereupon resuming in more impassioned style. Now comes the *finale*. *Nilakantha* and his Hindoos surprise the lovers and threaten *Gerald* with death; *Lakmé* informs them what has happened, offers herself as an expiatory sacrifice to the gods, and dies singing a fragment of the duet "Tu m'as donné." The curtain then falls, as priest and people exclaim, "She has entered into the glory of the heavens." Obviously this last act is the best. The feeling of the music may not be very profound, but it is true and touching, and aids the strong human interest of the situation to produce a real effect.

The Opera as a whole can hardly be called a powerful work. It is too conventionally French, and too flimsy in character for the serious nature of the story. But a certain sentimental interest arises from it in volume more than sufficient to explain the success achieved in Paris. We shall probably see "Lakmé" performed in London in an Italian dress; because, with a good *prima donna*, the result is almost assured. Then it will be possible to discuss M. Délibes's orchestration, and that general effect of representation that cannot be discerned by ever so much looking at a pianoforte score.

Musique et Musiciens au XVIIe. Siècle. Correspondance et Oeuvre Musicales de Constantin Huygens. Publiées par W. J. A. Jonckbloet et J. P. N. Land.
[Leyde: E. J. Brill. 1882.]

The Society for the History of Dutch Music (Vereeniging voor Noord-Nederlandsch Muziekgeschiedenis) has now been quietly carrying on for a number of years the valuable work of making known the stores of music which that nation produced in the great epoch of its history, the sixteenth and seventeenth centuries. The importance of the Low Countries as contributing to the development of vocal music, and especially of the madrigal, has long been known; although the names of Adriano (Willart), Orlando de Lasso (de Lattre), &c., have suffered the conventional Italian modification. Recently, too, thanks to the publications of the Dutch Society, Sweelinck, hitherto little more than a name, has been brought into due prominence, and recognised as one of the founders, if not *the* founder, of the North German school of organists. The language, however, in which the publications are printed has doubtless proved a barrier to their extensive circulation. Even among Germans the Society appears to have but five subscribers. It is therefore a matter of congratulation that the beautiful volume before us is written in French; so that musicians will have no excuse for remaining ignorant of its exceptionally interesting contents. The book is a small quarto, printed in a manner worthy of the great Leyden printer, the successor of the Elzevirs; as to its scholarly character it is only necessary to allude to the fact that the editors are professors in the University of Leyden, the one distinguished as a master of Dutch literature, the other as an accomplished musician and musical antiquary.

The work is divided into two parts; the first containing so much of Huygens' unpublished correspondence as relates to music, the second being a reprint in modern notation of his extremely rare volume of songs, the "Pathodia Sacra et Profana Occupati," originally published at Paris in 1647. Written, as these were, for the lute, it was a task of no little difficulty to reproduce them in such a manner as to be capable of performance now-a-days. We think that Professor Land has successfully overcome the difficulty, although, perhaps, some may regret that he has not felt himself at liberty to fill in the harmonies of the bass. The songs themselves are mostly composed to verses from the Psalter, and in style are remarkable for the absence of commonplace. If but few can be said to deserve a pre-eminent rank among the productions in the same field of the seventeenth century, at the same time almost all are relieved from monotony by the boldness of the harmonies, and by the variety of the rhythms; and some are decidedly striking.

The general reader will probably turn with most pleasure to the introduction, which occupies more than three-quarters of the letter-press portion of the volume, and commences with a short memoir of the composer. Constantin Huygens, or Huyghens, was a brother of the famous natural philosopher, and belonged to a family of great note in the political history of the United Provinces. His long life (1596—1687) almost covers the golden age of Dutch literature and art—the age of Vondel and Rembrandt and Frans Hals; but Huygens was only a *littérateur* and musician in his leisure moments; his professional occupation was that of member of the Council of the successive Princes of Orange. And yet he found time to write and compose a great deal. He lost no opportunity of introducing his favourite subject in letters even of the most business-like character; and the circle of his correspondents includes nearly every French or Dutch musician of name, amateurs as well as professional musicians, and not a few in England and Germany. These correspondents, and indeed every person mentioned in the letters, who can by any stretch of imagination be brought into connection with music, are enumerated and described with all necessary detail in the second section of the introduction, where their own letters to Huygens are also printed, like his, from unpublished sources. This dictionary is by itself an invaluable store-house of information for the musical history of the time. The English reader will find matter of interest under the heads of Biondi, Jermyn, Killigrey (Killigrew), Ogle, Smith, Stefkins and Warwick. James I. is described as "naturally little addicted to music"; but Charles II., on the contrary, seems in some respects to have been a man after Huygens's own heart, not only on account of the musical library he collected at the Hague, but also as an aristocratic amateur like himself. As a supplement to the dictionary, we next have an excellent sketch of the state of music in Holland during the seventeenth century, with special reference to Huygens. It is a chapter in the history of music which has yet to be written with the completeness it merits. The outline in the present volume offers many suggestions and hints which will do good service in this direction; and the remarks about the downfall of Dutch national music, as coincident with the collapse of trained church singing, are both just as criticism and significant as a warning.

It would take us beyond the limits of a review if we were to venture into a detailed examination of this book. As we have pointed out, its great value lies in the fact that it is based almost entirely upon unpublished or inaccessible sources. The materials are placed before us in the most orderly manner, and they are enriched with copious notes, these too being in many instances drawn from authorities which we might seek in vain in England. It is indeed superfluous to do more than heartily recommend the work to students of musical history.

Song of the Little Baltung (A.D. 395). Choral Ballad. Words by the Rev. Charles Kingsley. The Music composed by Alice Mary Smith (Mrs. Meadows White). [Novello, Ewer and Co.]

ONE of the great merits in the music of Mrs. Meadows White is that she considers the expression of the words of primary importance, and is consequently never tempted into a display of profundity where due effect can be obtained by simple means. In addition to this she always writes clearly and intelligibly both for voices and instruments; and in none of her works perhaps have these qualities been more evidenced than in the one now before us. The quaintness of Kingsley's verses suggests a quaintness in the music, which has been most happily caught by the composer; and we congratulate her upon following the very successful "Ode to the Passions" by a composition which will not only sustain but enhance her well-earned reputation. There is much character in the opening chorus, in E minor, the bold diatonic harmonies of which are in excellent keeping with the nature of the subject. The change into the tonic major for the baritone solo, the key being continued throughout the next chorus, and the following choral pieces—especially that in C major, commencing "He showed him his engines"—interspersed with baritone solos, carry on the story with true dramatic feeling, the accompaniments throughout being appropriate and unobtrusive. The duet for first and second tenor is welcome, not only on its own merits, but as a contrast to the music by which it is surrounded, the rest of the pieces being choral, with the exception of a baritone solo in E major and minor, an excellently written piece, most happily sympathetic with the dying words of the "Old Balt." It is announced on the title-page that the orchestral parts may be procured of the publishers—and we can imagine that the effect of the work will be much heightened by the colouring of the instrumentation—but even on the pianoforte the accompaniment will be found to give much force to the voices; and we cordially commend Mrs. White's latest composition to the attention of all Choral Societies in search of novelty. By the Lombard Amateur Musical Society its effect has already been most successfully tested in a public performance.

An Essay on the Construction of Flutes. By Theobald Böhm. Edited by W. S. Broadwood.

History of the Boehm Flute. By Christopher Welch, M.A., Oxon. [Rudall, Carte, and Co.]

THE history of the flute is, says Mr. Welch, in the preface to his work, "incomparably more varied and interesting than that of any other instrument"; and assuredly no other instrument has undergone so many changes, both as to its structure and its mechanism. In structure it was formerly cylindrical throughout; then it was fashioned in conical shape; and in its latest modification it consists of a cylindrical tube terminating at the upper end in a conical or parabolic prolongation (see Grove's "Dictionary of Music and Musicians," art. "Flute"). In regard to its mechanism, it possessed, in the time of its royal amateur Frederic the Great (for whom Quantz, we are told, composed 200 solos and 300 concertos) (Grove, *ubi sup.*), but one key (that for D sharp, Quantz subsequently adding another for E flat). Other keys were afterwards added, and in the year 1832 it possessed eight keys. In that year Theobald Böhm, a flute-player at Munich, brought out a new flute (since generally adopted) of which the holes, the fingering, and the disposition of the keys were so entirely altered that, as Mr. Welch remarks, the flute now in general use may be said to be a new instrument under an old name. The flute thus brought out by Böhm was, in its internal structure, the same as that of the old eight-keyed flute. In the year 1847 he invented the above-mentioned cylinder with parabolic prolongation; a contrivance which, as the writer in Grove's Dictionary remarks, "adds materially to the power of tone, and gives it a reedy quality closely approximating to that of the clarinet." Other advantages are mentioned by Mr. Welch, pp. 6 and 7.

The Böhm flute now in use differs therefore from the old eight-keyed flute in *two* essential particulars—(1) Its mechanism, or system of fingering; (2) Its cylindrico-conical structure. It is important to bear this in mind; for whereas the invention of its cylindrical shape with conical head is unquestionably due to Böhm, the invention of its system of fingering has been disputed, and has by many been ascribed to an amateur, one Captain Gordon, an officer in the Gardes du Corps of Charles X. (see Welch, *passim; Berlioz'* "Modern Instrumentation," art. "Flute"; Grove's Dict., *ubi sup.*).

The work edited by Mr. Broadwood gives a very interesting and admirably written history of the Böhm flute. That written by Mr. Welch contains an account (as complete a one, we conceive, as is now obtainable) of the dispute as to the invention of the system of fingering.

It appears that in the year 1831 Böhm and Gordon met, and became acquainted, in London; both had for some years been endeavouring to improve upon the eight-keyed flute, and they showed each other what they had respectively done. In the year 1832, Böhm brought out his new (conical) flute; and it is alleged that he borrowed the idea of it from Gordon. As M. Coche (Professor of the Conservatoire at Paris, and by whom Gordon's cause was first espoused) roughly put it in a letter to Böhm, in 1838: "They say in musical society that the flute which bears your name was discovered by a person of the name of Gordon, an old pupil of Drouet." Whether there was any truth whatever in this allegation will probably never now be known. As a matter of antecedent probability, it is most unlikely that Böhm, who from his early youth had been a practical goldsmith and jeweller, possessed a genius for mechanism, and had already made several cleverly designed flutes, could have learnt anything new from a mere amateur (and apparently a clumsy one). But that his indebtment, if any, to Gordon was of very insignificant amount seems to be conclusively established by the fact that in 1833 (the year following that in which the original Böhm flute was brought out) Gordon went to Munich, and remained there about nine months, availing himself of the use of a room in Böhm's house, and the assistance of his best workman. Surely, if the Böhm flute had merely been a modification of his own invention, he would, as Mr. Welch says, "at once have indignantly broken off all communication with Böhm, as a man who had shown himself capable of grossly abusing his confidence!" Moreover, when Gordon subsequently brought out what he called his "Flute Diatonique," he acknowledged (in an engraved scale he published with it) that part of his mechanism, which in fact contained the essential part of the Böhm system, was borrowed from Böhm's flute.

We commend these works to the attention of all flautists, as containing a most interesting and instructive history of their instrument.

The Communion Service. Set to music in the key of D. By Frank L. Moir. [Novello, Ewer and Co.]

WE do not remember having seen any Church compositions before by Mr. Moir, but in another style he has proved himself to possess at least promising abilities, and in some instances he has been distinctly successful. As might be expected, the work under notice has a decided leaning towards the modern school of service-writing, and we may even go so far as to say that we think the line of demarcation between sacred and secular music has frequently been approached dangerously near, and more than once overstepped. For instance, in the Credo, at the words "Who for us men," we have a passage which necessitates a most undesirable repetition of words, and matters are not mended by the song-like and general light-hearted character of the phrase. The same remarks apply, though in a lesser degree, to the following page, "And was incarnate."

This is a point which our young composers might take well to heart, for every one will admit that Church music must be something more than beautiful—it must be devotional; otherwise, some day another Palestrina will have to purify and recreate a new foundation on which to rear a better and more fitting musical edifice. As to Mr. Moir's part-writing, it can scarcely be said to be of the purest kind. We must not be accused of judging from an academic point of view. We do not consider the fifths

in the Credo (at the second and third bars in the bottom line of page 9, between alto and tenor) altogether objectionable, but there are later on octaves to which we do object, between the voice-parts and the accompaniment, and we are by no means impressed with the effect of the passage "And the third day." The short organ symphony at the bottom of page 10 has been more or less popular with composers since Beethoven first penned it in his Mass in C, but of late it has become an immense favourite, and we are beginning to think we have too much of even a good thing. The Benedictus is a pleasant and effective number. The Agnus Dei will no doubt be much appreciated, though the whole of the early part is strongly suggestive of a well-known song by Schubert. We should like to call the attention of those who may be performing this service to the third bar from the end of the Agnus Dei, where some little alteration will be found necessary. The early part of the Gloria is also in spirit much allied to a great work which we believe is known to almost all lovers of music. The latter part of the Gloria, however, beginning at "For Thou only art Holy," is really effective and good.

Rescarches into the Early History of the Violin Family. By Carl Engel. [Novello, Ewer and Co.]

In a brief but appropriate preface to this work, Mr. A. J. Hipkins says: "The author of this book has gone to his rest before the last revision of it. How little had been left for consideration or change is shown in that I have added only four foot-notes to the text." To all who know with what care and earnestness the distinguished antiquarian who has left us this valuable legacy invariably worked, this will be a matter of no surprise; for he accepted nothing upon trust without boldly acknowledging the source of his information, and was not likely, therefore, to throw much responsibility upon those who edited his posthumous publications. As an example of this we may mention that in the work before us the opening chapter deals with the subject of "Available Evidences," and here the author, speaking of the manner in which writers leap to conclusions without troubling themselves to test the accuracy of their statements, says, "the usual attempt of our musical historians to explain the characteristics of the ancient Hebrew instruments from the representations on the Arch of Titus may reasonably provoke a smile, considering that the Arch of Titus was erected about fifteen hundred years after the time of Moses." Indications such as "the middle ages," or "mediæval," he also says, are thoroughly unsatisfactory, as, considering the immense space of time included in the "middle ages," it is absolutely necessary to name distinctly the period in which an instrument described was in popular use, in order to convey information which can be of any real value. In a work of such elaborate research, all those who desire to become thoroughly masters of the subject upon which it treats will find ample material for the purpose; whilst the mere cursory reader will derive much pleasure as well as profit from tracing the pedigree of an instrument to which he has often listened with so much delight. When we say that the fiddle-bow, the crwth, the crowd, the rotte, the chrotta, the rebec, the geige, the fiddle, the vielle, and the viol have each a separate chapter in which the origin and history of these instruments is treated of at length, the scope of the work may be readily imagined; and we need but add that not only the facts, but the manner in which these facts are laid before the reader, should attract all lovers of the "Violin Family" to this volume. The many excellent illustrations scattered throughout the book materially add to its interest, and a copious index renders reference to any subject extremely easy.

Ho, every one that thirsteth. Anthem for Bass Solo and Chorus. By George C. Martin. [Novello, Ewer and Co.]

The Sub-organist of St. Paul's Cathedral seldom puts pen to paper till he has something to say which is worth the saying, and then he says it in a fresh and original manner peculiarly his own. If, therefore, in the productions of his pen we are wont to look for some pleasant deviations from the too well beaten tracks, we shall certainly not be disappointed in the Anthem now before us, his latest addition to the Church's library. Free from any servile imitation of the style adopted by the older writers for the Church, and from the formalities of what we may perhaps call the cut-and-dried school to which many composers, particularly Church composers, of the present day still adhere, there is yet nothing in the work that need alarm the admirers of the perfectly orthodox, nor are there any of the cacophonous displays sometimes looked upon as and mistaken for the music of the future.

The Anthem opens with a Bass Solo, or perhaps we should say Recitative, in the key of F sharp minor, towards the end of which a modulation is made to the dominant major (C sharp), and after a half-close on a chord of the seventh on the last-named note, eight bars of melody in the tonic major (F sharp) for the solo voice to the words of the 3rd verse, of the chapter (Isaiah lv.) "Incline your ear," &c., repeated by the chorus, follow. A return is then made to the opening theme of the Anthem in which the basses lead off, the other parts entering at regular intervals according to the laws of imitation, and a recitative for the solo voice leads us to the sub-tonic (E major), in which key the melody already used for the words "Incline your ear" is repeated, the final cadence being interrupted and lengthened out, somewhat after the manner of the second chorus "Let the whole earth" in Wesley's anthem "Ascribe"; but we do not for a moment suggest that there is any melodic resemblance to that well-known work. A spirited and interesting chorus "Then ye shall go out with joy," in the relative major (in which key the Anthem closes) now follows, and immediately before its termination an episode of great beauty and grace (to the words "Instead of the thorn shall come up the fir-tree, instead of the brier shall come up the myrtle-tree") is introduced, after which, with a short coda of a page or two the Anthem concludes, the final chord of A major being sustained throughout four bars by the four-part chorus, while a second bass part, introduced for the purpose, furnishes a reminiscence of the theme "Then ye shall go out with joy," the Anthem thus finishing in an original and striking manner.

Throughout the work we can but be struck with the entire absence of the common but grave fault of subordinating the words to the rhythm of the music till the former become the mere vehicle and excuse for the latter; rather does the music appear (as in all truly artistic work) the natural expression and result of a careful and thoughtful study of the text. Musically speaking, although the Anthem is not elementarily easy, there are no difficulties which any ordinary choir, assuming one trustworthy bass voice be available, ought not to overcome with ease.

Thirty-three Studies. By J. B. Cramer. Arranged for violin solo by Ludwig Abel.
[Munich: Jos. Aibl. London: Novello, Ewer and Co.]

As a rule, studies written for one instrument do not adapt themselves well for another; but Herr Abel reminds us in his preface of the excellent arrangement of the celebrated Studies of Moscheles by David. In the publication before us each exercise is provided with some short remarks as to the method of practising it; and as these observations are printed in four languages—German, English, French, and Italian—the work should obtain a world-wide celebrity with violinists.

Dr. Stainer's Tutor for the American Organ.
[Metzler and Co.]

The American Organ has now so thoroughly earned a high place in public estimation, not only by its purity of tone and capacity of expression, but by the excellence of its touch and power of combination with voices, that a cordial welcome will be accorded to a Tutor for the instrument by the eminent organist of St. Paul's. The author, in his preface, urges upon pupils the desirability of studying simultaneously the management of the stops, and the necessary training of the fingers; and for this purpose gives a description of the characteristics of the instrument, with simple progressive exercises for beginners, and a series of short pieces of various styles. The book is admirably arranged throughout; and although Dr. Stainer modestly expresses a hope that any shortcomings on his

part will be overlooked by those who remember that he is, to some extent, "the pioneer of a comparatively untrodden path," we are convinced that those who follow him upon his journey would find it extremely difficult to procure a more reliable or more experienced guide.

Autumn. Part-Song. Words by Thomas Hood. Music by W. Morrison. [Novello, Ewer and Co.]

HOOD's verses have here received an appropriate and melodious setting. The harmonies are simple but thoroughly musician-like throughout, and the voice-parts flow smoothly and gracefully. There is but little attempt at more than a sympathetic union of the words with the music; but Mr. Morrison may at all events congratulate himself upon having successfully achieved the end he has evidently aimed at.

Bourrée, for the Pianoforte. By A. W. Sebastian Hoare. [W. Morley and Co.]

A BOURRÉE must be very good to command any attention at the present time; for so many specimens of these old dance-tunes are now published that we question whether there is much desire on the part of amateurs to add to their store, unless such distinctive individuality is shown in a composition of this class as to make it stand prominently apart from its companions. We cannot say that such is the case in Mr. Hoare's piece; but it is a good example of the Bourrée form, and has the merit of being exceedingly well written throughout.

La Mécanisme du Jeune Violiniste. A Complete and Progressive Course of Instruction for the Violin; in Four Parts. By Guido Papini. [Frederick W. Chanot.]

THE fact of this work having reached its second edition may be accepted as a proof of its usefulness. The increased and increasing study of the violin must render the demand for such able Instruction Books as the one before us fully equal to the supply; and in the interest of students we are glad to add our testimony to its merits. A feature in the book is the printing of all the explanations in French, German, and English.

Golden Rest. A Slumber Song. The words founded on a Poem of the Seventeenth Century. Composed by Arthur E. Grimshaw. [Novello, Ewer and Co.]

IN spite of the "Slumber Songs," both for voice and pianoforte, which surround us, Mr. Grimshaw's modest contribution to the stock should find favour, not only on account of its melodiousness, but for a certain gracefulness of treatment both in the harmony and the figures of accompaniment. The temporary interruption of the arpeggio for the repetition of the final line of each verse is a point worthy of commendation.

FOREIGN NOTES.

THE sixth Silesian Musical Festival took place at Görlitz during the early part of last month. Mendelssohn's "St. Paul," with which the Festival opened, was splendidly performed; and amongst the other works given Schubert's C major Symphony, Handel's "Ode on St. Cecilia's Day," and Raff's Cantata for pianoforte, chorus, and orchestra deserve special mention. Financially the Festival was, like its predecessors, unsuccessful, and it is only in consequence of the interest taken in the undertaking by its founder, Count Hochberg, a distinguished amateur, and the composer of several operas and other works, that the Festival can be continued.

The Leipzig Bach Society gave an interesting Concert on May 27, in the Gewandhaus. A feature in the programme was a selection of old English madrigals by Dowland, Wilbye, and Morley, which were faultlessly executed, and created much enthusiasm. The principal item was Bach's "Dramma per Musica," entitled "Der zufriedengestellte Aeolus," with new words written by Professor Voigt, of Königsberg. This fine composition of the great master is particularly interesting as showing Bach's dramatic power. The Concert concluded with the same composer's A minor Concerto for piano, violin, flute, and string orchestra.

The full-score edition of Mozart's works, undertaken by the famous Leipzig firm of Breitkopf and Härtel seven years ago, has recently been completed. It consists of fifty-three volumes, comprising 523 works, one-third of which had never before been published. A supplementary volume will contain the unfinished compositions. Many of those who took an active interest in the great undertaking have not lived to see its completion. Dr. von Köchel, who prepared the work by his invaluable thematic catalogue of Mozart's compositions, died soon after the first volumes were published; Julius Rietz and Franz Espagne (the musical assistant of the Berlin Library, where many of Mozart's manuscripts are preserved) died in 1877 and 1878 respectively; both had edited several volumes of the series. Amongst other distinguished musicians connected with this Mozart monument—a more valuable one than that which Vienna is about to erect for him—are Brahms, Joachim, Otto Goldschmidt, Spitta (the biographer of Bach), and Dr. F. Wüllner.

In connection with the recent meeting of German musicians at Leipzig, an interesting exhibition of musical instruments was held in that city. In the ethnographic section the instruments of South Sea islanders, Japanese, Chinese, Siamese, Indians, Russians, Italians, Greeks, and Jews were represented. In the historic section, a grand piano of four octaves, by Schiedmayer (1773); a clavicymbalum d'amour with two manuals, by Silbermann (*circa* 1750); two lutes attributed to a Swedish instrument-maker of the sixteenth century, and other curious specimens were shown. The latest development of the same industry was represented by the "Adiaphon," a keyed instrument, the sounds of which are produced by means of tuning-forks of various sizes struck by hammers. The quality of the tone is said to be both sonorous and "ethereal," and, if the name does not promise too much, the "Adiaphon" has the invaluable quality of never being out of tune.

The German Parliament has passed the third reading of an International Copyright Treaty with France. The chief headings of the new Bill, as far as they bear upon musical and dramatic publications, are the following: 1. The registering of musical or literary works is no longer necessary, the mere depositing of a copy in the country of first publication being sufficient; 2. The right of translation is reserved to authors or publishers of both countries for ten years; 3. The unauthorised publication of arrangements of operatic airs or other extracts, &c., is finally prohibited in Germany, as it has been all along in France. The French papers point with legitimate pride to the fact that the Code Napoléon is the only law-book which places foreign and native authors exactly on the same footing.

We have received the prospectus of a new "General Richard Wagner Society," which has been formed at Nuremberg for the purpose of securing a triennial repetition of his music-dramas at the Festspielhaus in Bayreuth. The annual subscription for members is only four shillings, and it is hoped by the committee that all the existing old Wagner Societies will join this laudable enterprise. The *Bayreuther Blätter* (Wagner's own paper) is to be continued by the new Society, and will in future be published monthly.

The annual statistics of the Opera House in Berlin have just been published. We find that from August 23, 1882, to June 13, 1883, fifty-six works by twenty-nine composers have been performed. Only two novelties augmented the standing *répertoire*—viz., "Raimondin," by Perfall, and "Gudrun," by Klughardt—just as many novelties, by the way, in one year as Mr. Carl Rosa gave us in one month.

Mozart's "Idomeneo" has been revived at the Munich Opera House (for which it was originally composed), after a lapse of more than twenty years. Herr and Frau Vogel are said to have made an immense success in the principal parts.

We read in the *Ménéstrel* that Herr Franz Rummel stopped, on his way from Berlin to London, at Neuwied, when his playing was so much admired by the Princess of Wied and her daughter, the Queen of Roumania, that he was

presented by the latter with her own portrait. A few weeks previously Herr Rummel received a handsome diamond ring from the Grand Duchess Catherine of Russia.

The proposed revival of Gounod's first Opera, "Sappho," at the Grand-Opéra has induced both author and composer to subject their joint effort to a severe process of revision. Several alterations are contemplated, the most important of which is the addition of a fourth act, which M. Emile Augier, the librettist, has just completed. The experiment of engrafting on a youthful attempt the work of maturer years is a dangerous one. M. Gounod, however, is too good a critic to spoil what is excellent, or to send into the world what cannot be made excellent by any process of mending or altering.

Gounod has been presented at Paris with a magnificent bas-relief, executed by Franceschi, in remembrance of a private performance of his *chef-d'œuvre*, "The Redemption," which took place on May 20, at the house of the well-known Parisian amateur Madame Fuchs. This work has obtained another immense success at Geneva, where it was performed on the occasion of a Festival given by the Société Musicale de la Suisse Romande. It is to be repeated in the same town, and by the same Society, early next winter.

The Italian opera at Paris, which has been defunct for several years, is about to be revived by some enthusiasts of the Italian school, who believe that the works of such modern composers as Boïto, Ponchielli, and others will be sufficient to justify the revival of an institution which was once the most important item in the musical life of the French capital. It is rumoured that Signor Faccio, of Milan, the Conductor *par excellence*, is to wield the *bâton*, and that the Opera "Iago," which Verdi is supposed to be busily engaged in composing, will be the first work performed.

A statue, erected to Auber at Caen, his birthplace, was unveiled on the 10th ult. One of his most popular Operas, "The Crown Diamonds," the only Violin Concerto composed by him, and a great number of small instrumental and choral works formed the programme on this occasion.

The Marquis d'Ivry, composer of "Les deux Amants de Vérone," is engaged upon a grand Opera, "L'Orfèvre du Roi," the subject of which is founded on Balzac's "Désespérance d'Amour."

A large theatre at Warsaw has been burnt down, fortunately without incurring loss of life.

Frau Reicher-Kindermann, one of the ablest and most celebrated interpreters of Wagner's music, died at Trieste on the 2nd ult., at the early age of thirty years. She was the daughter of a favourite bass singer in Munich, and her career as a *prima donna* was most successful. Germany has lost in her one of the most promising stars of the modern operatic stage. Our London readers will remember her as a prominent member of the company which performed Wagner's "Nibelungen Ring" at Her Majesty's Theatre last year.

Professor Carl G. P. Grädener, a great authority on the theory of music and one of Hamburg's most renowned teachers of composition, died at that town on the 11th ult., at the age of seventy-one. Dr. Hugo Riemann has been appointed his successor.

Professor Wilhelm Krüger, the well-known composer, and editor of Handel's pianoforte works, has died at Stuttgart at the age of sixty-two years.

The death is also reported of Charles Wehle, a clever pianist, and composer of some very popular drawing-room pieces.

CORRESPONDENCE.

CONGREGATIONAL SINGING.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—During the several years that I have taken The Musical Times I do not remember ever having seen what I conceive to be a practical suggestion for the improvement of *Congregational Singing* in Parish Churches, more especially those churches in which a *Choral Service* is adopted. The subject is one of vast importance, and capable both of division and sub-division. Let me first state some of the principal objections to Choral Services, and then, if possible, offer a remedy. In churches where the psalms are chanted it is desirable, in order to relieve the monotony of the ordinary chant, to have chant services to the Canticles (Te Deum, &c.). As an objection to this arrangement it is urged that the congregation cannot join in them with freedom, hence in such a case the singing of the choir becomes nothing more or less than a "performance," which ought as far as possible to be avoided in public worship. This however, may be remedied by the Chant Service in use being repeated for several successive Sundays. Then again as regards the Psalms, it is impossible for the general congregation to join in singing them, because they do not properly understand the system of pointing, and in a dozen different churches where the Psalms are chanted the chances are that a dozen different systems of pointing will be detected. I will now endeavour to explain a simple and effective remedy. To illustrate my plan let me suppose the case of a new church about to be opened, where a choral service is to be adopted. We often hear of the S.P.C.K. Society, I think, making grants of prayer-books and hymn-books (not to be taken away) for the use of the congregation. The Psalter to be used being decided upon, let some society interested in the promotion of Choral Services (no matter whether they be Anglican or Gregorian) make a grant of Psalters (words only) for the use of the congregation. Let also the clergyman publicly invite the congregation to at least a dozen or two general practices at which the Organist or Choirmaster shall carefully explain the general working of the Psalter, laying stress on the distinct pronunciation of the words, and then I think a large majority of the congregation would join in the singing with ease and pleasure to themselves, and one of the chief objections to choral services in parish churches would be effectually removed. I am quite aware how imperfectly my subject has been dealt with, but if any good should ultimately arise, my efforts will not have been in vain. Hoping some abler pens will place the matter in a clearer light,

I am, Sir, yours faithfully,

Thomas E. Exley.

Smisby, Burton-on-Trent, June 15, 1883.

THE COMPOSER VINCENZE MARTIN, OR MARTINI.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—In Grove's excellent "Dictionary of Music" only *one* composer Martini is mentioned, namely Giovanni Battista, known familiarly as Padre Martini. How could so eminent an authority as Dr. Grove overlook Vincenze Martini, the friend of Mozart and the composer of the Opera "La Cosa Rara"? (*Vide* "Don Giovanni," last scene, which contains a snatch from this famous work, as Leporello points out!) Vincenze Martin, or Martini, also called Lo Spagnuolo, was born in 1754, at Valencia, Spain. He set out for Italy in 1781, where his Operas became popular, notably "La Cosa Rara" which created quite a furore. The other Operas, "Lilla, or Beauty and Virtue," and "L'Arbore di Diana," have altogether disappeared from the continental stage. That such should be the fate of "La Cosa Rara," considering its intrinsic worth, is greatly to be deplored. Lorenzo da Ponte, who wrote the libretto of the immortal "Don Giovanni," furnished the composer with the text. The subject is identical with that of Conradin Kreutzer's "Nachtlager zu Granada." Mozart spoke highly of the work, as well as other musical contemporaries, themselves composers of note. Martini shared the favours of the Emperor Joseph II. with Mozart, Cimarosa, Paësiello, Haydn, and others. After residing three years in Vienna, he left for St. Petersburg, where he died in 1810. Can you inform me whether this composer was related to Padre Martini?

Your obedient servant,

Charles Kroll Laporte.

Birkdale, Southport, June 18, 1883.

TO CORRESPONDENTS.

**** Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

W. A. S.—*We do not know of any complete edition.*

M.A., CANTAB.—*It is not at all extraordinary that each of the Graduates mentioned should uphold the University at which he received his degree, but we cannot undertake to decide the point at issue between them.*

A STUDENT.—*We should recommend the shakes being played with a turn in Fugue 6.*

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

BALLINASLOE, CO. GALWAY.—The second Concert of the Choral Union was given in the spacious hall of the Farming Society's buildings, on Tuesday evening, May 29, under the conductorship of Mr. Thomas Yates, founder of the Union. The programme was varied and attractive. The chief vocalists were Mr. and Miss Kennedy, Mrs. O'Kelly, the Misses O'Neill, Miss Charlton, Dr. Deely, Mr. Johnston, and Mr. Crampton. Special features of the evening were the rendering of two violin solos by Miss Heywood, and a brilliant Pianoforte Fantasia, by Benedict, contributed by Mr. Yates. The manner in which the glees, quartets, &c., were sung by the Choral Union reflected great credit on Mr. Yates as Conductor.

BARNET.—A very successful Evening Concert was given in the Town Hall, on Wednesday, the 13th ult., by Mr. H. W. Poole, in aid of the funds for providing a new organ for the Parish Church of which he is Organist. The vocalists were Madame Edith Wynne, Miss Grace Damian, Mr. Arthur Thompson, and Mr. Thurley Beale. Mr. Malcolm Heywood gave a good performance on the violin of Raff's Cavatina, and the choir of the Parish Church performed a selection of the "Orpheus Glees" in a highly satisfactory manner. The Conductors were Mr. Heywood, Mr. T. Holtham, and Mr. Poole.

BRADFORD.—The Second Orchestral Concert by the students of Mr. G. Haddock's School of Music, was given at the Church Institute on Saturday afternoon, May 26. A well arranged miscellaneous programme was admirably rendered. Violin solos were exceedingly well played by Miss Isabella Donkersley, and Masters H. Wood, and A. Schofield. Master Fred. Dawson showed great promise as a pianist, and Miss Pauline Haddock was very successful in several songs. Mr. Haddock conducted.——Mr. J. H. Rooks gave an excellent Organ Recital at the Church of St. Paul's, Manningham, on May 31, the programme, which included several classical pieces of the highest interest, being selected with much care and judgment. The church was well filled, and the Recital listened to with the deepest attention.

BRECON.—The members of the Philharmonic Society gave their first Concert (sixth season) on Tuesday, May 29, when Barnett's Cantata *The Ancient Mariner* was performed with full band and choir. The choruses were very effectively rendered, and the whole Concert was a great success, both musically and financially. The vocalists were Mrs. Edwin Allen, Mrs. Morris, Mr. W. T. Davies, and Mr. A. J. Tuckwell; piano, Miss L. Buck; organ, Miss Meredith; Conductor, Mr. R. T. Heins.

BRISTOL.—On Saturday, the 16th ult., an Organ Recital was given by Mr. A. Morris Edwards, at the Grammar School, before a large and appreciative audience. The programme was well selected, and gave general satisfaction.

BURWOOD, N.S.W.—The members of the Western Suburbs Musical Society gave a Subscription Concert on the evening of April 5, before a large audience. Hofmann's Cantata *Melusina*, which was quite new to Sydney, was performed with success, although the solo parts were somewhat indifferently given. Much credit is due to Mr. Maclean who, considering the material at his command, achieved wonders with a really difficult work.

CAMELFORD.—The Annual Festival of the Trigg Minor Church Choir Union was held on Wednesday, the 13th ult. The parishes represented were St. Breward, Forrabury and Minster, St. Juliot, Lanteglos and Advent, Lesnewth, Michaelstow, St. Teath, Tintagel, and Trevalga. The service was held in the Parish Church of Lanteglos in the evening. The singing of the choirs was excellent throughout. Mr. C. Bate presided at the harmonium.

CARDIFF.—A miscellaneous Concert was given at the Wood Street Chapel on the 20th ult. by the Cardiff Blue Ribbon Choir. About 2,000 persons were present. The choir numbered 150 voices and was under the conductorship of Mr. Jacob Davies. The professional vocalists engaged were Miss Margery Lewis, Eos Morlais, and Mr. John Williams. Solos were also rendered by Miss Mary Davies and Mr. Alfred Jenkins, members of the choir. The accompanist was Miss Clara N. Davies, daughter of the Conductor. The proceeds of the Concert, which on the whole was very successful, will go towards defraying the expenses of the choir in attending the Crystal Palace competition.

CHELMSFORD.—The Annual Festival of the Choral Association was held in the Parish Church on Wednesday, the 20th ult. The Choirs taking part numbered in all 400 voices. Mr. Richard Lemaire, Organist and Director of the Choir of St. John's, Horseldydown, and the Royal Military Chapel, Wellington Barracks, conducted, he having been appointed Choirmaster of the Association in succession to Mr. G. C. Martin, Mus. Doc. The Festival was in every respect a decided success.

DINTON, WILTS.—A very successful Amateur Concert was given in the new Schoolroom, on Wednesday, May 25, in aid of the Church Choir Fund. The orchestra of twenty performers, conducted by Mr. Augustus Ayward, gave an effective rendering of the March from *Tannhäuser*, Gounod's "La Colombe," Burnett's "La Mandolin," Pas des Patineurs, &c., &c. The vocalists were Mrs. Wells, Mr. Coombes, and Mr. Percy Smith, and solos were contributed by Mr. J. Wells (flute) and Mr. Carter (clarinet). The Concert was organised by Mr. Lane, the Organist of the church.

EDMONTON.—The members of the Choral Society gave their first Concert on the 14th ult., under the direction of Mr. Frank Austin, L. Mus., T.C.L. The first part consisted of Dr. Stainer's Cantata *The Daughter of Jairus*, and the second part was miscellaneous. The Cantata was very well rendered, effective expression being given to the choruses. The Rev. Mr. Malton presided at the pianoforte and Mr. Ennis at the harmonium. The solos were ably rendered by Miss Alice White, Mr. Cate, and Mr. Warne.

GRAHAMSTOWN, CAPE OF GOOD HOPE.—At the Concert of the Musical Society—which included an excellent performance of Handel's *Acis and Galatea* and a miscellaneous selection—a *bâton* was presented to the Conductor, Herr Eberlein, by Sir J. D. Barry, who, in a graceful speech, expressed his high sense of the efforts of the recipient of the gift in furthering the interests of the Association. The *bâton* is a highly polished piece of ebony, mounted in sterling silver and bearing the following inscription: "Presented to C. J. H. Eberlein, Esq., by the gentlemen of the Musical Society, Grahamstown, April, 1883."

HASTINGS.—The Hastings and St. Leonards Orchestral Society gave an Invitation Concert at the Queen's Avenue Assembly Room, on Thursday evening, May 31, which was highly successful. The programme included Mendelssohn's *Cornelius* March, two movements of a Beethoven Symphony, the entire Symphony in C of Haydn, a Minuet for strings only (Boccherini), a pianoforte solo, and two songs by a lady amateur member of the Society. Mr. J. P. Morris led the band, and Mr. Muscat conducted.

HAWICK, N.B.—At a largely attended meeting of the members of St. John's Choral Society, recently held, it was resolved to take up Gounod's new Oratorio *The Redemption* for practice, arrangements having been made with Messrs. Novello, Ewer and Co. for a public performance of the entire work in December. At the request of the Conductor (Mr. W. Fiddes-Wilson) it was also agreed to change the name of the Society to the "Hawick Sacred Harmonic Society."

LADOCK, CORNWALL.—In aid of the erection of a peal of bells in Ladock Church, Alfred R. Gaul's Sacred Cantata *The Holy City*, and a selection of music, vocal and instrumental, were given at the Schoolroom on Thursday and Friday, the 14th and 15th ult. The principal vocalists were Miss E. Tuck, Miss L. Tuck, Mr. C. W. Robinson, Rev. R. Blackmore, and Rev. R. G. Cartwright; and the well-trained choir ably sustained the choruses. The efforts of Mr. Crosby Smith, Organist and Choirmaster of the Parish Church, who presided at the piano, Miss Grylls at the harmonium, and Mr. J. Roberts on the violin, were much appreciated by the audience. The Concerts were well attended, and financially successful.

LAUNCESTON.—The Twelfth Annual Festival of the Launceston District Association of Church Choirs took place in the Parish Church, on Wednesday, May 23, when fifteen choirs, numbering nearly 300 voices, took part in the service—which was full choral evensong—consisting of Tallis's Festal Responses; special Psalms, 23, 72, 87, 97, from settings in "Psalter Ancient and Modern"; Magnificat and Nunc dimittis, Tours in F; Anthem, "Praise the Lord, O Jerusalem" (Scott); and Hymns, 298, 163, 20, 213, and 235, the first and last of which were used processionally. Mr. Dalby, Choirmaster of the Association, presided at the organ. The Association is working most successfully in the cause for which it was established—viz., the improvement of singing in the churches of the neighbourhood.

LEAMINGTON.—The fifth Concert of the Choral Society was given in the Public Hall on Wednesday evening, the 6th ult., when a varied and attractive programme was gone through in a very creditable and interesting manner. The first part comprised an excerpt from Van Bree's Cantata *St. Cecilia's Day*, and a miscellaneous selection of eight pieces; and the second part consisted of twelve pieces from *The Pirates of Penzance*. The solo vocalists were Miss Jessie Royd, Miss Ellen Marchant, Mr. E. J. Bloomfield, and Mr. Watson. Mr. C. S. Birch was the accompanist and solo pianist. A word of praise is due to Miss L. Doogan, Mr. Thorpe, and Mr. W. Hands (members of the Society), who gave the solos in *The Pirates*. Mr. Watson conducted throughout.

PLYMPTON.—The eighth annual Festival of the Plympton Deanery Choral Union took place on Wednesday, the 20th ult. The morning service, which consisted of a choral celebration, was held at Plympton St. Maurice. The service was rendered by the choirs of Plympton St. Mary, Plympton St. Maurice, and portions of the Cornwood and Avonwick choirs, under the conductorship of Mr. T. Roylands-Smith. The evening service was held in St. Bartholomew's Church, Yealmpton, when upwards of 250 voices selected from the choirs of Modbury, Avonwick, Cornwood, Loddiswell, Newton Ferrers, Plympton St. Mary, Plympton St. Maurice, Salcombe, Sparkwell, Ugborough, and Yealmpton took part. Mr. A. Davis, Organist of Modbury, and Mr. Joseph Cranch, Organist of Loddiswell, ably presided at the organ, assisted by a small orchestral band. The Canticles were sung to Arnold in A, and

the Anthem was Handel's "Zadock the priest," the hymns being selected from various sources. The whole of the service was very satisfactorily rendered, giving evidence of careful training and reflecting great credit upon the Conductor.

ST. LEONARDS.—An Evening Concert in aid of the Building Fund of the new nave of St. John's Church, Upper St. Leonards, was given at the Assembly Room on the 14th ult. The choral music was excellently rendered, and solos were contributed with decided success by Miss Matilda Roby, Messrs. Herbert Schartau, Arthur Thompson, W. G. Forington, L. T. Walton, Edward Collins, F. J. Gordon, L. C. Walton, and C. T. Johnson; Master Walter Oakshott taking the solo part with much effect in two choral pieces. There were several encores, and the Concert was in every respect highly successful. Mr. Fountain Meen presided at the pianoforte and played a solo.

SIDMOUTH.—The Choral Society has recently presented its Conductor with a handsome coffee tray, bearing the following inscription: "Presented to H. A. Harding, Mus. Doc., Oxon., on the occasion of his marriage, by the performing members of the Sidmouth Choral Society, in grateful recognition of his services as Conductor for the past ten years."

SOUTHSEA.—The members of the St. Jude's Choral Society gave the last Concert of the session at the Portland Hall, on Thursday, May 24, under distinguished patronage. The first part of the programme consisted of Gade's Cantata *Comala*, which was excellently rendered. The solo vocalists were Mrs. G. Coles, Miss Ashburner, Miss E. Francis, and Captain Auld. Mr. G. S. Löhr conducted, and the accompanists were Miss Starkey, Miss Francis, and Mr. R. H. Löhr. At the conclusion of the Concert the members of the Society presented their Conductor, Mr. Löhr, with a handsome case of knives and forks. The presentation was made by the Rev. C. R. Tompkins.

TOTTENHAM.—On Thursday evening, the 7th ult., an excellent Concert of Sacred Music was given in the High Cross Congregational Church, under the direction of Mr. H. J. Harrison. The principal vocalists were Mesdames Clara West, Lottie West, Woodruff, Evans, Etherington; Messrs. Weston, Fisher, Smith, Webb, Oram, and Master Russell; the choruses being sung by the choir of the church.

TROWBRIDGE.—The Concert season terminated on May 30, with a very effective performance of Handel's *Acis and Galatea* by the members of the Musical Union, numbering over 100 performers. The soloists were Madame Lita Jarratt, Mr. E. T. Morgan, and Mr. W. Thomas (Bristol Cathedral). The band was led by Mr. W. Millington and conducted by Mr. H. Millington. Mr. H. Millington is giving a series of Organ Recitals at the Parish Church during the summer months.

ORGAN APPOINTMENTS.—Mr. James M. Preston, Organist and Choirmaster to St. Thomas's Church, Newcastle-on-Tyne.—Mr. Hugh Swanton, to St. John's, Portland, Canada.—Mr. W. Moreton Hand, Organist and Choirmaster to the Church of the Ascension, Lavender Hill, S.W.—Mr. G. M. Fisher, Organist and Choirmaster to Christ Church, Barkisland.—Mr. Edwin Allwright, Organist and Director of the Choir, All Saints, Forest Gate.—Mr. Carl Riechelmann, Organist and Choirmaster to Marylebone Presbyterian Church.—Mr. Chas. O. M. Philps to St. Chad's, Haggerston.—Mr. C. A. Hodgkinson, Organist and Choirmaster to Christ Church, Bexley Heath.—Mr. C. Caird, to Llanddewi Skirrid Church, near Abergavenny.—Mr. Frank Ketcher, to Hawarden Parish Church, Chester.

CHOIR APPOINTMENTS.—Mr. George Fielder (Bass), to Chichester Cathedral.—Mr. G. W. J. Cussens (Alto), to Wells Cathedral.

DEATHS.

On Sunday, May 27, JAMES HARCOURT, of Norwich, thirty years Organist and Conductor of Norwich Choral Society.

On the 1st ult., at Park Road, Peterborough, ELIZA, the beloved wife of HAYDN KEETON, Mus. Doc., Oxon., Organist of Peterborough Cathedral.

On the 3rd ult., at 19, Avonmore Road, West Kensington, CLARA ELIZABETH, widow of CHARLES COOTE, of 42, New Bond Street.

On the 6th ult., at 115, Mains Street, Blythswood Square, Glasgow, THOMAS LOGAN STILLIE, Esq., in his 51st year.

On the 7th ult., at 1, Thayer Street, Manchester Square, W., CHARLES LÜDERS, Professor of Music.

On the 7th ult., at Ashton, Killiney, JOHN DUNNE, Mus. Doc., of Trinity College, Dublin.

On the 13th ult., at Stonebridge Park, Willesden, EDITH, fourth daughter of EDWIN ASHDOWN, in her 20th year.

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CHORISTERS' SCHOOL, Salisbury Cathedral.—An ELECTION of FOUR CHORISTERS will take place on TUESDAY, July 10, 1883. Further particulars may be obtained from the Rev. G. Bennett, The Close, Salisbury.

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WOLVERHAMPTON TRIENNIAL MUSICAL FESTIVAL.—THURSDAY and FRIDAY Mornings and Evenings, September 13 and 14, 1883.

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Band and Chorus of 300 performers.

Conductor - - DR. SWINNERTON HEAP.

Detailed prospectuses may be obtained of the Hon. Secretaries, R. J. LAWRENCE, S. W. PAGE, Darlington Street, Wolverhampton.

ST. JAMES'S HALL (New Room), September 10. Mr. and Madame EDWYN FRITH'S ROYAL CONCERT PARTY will appear monthly as above. Dates booked: Ilfracombe, August 6 to 11; Holborn, 13; Southend, October 8 to 13; Newbury, November 20; Plymouth, December; Sutton Coldfield, March 3; Huddersfield, March 4. Lengthy tour now arranging for all parts. Write for en route dates. Most favourable terms. 1883 Prospectus now ready. Yealm House, Netherwood Road, Kensington, W.

MISS ALICE KEAN'S CONCERT PARTY at Ilfracombe, August 20, 21, 22, 23, 24, 25. Artists: Miss Jessie Royd, Miss Alice Kean, Miss Florence Ward, Signor Odoardo Barri, and Mr. Warwick Gray. For vacant dates address, 191, Edgware Road, W.

MADAME LAURA SMART (Soprano) will sing as follows: September 5, Ballad Concert; October 10, ditto; December 18, "Redemption"; December 25, Sacred Concert; December 26, "Messiah"; December 28, "Messiah"; March 7, 1884, "Messiah." All communications 50, Church Street, Liverpool.

"THE STROLLERS' CLUB" (Dublin).—The Sub-Committee beg to announce that the collection of German Part-Music specially compiled and translated for this club, and which hitherto has been produced at their meetings only, will shortly be published. The First Part will comprise about 70 numbers.
June 23, 1883.

TO CHORAL SOCIETIES and MANAGERS of CONCERTS.—Mr. THOS. HARPER'S CONCERT PARTY will be available during the ensuing Autumn and Winter for Oratorios, Miscellaneous Entertainments, &c. Address, 25, Brecknock Crescent, N.W.

MR. JOSEF CANTOR'S CONCERT COMPANY are now booking dates for ensuing season. None but first-class Artists. Secretaries and Managers of Choral and other Musical Societies are invited to communicate with Mr. Josef Cantor, Church Street, Liverpool.

MR. W. H. JUDE, Principal of the Liverpool Organ School, will deliver his popular LECTURES on "The Power of Music," "Fireside Music," &c., during the Winter Session—Doncaster and Neighbourhood in December; London and Manchester first week in January. The Lectures are illustrated by Vocal and Instrumental Music. Secretaries of Literary Societies may address Mr. Jude either in Liverpool or 201, Regent Street, London, for vacant dates and terms.

A YOUNG LADY (Soprano Vocalist), R.A.M. (Certificate for Singing, 1883), desires a CHURCH ENGAGEMENT; also an engagement as a Music Teacher in a School. Address, Miss M. J., 238, Brixton Road, London, S.W.

LEADING BOY WANTED, for Church near Essex Road, Islington. Plain Choral Service. Salary, £5. M., 41, Hyde Road, Hoxton.

TWO TREBLES REQUIRED for St. Peter's Church, Bayswater. Must possess good voices, and be able to read at sight. Salary £10 a year. Apply to B. Luard Selby, 39, Ladbroke Road, Notting Hill.

A SOLO BOY (Soprano) REQUIRED for St. Barnabas, Bell Street, Edgware Road. Also a TENOR. Duties, two Services on Sundays and a weekly Rehearsal. Address (stating salary required) to the Choirmaster, Mr. W. S. Hoyte, 68, Boundary Road, N.W.

DERBY SCHOOL CHAPEL.—CHORISTERSHIPS of £40 a year are awarded periodically to Boys with good voices. Full particulars may be obtained from W. L. Dodd, Esq., Choirmaster, The Schools, Derby.

MR. HAYDN GROVER, Principal Alto, St. Anne's, Soho, is at liberty to accept temporary church engagement till end of September. 55, Queen Street, Edgware Road, W.

LICHFIELD CATHEDRAL.—There is now a VACANCY in the Cathedral Church of Lichfield for a Lay Vicar Choral, of TENOR VOICE. The highest testimonials as to moral and religious character, proficiency in music, especially Cathedral music, will be required. There are two full Cathedral services daily, and frequent services at other times. A trial will be required before an appointment is made. The annual income of the office is at present about £135. Applications, stating age, experience, and other particulars, together with references to not less than four well-known and influential persons, as to character and musical qualifications, may be sent (in one packet) before August 16, to Charles Gresley, Esq., Chapter Clerk, Garth Aran, Bettws-y-Coed, North Wales.
August, 1883.

YE LONDON GLEE-MEN, under the direction of Mr. Richard Mackway, intend enlarging their CHOIR for the Season 1883-84. Gentlemen possessing good ALTO or TENOR VOICES, and knowledge of music, are requested to apply, by letter in the first instance, to the Secretary, Mr. Arthur J. Kestin, 57, Isledon Road, N.

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BASS WANTED for West-End church. Stipend £10. Address, M.R.S., care of Novello, Ewer & Co., 1, Berners Street.

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For Oratorios, Concerts, &c., 30, Woodview Terrace, Manningham, Yorks.

MISS FRASER BRUNNER (Soprano Vocalist).
For Oratorios, Operatic, or Ballad Concerts, address, 44, Icknield St., or Messrs. Rogers and Priestley's, Colmore Row, Birmingham.

MISS FANNY CHATFIELD (Soprano)
(Pupil of Dr. Hiller, Signor Marchesi, A. Randegger, Esq., and Sir Julius Benedict). For Oratorios, Concerts, Lessons, &c., address, 4, Clyde Road, St. Leonard's-on-Sea; or care of London Music Publishing Company (Limited), 180, Oxford Street, W.

MISS HARRIET COOPER (Soprano).
(Royal Academy Certificate for Singing, 1882; Honour Certificate, 1883.)
For Oratorios, Concerts, &c., address, Lendal, York.

MISS FARBSTEIN (Soprano)
(Of the St. George's Hall and Covent Garden Promenade Concerts, London.)
Address, 20, Story Street, Hull; or Mr. N. Vert, 52, New Bond Street, London.

MISS FUSSELLE (Soprano)
(Pupil of Madame Sainton-Dolby).
For Concerts, Oratorios, &c., 37, Harrington Square, N.W.

MISS BESSIE HOLT, R.A.M. (Soprano)
(Of the London, Manchester, and Newcastle Concerts).
Address, Rawtenstall, Manchester.

MISS MINNIE JONES (Soprano).
(Royal Academy Certificate for Singing, 1883.)
For Oratorios, Concerts, Lessons, &c., address, 238, Brixton Rd., S.W.

MISS EMILY PAGET (Soprano)
(R.A.M. Certificated and Medalist for Singing)
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MISS KATE PROBERT (Soprano).
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MISS AGNES ROSS (Soprano).
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MISS S. A. SABEL (Soprano).
For Oratorios, Concerts, and Lessons, &c., 4, West View, Hendon, N.

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Is open to engagements for Concerts and Oratorios.
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MISS AGNES MARY EVERIST (Contralto).
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MISS ALICE KEAN (Contralto)
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For Concerts, Oratorios, Dinners, Lessons, &c., 68, Park Walk, Fulham Road, S.W.

MISS JEANIE ROSSE (Contralto).
2, Westmoreland Road, Bayswater, W.

MR. LEONARD E. AUTY (Tenor).
For Oratorios, Concerts, &c., Mayfield, Ashenhurst, Huddersfield.

MR. HENRY BEAUMONT (Primo Tenore).
For Oratorios, Concerts, &c., address, N. Vert, Esq., 52, New Bond Street, London, W., or to Christ Church Cathedral, Dublin.

MR. C. W. FREDERICKS (Tenor)
(Hereford Musical Festival).
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MR. J. AUSTIN HERBERT (Tenor).
For Oratorios, Concerts, &c., address, 277, Brunswick Road, E.

MR. S. THORNBOROUGH (Tenor).
For Oratorios, Concerts, &c., address, 23, Brunswick Street, Chorlton-on-Medlock, Manchester, or 27, Storey Square, Barrow-in-Furness.

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(Of the Royal Academy of Music).
Address for Oratorios, Concerts, &c., care of Messrs. Stanley Lucas, Weber and Co., 84, New Bond Street, W.

MR. THEODORE FRANCE (Bass).
For Oratorios, Concerts, &c., address, Parish Church, Leeds.

MR. FRANK MAY (Bass)
(Evill Prize Holder and Medalist of Royal Academy of Music.
Pupil of Mr. W. H. Cummings).
For Oratorios, Concerts, &c., address, Messrs. Weekes and Co., 14, Hanover Street, W.

MADAME HÉLÈNE DE LISLE (Violinist).
For Concerts, in town or country. 2, Cambridge Terrace, Hyde Park, W.

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MR. CHARLES BLAGBRO (Tenor), having just returned from his Second Concert Tour through the United States, is at liberty to accept ENGAGEMENTS for Oratorios, Concerts, &c. Address, 75, Lister Hills Road, Bradford.

MR. FRANK H. CELLI (late Carl Rosa Opera, Royal Italian Opera, &c.) is prepared to accept ENGAGEMENTS for Concerts, Oratorio, &c. Address, care of Messrs. Novello, Ewer and Co., 1, Berners Street, W.

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WANTED, a CONDUCTOR for the Lavender Hill Choral Society (established 1877). Particulars may be obtained (by letter only) of the Secretary, Mr. W. H. Maunder, 26, Tipthorpe Road, Lavender Hill, S.W.

AN experienced BANDMASTER (Italian), able to teach and arrange Music, requires a permanent SITUATION. Address, G. D., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

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F. J. HOLLAND, Chairman.

WANTED, a YOUNG MAN accustomed to School Teaching, to take charge of small (Church) Choir-school for four hours each school-day for twelve months from end of August. He will receive thorough instruction, with every facility for qualifying as Organist or Music master, from a leading professor, and £40 salary. Apply to F. C. O., 23, Norfolk Road, Brighton.

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CHOIRMASTER WANTED for Bermondsey Parish Church. Two services on Sunday, and one evening practice weekly. Write, stating terms, experience, and voice (Alto or Tenor preferred), to B., care of John Mitchell, 118, Cheapside, E.C.

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ORGANIST and CHOIRMASTER.—A Gentleman of much experience desires RE-ENGAGEMENT. Accustomed to choral celebrations, Gregorian or Anglican music. Possesses a full knowledge of orchestral music. Highest testimonials from clergy and profession. Address, Musicus, 107, Camden Road, London, N.W.

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TO the PROFESSION.—By the advice of his Physician Mr. WILLIAM LEMAIRE is compelled to seek absolute rest, and in consequence wishes to dispose of his long-established PRACTICE at Brixton, together with his Orchestral and Choral Societies. This being one of the most flourishing suburbs it will be an admirable opportunity for any gentleman wishing to be near London. To this is added the Surrey County School of Music, which is rapidly growing. The School is held in the Gresham Hall, and this hall, the property of Mr. Lemaire, can also be purchased. For full particulars apply to Mr. Stedman, Musical Agency, 12, Berners Street, London, W.

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"I was but as the wind passing heedlessly over,
And all the wild sweetness I waked was thine own."

The Author of "John Halifax, Gentleman."

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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
AUGUST 1, 1883.

THE LONDON MUSICAL SEASON.

By Henry C. Lunn.

It could scarcely be expected that the exceptionally active musical season of 1882 would be repeated in 1883, yet it was believed by many that some portion of the German element which formed so important a feature of that eventful year might return to us, so that those music-lovers who consider the welfare of the art rather than the nationality of the artists should find sufficient variety in the surrounding attractions to enable them to exercise the right of choice. With the exception of the Richter Concerts, however, we have during the past season adhered to the usual routine which was temporarily disturbed last year; and, but for the brief season of English Opera under the management of Mr. Carl Rosa, we should have been reduced to one Italian Opera House, with all those conventional characteristics which seem invariably to cling around this exclusive temple of fashionable art. But although the year has been comparatively dull, some good may arise from the fact, for it has given us leisure to think, and already we hear signs of dissatisfaction at the existing state of things. Rumours of German Opera and German Concerts for the coming season are abroad, and that these rumours will be speedily confirmed may be tolerably well assured, for it is not likely that we shall rest content with more than one such season as we have just passed through. We cannot say how long a certain aristocratic section of the public will continue to support the Italian lyrical establishment over which Mr. Gye has this season reigned supreme, but we are thoroughly convinced that its life cannot be ensured by removing all kinds of competition. The Italian Opera, like every other institution, must be in accord with the times, and if the musical education of the people should lead them towards another and a higher form of lyrical drama, whatever exertions may be made to prevent it, the supply will most unquestionably keep pace with the demand.

A very few observations will suffice to chronicle the events of the season at the Royal Italian Opera. The lessee, in abolishing the pit, has entered a protest against the notion that any appeal should be made to such lovers of music as cannot afford to pay for an expensive luxury. We do not blame him for this, in view of the enormous terms which he is compelled to lavish upon popular vocalists; and as the "luxury" to which we allude consists in the admiration of a favourite *prima donna*, it is quite certain that it must be paid for at a high rate. True to his mission, then, Mr. Gye has this year put forth a list of soprani almost unexampled in former seasons. Certainly he has produced but one novelty, Ponchielli's "Gioconda," but the *prestige* of the establishment has been thoroughly maintained, and the subscribers are, we presume, satisfied. Amongst the new-comers, Mdme. Durand takes first rank, both as an actress and a singer; and we must also accord warm commendation to the baritone M. Devoyod. Signor Battistini, another baritone, was only fairly successful, and the somewhat harsh voice of Signor Marconi, the tenor, will, we fear, prevent him from occupying the important position to which he evidently lays claim. Ponchielli's "Gioconda" has proved highly attractive. The revival of "La Gazza Ladra" brought us back to the old school of vocalisation, and displayed the voice and style of Mdme. Patti to perfection; the well-worn operas to which we have been so long accustomed, however, evidently being more to the taste of the general audience. These works have been, on the whole, well supported, the tenor department being, perhaps, the weakest point in the company. The choir has been especially good during the season, the arduous duties of the conductorship having been ably discharged by Signor Bevignani, occasionally relieved by M. Dupont. It appears that the alliance between Messrs. Gye and Mapleson has been recently severed; but how this may affect the interests of the "Italian Opera Company, Limited," we cannot say. Should Her Majesty's Theatre reopen for Italian Opera next season, it is evident from what we hear that the two rival lessees will not be allowed to fight each other undisturbed by foreign foes.

Although Mr. Carl Rosa's season of English Opera at Drury Lane Theatre extended over only four weeks, the vigour displayed by the lessee rendered these few weeks the most memorable of the year. The production of two successful operas—both placed upon the stage with a completeness which cannot be over-praised—would alone justify us in pronouncing this one of the most remarkable seasons upon record in this country, but it must be remembered that very able performances of many other works were also given, and that in not one of these was there the slightest indication of haste or slovenliness in the preparation. Both Mr. Goring Thomas's "Esmeralda" and Mr. A. C. Mackenzie's "Colomba" were operas of which we have a right to feel proud; but Mr. Mackenzie especially has set us a model which seems to have been warmly welcomed by those who feel that lyrical English works are in a state of transition. We have heard that Mr. Villiers Stanford is writing an opera for Mr. Rosa, and sincerely hope that we may also have new works both from Mr. Mackenzie and Mr. Thomas; but, however the two last-named composers may add to their former successes, we trust that both "Colomba" and "Esmeralda" may form part of the *répertoire* of the season. Mr. Randegger has proved an efficient Conductor—Mr. E. Goossens, however, sometimes officiating—but "Colomba" has on each performance been conducted by the composer.

The system of raising a guarantee fund, adopted by the Philharmonic Society when its very existence was seriously threatened, appears to have been thoroughly successful, for this year the guarantors have not been called upon for any subscription. For the good it has effected in former years, this Society has nobly earned a right to the consideration of the music-loving public, which we are glad to see fully acknowledged; but it must be remembered that, as its fame was made by educating and not by appealing to the taste of the day, the same course of action must be continued in order to ensure its life. The vigour which has ruled its counsels for the past two seasons has not always been tempered with judgment, for novelty has often been put forth without regard to its worth; but it is difficult to rush suddenly into activity after many years of lethargy, and we may hopefully, therefore, look for wiser legislation in the future. The resignation of Mr. Cusins as Conductor opened an important question for consideration by the Directors of the Institution. Unfortunately, however, it has been hurriedly settled by the appointment of six "honorary" Conductors—a proceeding utterly at variance with the result of all experience on this important matter. We have nothing whatever to say against the claims of those elected; they are all excellent artists, and may prove excellent

Conductors, but one alone should have been chosen. It is comparatively easy to "wield a *bâton*," but to make every member of a band feel with the Conductor a composer's meaning, and to inspire confidence as well as to enforce obedience, one ruling power is absolutely necessary; and, admitting this fact as the basis of deliberation, we have little doubt that the right person would have been found, and that the artistic success of the Society might have been dated from his appointment.

The Richter Concerts have been extremely well attended, and may now be said to have fairly gained a position amongst the London musical attractions. The modern German school has been satisfactorily represented in the programmes, but the works of Beethoven—notably his C minor and Choral Symphonies—have also had a place, and other eminent composers have not been treated with neglect. During the season we have had many new readings of the standard works, and to some of these we may perhaps in time get accustomed; but Herr Richter must not suppose that we will tolerate such alterations and interpolations as were introduced in the pianoforte part of Beethoven's Choral Fantasia, all of which we may reasonably presume had the sanction of the Conductor.

In our last year's summary of the musical season we announced with much regret the dissolution of the Sacred Harmonic Society. It is gratifying, therefore, to record that the Association has been reorganised as a Limited Liability Company, but not for profit, and that a series of Concerts has been given this season, under the conductorship of Mr. Charles Hallé. In proof that the works of modern composers will be included in the programmes of the Society, we may say that Gounod's "Redemption" was chosen for the opening Concert, the reception of this masterpiece solving at once the question as to the desire on the part of the audience to hear new compositions of undoubted merit. The manner in which the choruses were rendered in this and other works during the season augurs well for the future of the Association; and we sincerely trust that this new Society may worthily sustain the reputation of the time-honoured institution from which it derives its name, and to which the lovers of sacred art in this country owe a lasting debt of gratitude.

The resuscitation of Mr. Henry Leslie's Choir, with Mr. Randegger as Conductor, was effected last year; but one Concert only was then given. This season four Concerts have taken place, at which the high character of the Choir, as far as the materials at present available will allow, has been satisfactorily maintained. It is perhaps to be regretted that solo instrumental and vocal performances should be so freely introduced; but part-singing, however good, evidently wants relief; and we can only hope, therefore, that, whatever may be the other attractions, choral music will be by far the most prominent feature at each Concert. Next year, no doubt, some fresh voices will replace those which have obviously become worn in the service, and the excellent intentions of the Conductor will then be more fully carried out.

The Bach Choir has given some fine performances during the season, although we can scarcely believe that Max Bruch's "Odysseus" is a work upon which the energies of the Association should have been bestowed. Sir John Goss's unfinished anthem, "The God of Jeshurun," completed with much skill and judgment by Sir Arthur Sullivan, was a welcome item in the programme of the first Concert, which was ably conducted by Dr. Stainer, in the unavoidable absence of Mr. Otto Goldschmidt. Although there can be no desire on the part of the best friends of this Society to limit its performances to the compositions of Bach, it would be well that the utmost care should be exercised in the selection of works, especially those by living composers, for the great name which created the Choir should be considered as a guarantee for the worth of those with which it is associated.

The decisive success of Gounod's "Redemption" at the Birmingham Festival induced the Royal Albert Hall Choral Society to inaugurate its season with a performace of this work, the effect created, under the excellent conductorship of Mr. Barnby, being so great as to render a second performance imperative. The choir, in the difficult choruses of "The Redemption," and also in the other important compositions contained in the programmes of the season, has steadily preserved its reputation, and its Concerts are now looked forward to annually with the greatest interest. A performance of "The Redemption" at Westminster Abbey must also be noticed as evidencing the gradual reception of sacred compositions into sacred buildings, and the work has likewise been given in separate parts at the Churches of St. Anne's, Soho (under Mr. Barnby), and St. Margaret Pattens, Rood Lane (under Mr. Stedman), on both occasions appropriately forming part of the service.

The Saturday Concerts at the Crystal Palace, conducted by Mr. Manns, have, as usual, attracted large audiences and fully sustained their high character. The performance of Berlioz' "Messe des Morts," for the first time in this country, was perhaps scarcely a judicious step, for the limited means at the command of the Conductor prevented anything like a realisation of the composer's intention, but the presentation of the work may perhaps lead others with larger resources to repeat the experiment. We question, however, whether the composition is suited to a concert-room, whatever may be its dimensions, the character of the work essentially fitting it only for such a building as the Chapel of the Invalides, where it was first heard. Amongst the performances at the Saturday Concerts must also be recorded that of Gounod's "Redemption," the warm reception of which led to a second presentation of the work, which was equally successful.

The London Musical Society must be mentioned in the highest terms of admiration, for to this enthusiastic body of amateurs we are indebted for a hearing of one of the finest works of modern times, Dvorák's "Stabat Mater," the execution of which, under the skilful direction of Mr. Barnby, was everything that could be desired. Now that this Society has thrown its performances open to the public, it takes rank as one of the great musical attractions of the season, and we have little doubt that the warm support accorded to it will prove the wisdom of its appeal to a less exclusive audience.

An important event of the season has been the great Handel Festival, the recurrence of which was at first somewhat doubtful, in consequence of the dissolution of the Sacred Harmonic Society. The authorities of the Crystal Palace Company, however, wisely relying upon the support which has been accorded to this national demonstration from its first meeting, determined to accept the entire responsibility of the undertaking, and the result has been a success which must have exceeded the most sanguine expectations. The much-regretted absence of Sir Michael Costa, who has conducted these Festivals from their establishment, would have been a serious impediment to the Directors had they not been able to secure the services of Mr. August Manns, who, although holding so high a position as an orchestral Conductor, had yet to show his power o directing

large masses of choralists—a task, however, the triumphant success of which was proved not only by the artistic perfection of the performance, but by the spontaneous acclamations from the thousands of listeners and executants which were showered upon the new Conductor at the termination of the Festival.

The Monday and Saturday Popular Concerts have been more than usually interesting this season, for, in addition to the many standard works to the excellent rendering of which the subscribers annually look forward, the programmes have included a new Pianoforte Trio and a String Quintet by Brahms, and a Sonata for pianoforte and violoncello by Gernsheim, besides several compositions previously unheard in St. James's Hall. All these have been entrusted to the artists so long identified with the "Popular Concerts," and the audiences have been, as usual, both numerous and appreciative.

Amongst the Pianoforte Recitals of the season those of M. de Pachmann stood forth as evidencing an individuality of style which must ever command attention. Especially as an exponent of the compositions of Chopin he was eminently distinguished, although he essayed the works of other composers with more or less success. Madame Menter, Miss Agnes Zimmermann, Mr. Charles Hallé, and many other celebrated artists have also contributed several performances of high-class pianoforte works, and Mr. Henry Holmes's "Musical Evenings," given at the Royal Academy of Music, are likewise deserving of very high commendation.

That the visit of the Cologne Choir did not produce that startling effect which was created when this excellent body of vocalists first came to London is, we think, attributable to the fact of our having recently cultivated part-singing so extensively and so carefully as to accustom audiences to listen to choral music from English artists in which every shade of expression is realised to perfection. As doubtless, however, the first spur to this movement was given by these German choralists, they have effectually earned a right to a warm welcome from a country in which they have done so much to help forward the good cause.

The suburban Choral Societies deserve a word of praise, not only for the manner in which the works have been, as a rule, rendered at their Concerts, but for the energy displayed in producing compositions unknown to a London audience. The performance of Gade's "Psyche" by the Highbury Philharmonic Society, under Dr. Bridge, and by the Hampstead Choral Society, under Mr. Willem Coenen; of Gounod's "Redemption" by the Bow and Bromley Institute, under Mr. W. G. McNaught, and by the Tufnell Park Choral Society, under Mr. W. Henry Thomas; of Mr. Goring Thomas's "Sun-Worshippers," "The Bride" (by Mr. A. C. Mackenzie), and Mozart's music to "King Thamos" (for the first time in England) by the Borough of Hackney Choral Association, under Mr. Ebenezer Prout; and of Mr. Alfred Gaul's "Holy City" by the Kensington Choral and Orchestral Society, under Mr. William Buels, may be mentioned as proofs, amongst many others, of this fact. Mr. Willing's Choir and Mr. Geaussent's Choir are fairly advancing their claims to recognition amongst the established institutions in the metropolis, an excellent performance of Gounod's "Redemption" having been given by the last-named Choir during the season.

The Royal College of Music at Kensington Gore has now become an accomplished fact. The quiet opening of the Institution in May, by its founder, the Prince of Wales, seemed to show the desire of his Royal Highness to get at once steadily to work, and to dispense with any form and ceremony unnecessary to the occasion. Subscriptions are still invited in furtherance of the objects of the College and we have now only to wish it every success, and to hope that it will be found all that its promoters desire.

The services rendered to music by Sir George (then Professor) Macfarren received a substantial recognition on his seventieth birthday, by the presentation of a cheque for 800 guineas, which was handed to him, in the name of some of the most eminent persons connected with the art, by Sir Julius Benedict, at the Royal Academy of Music. So well had the secret of this testimonial been kept that the recipient was completely taken by surprise, and his acknowledgment of the gift was as spontaneous and heartfelt as the gift itself.

The tablet to the memory of Balfe erected this year in Westminster Abbey is a worthy tribute to the memory of a composer whose position in this country is to be judged not so much by the abstract value of his works as by the impetus which they gave to the establishment of a definite form of opera, in place of the hybrid entertainment which had so long been accepted by the public. It is absurd to say that Balfe wrote only melodies. Unquestionably he had a natural flow of what is popularly called "tune," but very many of his concerted pieces and several choruses we could name are excellently constructed; and now that we are beginning to honour the representative English musicians of the present, we are glad to find that the only honour we have it in our power to bestow has been given to a representative musician of the past.

The retirement of M. Sainton from public life whilst—as he proved at his Farewell Concert—fully in possession of his artistic powers, must be mentioned as one of the events of the season. For very many years he has been so well known as an orchestral leader, as well as a solo performer, that it will be some time before we shall be able to reconcile ourselves to his absence. As a teacher, too, his presence amongst us has been sensibly felt, many of those who have been his pupils at the Royal Academy of Music holding high positions, both in the metropolis and the provinces—a fact gracefully acknowledged at his Concert by the presentation of a silver wreath as a *souvenir* from his pupils at the Academy.

The degree of knighthood conferred upon Professor Macfarren and Mr. Arthur Sullivan on the opening of the Royal College of Music proved that Royalty is desirous of acknowledging, not only the claims of art, but of artists; and considering that the Cambridge Professor is also the Principal of the old-established Royal Academy of Music, the bestowal of this honour in his case becomes doubly graceful, as evidencing sympathy with an Institution which has already effected so much real benefit on musical progress in this country. Although not a professor of the art, Mr. George Grove, who was knighted at the same time, has been long known as an earnest worker in the cause, and no more appropriate opportunity could be found for conferring this title upon him than on his appointment as Director of the Royal College of Music.

We regret to record the decease of Mr. Carl Engel, an eminent musical archæologist and contributor to The Musical Times; of Friedrich von Flotow, the composer of the opera "Marta"; of Léopold de Meyer, a once celebrated pianoforte virtuoso; of Mr. Adolph Gollmick, a well-known composer of pianoforte pieces; and of Mr. William Hutchins Callcott, who devoted a large portion of his time to "arrangements" of the works of classical writers for the pianoforte. But our obituary unfortunately includes a name which will make this a memorable year in the history of the art. The death of Richard Wagner, which occurred on February 13 last, caused indeed a widely spread

feeling of regret, for it attracted public attention from the artist to the man; and even those, therefore, who differed from him in theory joined in mourning his sudden decease. Like all great reformers, he had raised up a body of adherents and opponents, the zealous devotion of the former and the unflinching antagonism of the latter gaining such strength by the continuance of a contention for artistic supremacy that neither party could perhaps tell how much of the energy displayed in the cause was traceable to the opposition encountered. The removal of the chief from the scene of action will, however, now give time for calm thought; and all who have a steadfast faith in the ultimate triumph of truth in art may patiently but confidently await the result.

PROFESSIONAL MUSICIANS AND MUSICAL AMATEURS.

By Dr. W. Pole, F.R.S.

In The Musical Times of June appeared an article on the relations between professional musicians and musical amateurs; I venture to think something may be added with advantage. The Directory question is a very insignificant part of the matter; if an obscure and ignorant pretender, by merely advertising himself, can contrive to get, from the people of Liverpool, employment for which he is incompetent, or privileges to which he is not entitled, the fault is surely in the people of Liverpool and not in the medium of his advertisement. It would be as reasonable for the medical faculty to demand the suppression of the *Times* on account of its constant celebration of the healing virtues of Eno's Fruit Salt or Holloway's Pills. It is, however, quite clear that the real complaint is not against the directories, but against a certain class of people whose names are said to obtain surreptitious admission into them, and it may be well at once to take this broader view of the case.

Let us endeavour to distinguish clearly between the different classes of people who have to do with music. In the first place, there is a very large and meritorious body of persons, deserving of all respect, who make their livelihood solely by occupation in some branch of music, chiefly either by teaching or public performance. These are properly distinguished as "professional" people; though their assumption of the title "Professor" is unfortunate; it has no precedent in other professions, it clashes with the legitimate use of the term, and it has given rise to some ridiculous parodies, such as "Professors" of gymnastics, hair-dressing, or conjuring. "Professional Musician," "Teacher of Music," are honourable and intelligible terms. "Professor of Music" has either a false meaning or none at all.

Then, secondly, there is the great class of the music-loving public, who take interest in the art but do not make any use of it for the purpose of money-making. These are the true "Amateurs."

So far all is simple, but such is the complex nature of our social system that in this, as in all other attempts at statistical classification, we soon come upon anomalous relations which destroy the sharpness of any line of demarcation it is attempted to draw.

Music offers great attractions to minds sensitive to it, and if it happens that persons so constituted are intelligent and persevering, they may, without any intention of making a living by the profession, carry their study and practice so far as to obtain a knowledge and proficiency fully equal to that of many professional men. Some few persons of this class, who have made themselves famous in music, have already been mentioned in connection with this discussion, and we might add various well-known names, such as Sir Frederick Gore Ouseley, Mr. Henry Leslie, Mr. Helmore, and many others. Now, undoubtedly, such persons are not "professional musicians" in the sense that they depend on music for their subsistence; but are they to be thereby debarred from exercising their musical abilities, or from receiving any profit that is obtainable therefrom? The class of persons in question becomes more numerous in lower ranks. A young man, for example, who is a poorly paid office clerk, may by dint of hard practice have become a clever organ-player: is he to be forbidden to take a paid office at a church if he can play well enough to obtain one? Or a man engaged in a shop all the day may have acquired considerable proficiency on the violin: may he not be allowed to take a place in a paid orchestra in the evening? Or a young girl in a Magazin des Modes has learnt how to manage well a naturally fine voice: is it a social crime for her to form the first soprano of a paid choir? These are the people whom the Liverpool musicians courteously describe as "butchers and bakers and candlestick-makers," and whose names are thought to pollute the purity of the musical directories. One can understand that the competition of these "semi-professional" persons, as they may be fairly called, may be distasteful to the *bonâ fide* professional class, but it is difficult to see any reasonable ground for objection to it, for few people would be hardy enough to assert that an absolute dependence on music for bread and cheese should be a necessary qualification for the practice of any branch of the art. It may have been distasteful to English professional composers that a young German amateur should have been given a large sum for composing "Elijah" for the Birmingham Festival, just as it is distasteful to the Liverpool professional organists that the young man in the lawyer's office should get a small salary for playing the organ at St. Loyola's, Toxteth Park; but if the Birmingham people and the Toxteth Park congregation have been satisfied, one can hardly see in either case an infraction of any rule of justice or propriety. The same thing occurs continually in analogous cases. It is difficult to draw a parallel with the clerical, legal, or medical professions, as the practising of these is necessarily hemmed in by special restrictions; but in literature and art the parallel exists abundantly. Could we deny the right of anybody to publish a profitable book or a paid magazine article, if he did not depend entirely on literature for his living? or to sell a picture or a bust, if he were not strictly a professional artist? or to take an engagement as an actor, if he had any other means of support?

The regulating check must obviously be the competence of the person for the duty he undertakes to do. The semi-professional must recollect that if he enters into competition with *bonâ fide* professional men on their own ground, he must expect no favour—on the contrary, he fairly provokes hostile criticism; and if the Liverpool musicians have good reason to complain of the undue encouragement of incompetence in their semi-professional rivals, no one can object to their using strong language, or to their taking any means to expose the injustice. And, again, the semi-professionals should bear in mind that in entering the field against professional musicians they ought to compete with them on equal terms, and not (if I may be pardoned the expression) to *undersell* them. It is hardly fair for an amateur who is able to do profitable musical work to do it for less remuneration than would be reasonably paid to the professional man whom he

supersedes, so taking advantage, to the prejudice of the latter, of his less need of the pay. It is probable that this condition has not always been borne in mind, particularly by amateur organists, who, I fear, are often tempted to undertake duties for remuneration below what ought fairly to be paid. No doubt cases arise where, from scarcity of funds, offers of this kind are encouraged; but the wisdom of the policy is doubtful, and church authorities would do well to recollect that the labourer is worthy of his hire, and that work underpaid is seldom heartily done. I should say that the professional musicians may reasonably demand this recognition of their position, and would be justified in publishing and holding up to reprobation any clearly proved cases, not only of incompetence for musical duties undertaken, but of their being done for obviously inadequate pay.

If these conditions are carried out, it is difficult to believe that professional men have much to fear from their semi-professional rivals. The cases of real competence are rare, and these must be almost entirely confined to *performance*. One cannot think that *teaching* can be carried on to any extent by such persons, who would have neither time nor inclination for it, and we know that teaching is the main source of income to professional men.

The often mooted idea of forming a strictly professional body, with the view of excluding all others from undertaking profitable musical work, is a delusion; no such thing would be practicable. It is quite practicable and expedient to promote the issue of certificates of competence, from properly constituted authorities, and to encourage the public to rely on them, or to demand them, before entrusting important work to unknown hands; but it is obvious that this system would in no wise exclude really competent semi-professional men, but would rather improve their position, for no respectable examining body could refuse them certificates for any special branch of music in which they were properly qualified.

A word or two may perhaps be added as to the general relations between professional men and amateurs, properly so called. It would be salutary for the latter class to bear in mind that in the matter of *performance*, they must of necessity be much behind professional men. Speaking generally, I am afraid the standard of amateur musical performance is, in this country, deplorably low. This cannot be due to want of the necessary mental qualifications: it must arise either from bad teaching or from ignorance, bad management, bad taste, or bad judgment on the part of the learners or their friends—probably more or less from all combined. However, the question of general improvement is far too large to enter upon here. I would refer more to the rarer cases of fairly good performance which an educated musician can listen to with interest or pleasure. The more such cases can be encouraged and multiplied the better for the cause of music in society. But there is always a tendency for the performers to presume too much on their own merits; they should recollect that, notwithstanding all their talent and industry, it is scarcely possible for them to approach the standard of the professional performer, whose life has been devoted to the cultivation, in the most favourable manner, of his technical skill. For this reason amateur performance ought generally to be confined to private society; it would seem to be a mistake to thrust it into public positions, which must provoke invidious comparisons with the members of the profession. Public solo concerts by amateurs are usually got up more for the gratification of the performers than the hearers, and I should say the fewer of them there are the better.

But, granting the superiority which professional men must hold in the matter of performance, this does not justify the tone they are accustomed to take towards amateurs. When we consider that the amateurs are really the supporters of the profession, that they employ all the teachers, pay all the performers, and purchase nearly all the music, we should imagine that the professional men should in return be somewhat courteous to them. But in fact this is not the case; for one cannot but be aware of what is truly called, in The Musical Times' article I have referred to, "the lurking feeling of dislike and of hostility" which the profession entertain towards them, accompanied often by an affectation of general superiority which would be offensive if it were not ridiculous. It is amusing sometimes to see this shown in concert programmes: "The amateur may be informed that this is the third of Beethoven's symphonies"; "It may be pointed out to the amateur that although the signature of this movement has two flats, the key is not B flat but G minor"; and all that sort of thing. The people who are condescending enough to enlighten the poor amateur in this way should recollect that skill of performance and knowledge of music do not necessarily go together; that there are many professional musicians, good performers enough, no doubt, but whose education has been confined almost solely to the technical details of their own work, and whose knowledge of music generally may be said to be almost *nil;* whereas, on the other hand, there are many cultured amateurs who, though they may be no great performers, have acquired a general knowledge of music to an extent equalling that of the best professional people, and surpassing that of the great bulk of them. And there is one particular in which the amateurs have it all their own way. It is now becoming known that the progress of advanced thought and of modern investigation is working the most important changes in regard to the intellectual views of musical structure and musical theory, and subverting almost entirely the principles ordinarily taught and held—a result which has its parallel in many other departments of knowledge. This revelation has not yet dawned on the *polloi* of the profession, while those who might understand it set up their backs and sneer at it as impertinent and useless, saying it has nothing to do with "practical music." Be it so: let them enjoy their own opinion and stick to their "practical" work, leaving the intellectual aspects of music to the amateurs.*

There are, however, many right-thinking people who will cordially echo the wish expressed by the writer of the former article in this magazine, that the tone of the musical profession could be raised by the introduction into it of persons of higher culture, of superior social standing, and of broader and more enlightened views. The new Royal College might do much towards this; but, alas! they seem to think the low social origin of their scholars a subject for congratulation, and there is, at present at least, no evidence of an intention to adopt a higher education than mere technical training.

* I may give two edifying examples of the attitude shown towards intellectual views of music. One gentleman assured me nothing should make him believe in the possibility of counting vibrations at the rate of hundreds per second; he thought the whole thing must be a delusion. Another altogether objected to my speaking of the *ratio* of an interval (the very first thing, be it observed, that a student of theory has to learn) on the ground that "no musician ought to be expected to understand the meaning of the term"! ! Both these gentlemen are well known, holding high positions in the musical world.

THE GREAT COMPOSERS.

By Joseph Bennett.

No. XIII.—CHERUBINI (*continued from page* 375).

The death of the Bayard of the Revolution (Hoche) naturally excited in French breasts a desire to honour their lamented hero in a manner the most public and complete. At the Théâtre Feydeau, the idea was to prepare a grand lyrical scene by way of *Pompe funèbre*, and thus turn the stage into a place of mourning. Accordingly, Chénier received a commission to write the verses, Cherubini being chosen to compose the music. At this distance of time and among Englishmen, the ceremonial retains no significance with regard to the connected event, but it gives a curious idea of the sort of thing which served to keep revolutionary and patriotic fervour at white heat among our neighbours many years ago. It opened with a tableau at once realistic and symbolical. Maidens and Old Men in classical attire mixed with officers and soldiers in the military dress of the period. There was a funereal urn; there were offerings of palms and garlands; hymns were sung, drums rolled, muskets fired, and what not beside of a nature alike stirring and incongruous. The intention was good, no doubt, but the public refused to "take the will for the deed," and one journal said of the piece: "A sort of pantomime; a nullity in point of dramatic merit; it was played simultaneously at two theatres, but did not draw at either." The Hoche *Pompe funèbre* was not to pass, however, without some effect upon the composer of the music. In the result it made an enemy of a young soldier just then rising into power, one who united to vast capacity the meanest and most belittling spirit of jealousy.

The worse than womanish feeling cherished by Napoleon for all rivals is matter of history, and has been proved up to the hilt over and over again. He could even depreciate brilliant services that helped to lay the foundations of his throne, when they overshadowed his own deeds, or promised to make a hero more popular than himself. Desaix among his subordinates in the campaign of Marengo, and Macdonald among his marshals in the wars of the empire had good reason to know what sort of chief they served. Even the grave proved no barrier to the great man's jealousy. Hoche, though dead, still irritated him, and he was impatient of any praise bestowed upon the pacificator of La Vendée. How this unreasonable pettishness affected Cherubini has been set forth by one of the master's biographers, Raoul Rochette, and deserves quotation:—

"The conqueror of Arcole brought back from Italy a march of Paisiello's, which he wished to hear at the Conservatoire. The director, M. Sarette, thought he ought to profit by the opportunity, and show the young hero, on whom the eyes of all Europe were fixed, the entire resources of the new institution by employing them on a more important composition; so he selected a cantata and funeral march written to words by Chénier by M. Cherubini for the funeral of General Hoche. It is a strikingly expressive piece, containing beauties of the highest order, and had made a prodigious impression on the people of Paris, but failed to do so on the conqueror of Italy. The General felt offended that the performance was not limited to what he had said he should like to hear; he thought there was an intention to give him a lesson by showing that France could do without foreign talent. Perhaps, too, he was wounded at hearing Hoche's praises sung; perhaps, in a word, he already desired hymns for no one but himself. Be this as it may, he appeared displeased. Scarcely was the performance over, when he went up to M. Cherubini, and, without saying a word to him about his march, spoke only in praise of Paisiello, whom he looked upon as the first of all composers, while after him he would hear of no one but Zingarelli, which deprived our composer of the hope of taking even second rank. 'I say nothing about Paisiello,' murmured Cherubini, in a low voice, 'but Zingarelli ——!' And that was his only answer."

We may add that that only answer Napoleon never forgave. He had a powerful memory for offences against his self-esteem.

Cherubini's next work was the one-act opera "L'Hôtellerie Portugaise," words by an unknown author named Saint-Aignau, who, somehow or other, had contrived to win the master's confidence. This work, first played in July, 1798, failed completely, owing to the badness of the libretto, but the music met with favour at the hands of connoisseurs, the overture receiving especial praise for reasons which many readers of these words will not fail to understand. On his part, Saint-Aignau would not accept the public verdict as final. He remodelled his book and made another appeal, but again without success. "L'Hôtellerie Portugaise" struggled through four nights, and then there was an end of it. Cherubini proved a little more fortunate with his next opera, "La Punition." Desfaucherets was the author of the libretto, concerning which the *Courrier des Spectacles* said: "It has not much in it, is uninteresting, and contains striking improbabilities." This, too, was remodelled, but with better results than attended "L'Hôtellerie Portugaise." Subsequently Cherubini, working with Boïeldieu, brought out another one-act piece, "Emma, ou la Prisonnière" (December, 1799), success in its case being—according to M. Pougin decided and prolonged, but on the evidence of authorities accepted by Mr. Bellasis entirely non-existent. On which side the truth lies a contemporary newspaper must be allowed to determine. "'La Prisonnière,'" said *Les Spectacles de Paris*, quoted by M. Pougin, "still draws large numbers to the Théâtre Montansier." All this was mere prelude to an event of genuine importance—the production of "Les Deux Journées."

The book of "Les Deux Journées" was written by Bouilly, the literary colleague of Grétry in some of his most important works, and the betrothed of that master's youngest and most beloved daughter, Antoinette. Bouilly is described by M. Pougin as "the wishy-washy and pompous author, whose pretentious and turgid style might serve as a model for all Prudhommes, past, present, and future." We shall not question the judgment nor censure Bouilly's weaknesses, since his self-importance led him to write a book called "Mes Récapitulations," wherein we read something of the genesis of "Les Deux Journées," and learn that the writer first met Cherubini at the house of Joséphine Beauharnais, afterwards the wife of Napoleon. At that time the composer was in search of a good librettist—one who could command sustained interest in union with new and pleasing situations. "I was happy enough," says Bouilly, "to realise his wish. . . . An act of admirable devotion on the part of a water-carrier for the benefit of a friend of mine, a magistrate, who was saved under the Terror as though by miracle, inspired me with the idea of giving the people a lesson in humanity. In a very short time I wrote my piece entitled 'Les Deux Journées,' and hastened to entrust it to Cherubini. He thought he saw in it something which might afford his rich and fertile imagination all the stimulus he required, and set to work uninterruptedly at composing one of the finest scores of modern times." After a good deal of vain talk about himself, our librettist goes on to tell what happened at the first performance of "Les Deux Journées."

Here he is worth quoting again: "The overture began and met with general approbation. The first act appeared full of matter well planned and characterised by absorbing interest. Then came the finale, that admirable septet cited as a masterpiece of our modern school. Enthusiasm had reached its highest pitch. Scarcely had the curtain fallen at the end of this act ere a large number of the Conservatoire pupils, climbing up over the orchestra, surrounded their master, who wanted to make me share the congratulations showered upon him. . . . But all my attention was taken up by my water-cart; the whole fate of the piece depended on that, and on more than one occasion the public have been known to pass from the enthusiasm produced by a first act to great severity as regards the others. I relied with justice on the irresistible spirit of my actor (Juliet); everything had been regulated and measured in order that the scene of the water-cart containing an illustrious personage proscribed by law might produce all the effect we expected; but a mere nothing might destroy all our hopes: it was necessary that the interest and the comic element in the situation should hit the public at the minute, the second, indicated. The vigilance of a sentinel whose steps were counted had to be eluded. In a word, Count Armand had only a single instant for escape. Everything concurred to make that instant decisive and favourable to the piece. . . . (It) produced on the whole audience one of those outbursts of emotion which cannot be withstood, and which are followed by lasting success. I felt assured from that moment; and, in my turn, pressing Cherubini in my arms with the eager utterance of deep emotion: 'Pardon me, great master; I trembled, and should never have been consoled had I compromised your fine talent.' 'Never,' he answered, returning my embrace—'no, never, perhaps, shall I have a better occasion for developing it; and I owe you my grandest triumph.'"

"Les Deux Journées" is so well known to every amateur that a discussion of its characteristics would take up time and space without just cause, while those who wish to learn what some great masters have said about it can gratify their desire by turning to the pages of Mr. Bellasis. From the historical point of view it is more important to show how the opera was received by contemporary critics. We can do this, thanks to the researches of M. Pougin. Here is what the influential *Journal de Paris* said: "The music of this work is, without doubt, one of its author's masterpieces. Nothing can be more new, more original, and more majestic than the overture; nothing more dramatic or more finely composed than the finale of the first act; nothing more simple and more tuneful than the elegant airs scattered through the piece." "The subject, the situations, the music, and the playing of the actors," remarked the *Courrier des Spectacles*, "all interest us, and deserve the unanimity of general applause which crowned the work. . . . Citizen Cherubini's style of composition is so marked that it is impossible not to know it. Force, rapidity, learned and unexpected transitions, and an accent of deep feeling, which reign in all the passionate situations, are so many signs by which, from the very earliest numbers, we recognise the inimitable author." On its part the *Année Théâtrale* observed: "All the sentiments of surprise, joy, disappointment, gratitude, and hope are, in a word, expressed in the tone adapted to them, and the accompaniment always adds to the expression with which the melody is capable of investing them. The whole is blended into a harmonic effect which is one of the richest ever yet heard on the stage." Taking these opinions in a representative character, it is clear that Cherubini, even in his most individual phase, had not to wait for generous and discerning appreciation. "Les Deux Journées" placed him at once on a pinnacle of the temple of art. The opera, which was produced on January 16, 1800, ran for two hundred nights, and soon found its way out of France into Germany and Italy. In 1801 a much mangled version, bearing the name of Thomas Attwood, was performed in London as "The Escapes," and not till seventy years later did "Les Deux Journées," rise in all its beauty, above our horizon. The opera figured in the Drury Lane season of 1872, recitatives having been written by Sir Michael Costa, but it failed to interest our public. So much the worse, not for it, but them.

A propos to "Les Deux Journées" Bouilly tells a curious story which shows what an impression the work made even upon people far removed from the influence of ordinary operatic doings. One morning twelve water-carriers, one of them bearing a magnificent bouquet, appeared at Bouilly's residence and said, "Beg pardon, sir, if we intrude, but when the heart speaks it cannot be resisted." Asked to be a little more explicit, the spokesman replied that they came to thank Bouilly, "in the name of all the water-carriers, for the honour you have done us by this masterpiece on the stage, where—blood and thunder! —you have drawn us in such a way that it made us cry, neither more nor less than if we had been a lot of little children." The dialogue continued thus:—

Bouilly. I painted you as what you are—worthy and excellent men—and as you deserve to be painted.

Spokesman. Well, it all amounts to this—that, in the first place, I have come to beg you will accept these flowers as a mark of our gratitude, and then give us permission——

Bouilly. Permission to do what?

Spokesman. To supply your house with water for a year, gratis of course. It is settled with all my mates of this part of the town. Each will have his week. It will be kind of you to do so.

Bouilly. I am profoundly touched by your offer, which flatters as much as it honours me. But permit me to accept only these beautiful flowers, which I would not exchange for a crown.

Spokesman. O do not refuse us, confound it! That would grieve us too much. Like a good fellow as you are, do not refuse us.

Bouilly. Let us say no more on the subject, my good friends. If my piece made your hearts beat, believe me your offer makes mine beat quite as much, and will never be effaced from my memory. As for the flowers, I shall deck my wife and daughter with them, but I promise to keep one which will remind me all my life of this charming interview.

Bouilly adds that he and the water-carriers then drank wine together, and that he preserved one of the flowers beneath a glass shade.

Cherubini next collaborated with Méhul in a three-act opera, "Epicure," which decidedly failed, for reasons that may or may not have been those set forth in a contemporary paper, *Etrennes Lyriques et Théâtrales*: "Four insignificant personages, opera-like scenes of magic, a hurried ending, the love of a young girl for old *Epicurus*, and the child's confession before the grave *Areopagus* put the spectators in a bad humour and inclined them to laughter. It was time the piece finished when it did. Little interest, but facility of versification; agreeable touches, but buffoonery for comedy; interest without interest, but a tolerably satisfactory development of the character of *Epicurus*, which is in itself pleasing—such, to our mind, are the beauties and defects of the work. The music is not the music for such a subject: it belongs neither to the buffo nor the terrible style, but makes an infernal noise, produces many

orchestral effects, and multiplies difficulties—we do not very well know wherefore. Wishing to surpass each other, the two composers who wrote the music have offered us something scientific for trained ears. The audience were not likely to take this into account." It is fair to add that this opinion was not shared by many critics, who simply complained that, while each master wrote well, the general effect lacked unity of manner—which, indeed was to be expected.

The period of "Les Deux Journées" and the "Epicure" was one of great activity on the part of Cherubini. He did not compose much dramatic music, it is true, for some time after the failure of his collaboration with Méhul, and this has deceived some of his biographers into a belief that he was despondent and inactive. M. Pougin gives ample proof to the contrary. We find that Cherubini became connected with a concert speculation at the Théâtre Louvois, in conjunction with Citizens Lefèbvre and Garat. This failed ignominiously, only two performances taking place. A little later the master is discovered in the midst of a hot fight waged between the professors of the Conservatoire and their ex-colleague Lesueur, while about the same time he appears as part editor and proprietor of the *Journal d'Apollon*. M. Pougin has disinterred the advertisement of this publication, and here it is: "*Journal d'Apollon*, by Citizens Cherubini, Boïeldieu, and Jadin. This periodical will appear under the title of the *Journal d'Apollon*. It will contain new compositions by the three musicians; each will supply two a month, which, collected, will form six pieces, consisting alternately of French romances, rondeaux, duets and airs, and Italian duets and cavatinas, or canons for three or four voices. The first number will appear on the 1st Floréal next." M. Pougin adds, in further proof of Cherubini's activity: "It was also shortly afterwards that Cherubini was mixed up in a commercial scheme, started, doubtless, by several composers to defend their author's rights, disregarded somewhat, probably, by the publishers. One thing, at any rate, is certain—Berton, Boïeldieu, Nicolo, Méhul, Jadin, Kreutzer, and Cherubini combined to found a musical publishing firm, in which they traded personally with their own works. The house was situated in the Rue Richelieu, then called the Rue de la Loi; it is the same which Boïeldieu's younger brother afterwards took on his own account. The trade-mark of the firm was a star, with the name of one of the associated composers appearing between a couple of the rays."

One of the stories connecting Cherubini with Napoleon comes in about this time, and may be taken with as many grains of salt as the reader pleases. It is said that among the deputations which went up to congratulate the future Emperor upon his escape from Fieschi's infernal machine was one from the Conservatoire. Cherubini belonged to it, but, knowing Napoleon's prejudice against him, kept in the background. If he hoped thus to avoid remark, he reckoned without his host. The Corsican soldier never forgot anybody, and he soon exclaimed, "I do not see Monsieur Chérubin," using the French rendering of the composer's name. On this Cherubini stepped to the front, and the two men looked at each other but neither said a word. Another tale follows upon this. Napoleon soon after gave a dinner at the Tuileries to a number of distinguished men, and Cherubini was amongst the guests. On adjourning to the *salon* the First Consul singled out our master and began, in his restless manner, to walk him up and down the room. He meant to be "nasty," and Cherubini must have detected it, wondering, perhaps, where the blow would fall. "So," said the lord of many legions, "the French are in Italy!" As the Florentine musician was not a very patriotic Italian this did not hurt him much, and he had no difficulty in turning a compliment out of it. "Where would they not go, led by such a hero as you?" Napoleon seemed pleased, but soon relapsed into his disagreeable humour, and brought up the name of his favourite, Paisiello. "I tell you I like Paisiello's music immensely; it is soft and tranquil. You have much talent, but there is too much accompaniment." Cherubini answered: "Citizen Consul, I conform to French taste; 'paese che vai usanza che trovi,' says the Italian proverb." Napoleon persisted: "Your music makes too much noise. Speak to me in that of Paisiello; that is what lulls me gently." The master's reply showed how unfit he was to figure in courts. Already discerning men saw at what a glittering prize the fortunate soldier was aiming, and Cherubini very plainly hinted it when he replied: "I understand; you like music which does not stop you from thinking of State affairs." The conqueror's brow darkened; the hard, stern expression which often made nations tremble settled upon his face, and, turning away, the conversation ended.

The First Consul soon made a practical retort upon Cherubini. Having re-established religion in France, he revived services at the Tuileries, and, sending for Paisiello, made him director of the music at a salary of 12,000 francs per year. This step naturally irritated the French musicians, and excited their ill-feeling to such an extent that even Cherubini became its object. Napoleon, we may be sure, was not affected by anything they said or did. Retaining Paisiello, as long as that composer would stop—the master returned to Naples in 1804—he revelled in the soothing music of his predilection. Speculation has often concerned itself with the real reasons why Napoleon disliked Cherubini's music and preferred Paisiello's. One writer (Picchianti), quoted by Mr. Bellasis, goes very far afield in search. He argues that the great soldier's nerves, accustomed to the "confused noise" of great armies, could not have found the Florentine's works unbearable by reason of sonority; and then proceeds: "It is rather to be believed that in Cherubini's music . . . . Napoleon discovered the impress of an exalted spirit, and a certain republican austerity, which he did not at all relish, and would have been glad even to eradicate . . . . there perhaps arose in him some fear lest such music should produce results clashing with his chief objects, which were to extinguish in the French people all excitement opposed, as he thought, to his particular aims, and for that very reason he wished, on the other hand, to maintain, by means of Paisiello's and Zingarelli's compositions, the reputation of the old school of Italian music, the quiet and suave style of which seemed to him calculated to lull the popular mind." In our opinion, there is no reason to speculate after this fashion about a fact so perfectly natural as Napoleon's love of soft and soothing music. The man who spends his days amid the whirl of a great city's business loves to retire at night to some quiet suburban retreat, and with equal reason this soldier, accustomed to the din of military bands and the uproar of popular enthusiasm, sought relief in unexciting strains.

In October, 1813, Cherubini appeared for the second time on the stage of the Grand Opéra, where was produced his "Anacréon, ou l'Amour Fugitif." Again he suffered through a bad libretto, his indifference or want of judgment having led him to accept a book from an obscure writer named Mendouze. One might have thought that the master had had experience enough of obscure writers; but no; he went on trying to draw a prize blindfold, and always getting a blank, or worse. Castil-Blaze says: "The

Anacreonic libretto struck the public as very wearisome and icy cold. They received certain scenes, however, with transports of merriment, especially one in which *Anacréon*, when speaking to his favourite *Odalisque* to ask her for something to drink calls her 'Esclave intéressante.' For five minutes shouts of laughter prevented the actor from going on." That musicians admired the beautiful overture—played, by the way, at the first concert of our own Philharmonic Society, and *twice encored*—as well as many of the solos and concerted pieces, goes without saying, but the public would not have "Anacréon" at any price. For the first time in the annals of the Grand Opéra, they hissed, and the alarmed manager withdrew the work after a run of seven nights.

In December of the following year (1804) Cherubini tried his luck again on the same stage, and once more failed. This time he produced a ballet, "Achille à Seyros," having, however, written only a part of the music himself. Ill-fortune attended him in other ways. Paisiello, tired of Paris, left and went home, whereupon Napoleon invited Méhul to take the vacant post at the Tuileries. The French master, it is said, declined in favour of Cherubini; but several versions of the story are told, and we cannot decide whether he was thus magnanimous or not. According to one authority, the following conversation took place between the Emperor and the composer of "Joseph":—

Méhul. I can only accept the place on condition that you will allow me to share it with my friend Cherubini.

Napoleon. Don't mention him; he is a man of snappish disposition, and I have an utter aversion to him.

Méhul. It is certainly his misfortune to have failed in securing your good opinion, but in point of sacred music he is superior to us all; he is straitened in his circumstances, has a numerous family, and I should feel happy in reconciling you to him.

Napoleon. I repeat, I will not have him.

Méhul. Well, then, I must positively decline; nothing can alter my determination. I belong to the Institute; he does not. I will not allow it to be said that I take advantage of the kindness you show me in order to secure every place for myself, and deprive a celebrated man of what he is so justly entitled to claim at your hands.

Castil-Blaze describes all this as pure invention, and the only thing certain is that Napoleon requested Paisiello to name his own successor. Lesueur was the fortunate man.

In 1805 Cherubini organised and conducted a great performance of Mozart's "Requiem." This was his last engagement before quitting the French capital for Vienna, attracted thither by a liberal offer for two operas, to be produced under his personal superintendence. A certain Baron von Braun came from the Kaiserstadt expressly to arrange this affair, and with him Cherubini, his wife, and infant daughter left Paris, travelling by way of Frankfort, Berlin, Dresden, and Prague. The master wrote full details of this long roundabout journey, but little would be gained by quoting from a narrative no more interesting than an ordinary traveller's diary. Enough that the party reached Vienna safe and sound, on July 27, and that Cherubini lost no time in making the acquaintance of the venerable Haydn, then nearing the close of his career; of Beethoven, whose star was rising towards the zenith; and of Hummel, then in the glow of his popularity. He soon brought out "Les Deux Journées" and "Lodoïska," and was beginning a new opera for the Vienna stage, when the dark and gigantic shadow of Napoleon fell upon the Austrian capital like an eclipse. Every one knows that in September, 1805, the conqueror broke up the camp of the "Army of England" at Boulogne, and, after one of the most astonishing marches on record, hurled that splendid and irresistible host full at the heart of the Austrian Empire. With magical rapidity he captured Ulm and poor unfortunate Mack, swept on to Vienna, crushed Austria and Russia at Austerlitz, and then returned to the trembling city on the Danube as its master. There he met with Cherubini once more, sending for him and graciously saying, "Since you are here, Monsieur Cherubini, we will have some music together. You shall direct my concerts." This the master did, so pleasing the Emperor that his Majesty one day observed, "I hope that you are here only for a holiday, and intend returning to Paris." A courtier would have known how to "improve the occasion" of this speech, but Cherubini was as proud as Napoleon himself, and made no sign. Otherwise, perhaps, the Florentine, and not Paer, would soon after have enjoyed 50,000 francs a year, with the compound title "Composer and Director of the Private Musical Establishment of the Emperor, and Singing Master to the Empress."

(*To be continued.*)

COPYRIGHT WITH AMERICA.

The question of copyright between England and the United States has entered upon a new phase; that is to say, the publishers of New York, Boston, Philadelphia, and the Eastern cities generally are beginning to agitate for the negotiation of a treaty. At first sight this appears astonishing, since it has always been understood that America, comparatively a non-producing country in the matter of literature and music, benefits all round by the liberty of appropriating, without payment of any kind, the literature and music published in other lands. The matter, however, is simple enough when looked into, as we hope to show.

In order to illustrate the present state of opinion in the Eastern cities, we quote an article that appeared recently in the *Boston Musical Record*:—

"The recent ruling of Judge Lowell, of the United States Court, that Gounod's 'Redemption' could not be performed in this country with orchestration arranged from the published pianoforte score was a decision which surprised those who had believed that any work published abroad could—in the absence of an international copyright law—be produced or published by any American manager or publisher. It is understood that Judge Lowell's willingness to grant an injunction against the performance of 'The Redemption' without the use of the composer's score arose from his opinion that the work would suffer by an imperfect representation. Be that as it may, his decision has caused a renewal of the agitation upon the subject of an international copyright law which shall not only protect the works of foreign and American composers as regards artistic completeness, but which shall guarantee them an adequate financial remuneration as well. It is a well-known fact amongst those interested in this subject—and one that we have taken the pains to substantiate while contemplating the publication of this article—that our leading book-publishers and authors are strongly in favour of the passage of an international copyright law. There is no doubt that the music-publishers and composers are also anxious to secure such an obvious protection for their publications. It is understood that the opposition to the passage of an international copyright law comes from England, and for this reason: English publishers insist upon retaining the publications at home, thus securing to their own printers, binders, paper-makers, &c., the

manufacture, to the great injury of American industries. In this lies the true cause of the delay. English authors and composers are very prolific in brainwork, and it seems strange that they should not unite to protect their interests in this country, and secure additional income from their works. In conversation with a Boston manager who has within a few days returned from London, he said: 'I heard several new operas which I very much wished to bring out in Boston, but, knowing that there is no international copyright law to protect me, I declined to purchase them. Any unprincipled manager could have them "memorised" and produce them here in advance of my authorised presentation of them. This, of course, keeps a good many dollars out of the pockets of English writers, and deprives our public of the pleasure of hearing the new English operas presented as they should be.' This opinion is corroborated by the various other responsible managers, who would all be glad to assist in the bringing about of a law that shall protect them in their ventures, and shall give the public the benefit of thoroughly first-class representations. It is to be hoped that the authors, composers, and publishers will make a renewed and combined effort to secure the making of the law. The American operatic managers are arranging to test the right to use the pianoforte scores of foreign copyright musical publications as a basis for an orchestral score. As before stated, Massachusetts has already established a precedent (by the ruling of Judge Lowell), but the corresponding court in New Jersey has ruled exactly opposite to Judge Lowell's decision. It is probable that a subscription fund will be raised among the managers for the purpose of conducting the test case, in order that the whole matter may be definitely settled by the Supreme Court at Washington. It is difficult to imagine a reason why English authors and composers do not memorialise Parliament to pass an international copyright law. So obvious a benefit to all would, it is believed, have but to be presented in its proper shape in order to secure their prompt and emphatic approval. The present agitation must, it seems to us, result in the framing of a law that shall by just provisions guarantee the brain-workers of either country a reward for their labour."

We can fancy the reader rubbing his eyes in doubt of their truthfulness after perusing the above remarks. It has always been an impression in this country that authors, publishers, and every class interested in literature are most desirous of arranging a treaty between the two nations, but that the Americans firmly oppose themselves to the idea. The reverse is the case, it appears. It is the Americans who want copyright, in justice to authors, publishers, and public, and it is we who selfishly resist. What underies this curious case of topsy-turvey? In the first place, does the cry from the Eastern cities signify an awakened conscience, and is it raised in the interests of justice? We have no desire to speak uncharitable words, but some considerations arise here which no man of the world would think of ignoring. It has long been the practice of firms in the great cities of the Eastern States to secure advance sheets of forthcoming English works, and by publishing them almost simultaneously with their issue in England, enjoy a monopoly of supply for a limited time. They have, of course, paid for this privilege, and so far the author or his assigns, have profited by it. Till some two or three years ago the American publishers agreed amongst themselves to respect the advantage thus bought, but since then the "great West" has had a voice in the matter. More enterprising than their fellows, and seeing no reason to be scrupulous, the publishers of Chicago and other towns in that region have flooded the country with issues of new English works at prices which leave the Eastern man out of the market. And now the Eastern man demands a copyright law! Is it harsh or illogical to apply the "Post hoc, ergo propter hoc" here? Perhaps it is, but at any rate a suspicious connection seems to exist between the action of the Chicago firms and the outcry of those in the Atlantic towns.

It may be said: "What does it matter how the demand arises?" The query is pertinent, and it really would not matter if there were no occasion to ask what particular sort of copyright law the demanders have in their minds. Here's the rub, for the reader will quickly see that the Eastern men have not the smallest idea of being just and generous at any sacrifice to themselves. These gentlemen want, in effect, a special treaty made to further their own interests. They are not satisfied with the copyright law that suits France and Germany, and has been found, on the whole, to work well for both of the contracting parties. No; the Anglo-American law must be as one-sided as the proverbial Bridgnorth election, with, of course, all the advantages flowing west of the Atlantic. It is demanded in the first place that every book affected by the copyright shall be printed, bound, and so on, in America; and next that it shall be so issued within three months of the publication in England. Observe how these two regulations are sure to operate when made law, as we venture to think they never will be. The first works against the author, by restraining his liberty to secure as large a return as possible for his genius and skill. Under it he cannot dispose of his work to, say, an English publisher for all countries, because that publisher, unless he have an establishment in America, or makes a costly arrangement there, cannot satisfy the copyright law. The author is thus driven to a separate bargain for the United States, under the conditions of the second regulation, which is specially adapted to give every advantage to the American. Let us suppose, for instance, that B, an unknown writer, issues a work in England, and after three months finds that he has made a "hit." He cannot, by the rule aforesaid, obtain copyright for it in America. It is the property for the United States of any publisher or publishers who choose to print it. Again, suppose that C, a well-known author, also brings out a work, and demands for the American copyright a considerable sum. The United States is the land of "rings," and is it not conceivable that a publishing "ring" would operate to keep down author's profits, backed, as it would be, by the law, which demands an agreement in three months, and prohibits the introduction of copies printed abroad? The whole matter is clear. Indeed the man must be very blind who cannot see, in the demand for such a copyright treaty as the Americans ask, a barefaced attempt to cover with the cloak of legality a position as profitable as that now occupied in defiance of common justice. Why should the Americans exact more than the French or Germans? There is no answer to this question, but the source of all the trouble lies in refusing the idea that an author should be at perfect liberty to dispose of his work where, when, and how he pleases. The law should regard him, not as a man to be hampered and plundered, but as one to be protected against thieves of every kind. In this respect the law has a simple duty, and the honesty or dishonesty of the case is so clear that we are astounded at the complications which self-interest coils around it.

From time to time efforts have been made to establish an uniformity in printed music, so that it shall become in truth an universal language. We do not now speak of such reforms as the introduction of a sign for the "bind" which shall be distinct from that used for the "slur"—initiated by the late Sir Sterndale Bennett—but we do think that it would be an inestimable boon if composers were to indicate precisely how they wish their music to be engraved, and, what is of equal importance, if engravers would obey them. For want of definite rules with regard to the directions to performers, we very often see slurs extending to the end of a bar, instead of to the end of a phrase, "a tempo" over a passage when the time in the preceding bars has been neither accelerated nor retarded, and accidentals to contradict notes which have been altered from the signature about four or five bars previously. Then our instruction books tell us that an acciaccatura is distinguished from an appoggiatura by having a line drawn through it; but we quite as often meet with this note without as with a line. In a piece now before us three notes of a phrase are marked "con fuoco" and the remainder "con passione"; and in another we have a "rallentando," and no other direction of any kind for twenty bars, when a "rall. molto" occurs, so that what time we are expected to play the intervening bars in remains a mystery. The fact is that these sins of omission and commission are often due to the composer, who hurriedly throws off his music with the expectation that the engraver will put it all right. For their own sake, however, authors should see that their manuscripts are correct in every particular before they are engraved, and then if the doubtful points we have drawn attention to should occur, it will be at once known with whom the fault lies.

The subject of "Programme Music" has been tolerably well debated; but opinions still differ as to the limit beyond which compositions of this kind should not o'erstep. We can scarcely think, however, that there can be a question as to the artistic incongruity of illustrating a musical work during its performance by the action of the scenes and events which the composer has intended to depict. Some time ago an attempt was made in London to heighten the effect of Beethoven's "Pastoral" Symphony by a moving panorama; but the enterprise had, as might be expected, a brief life, and was speedily forgotten. The latest development of this idea seems to have been made at Cleveland, Ohio, and, strangely enough, in oratorio, for in an account of a performance of Haydn's "Creation," we read "In the beginning the audience-room was in literal chaos and darkness, and at the words 'Let there be light,' the electric lights flashed forth with such effective brilliancy that the audience were near breaking forth into wild demonstrations and deafening applause. But the climax was reached at the conclusion of the Oratorio, when *Eve* came forth and sang 'Home, sweet home,' accompanying herself on the piano." We have copied this notice precisely as it appeared; but the facts appear too startling to be true. Whenever we have heard of accompanying music with scenery or action it has been in connection with a secular work; but realism in Oratorio is a novelty. The newspaper from which the above paragraph is quoted seems somewhat to favour this innovation; and if the idea should grow, we cannot say what other "effects" may be attempted in Cleveland, where it is evident that a sensational violation of the sacred character of a composition has already been received with "deafening applause."

The Musical Association was founded in May, 1874, for the investigation and discussion of subjects connected with the art and science of Music. This object has been steadily kept in view; and certainly some of the papers read at the meetings have been amongst the very best of modern musical essays. But we are often asked the question—and, indeed, it is one which has frequently occurred to ourselves—why these well-considered articles should be virtually lost to the general public. True it is that at the end of each session a little volume is issued under the title of "Proceedings of the Musical Association," but the very notice on the cover, "Price (to non-members) Four Shillings," proves that the perusal of the book is known to be mainly confined to those connected with the Society. Now, considering the great importance of many of the subjects treated of in these papers, it certainly appears strange that the Association should not print and publish them monthly at a price within the reach of all music-lovers. We happen to know that several practical suggestions contained in this volume of "Proceedings" have excited the deepest interest amongst the few who, by chance, have seen the book; and it seems but fair to those who have taken the trouble to prepare such elaborate papers that they should be read by all whom they really concern. Of course some small fund would be necessary to carry out the idea we have suggested; but if the Association is to do any real good, we are convinced that it must not confine its operations to the reading and discussion of papers in its own meeting-room, and the printing of a yearly report of its "Proceedings" evidently intended chiefly for circulation amongst its members.

In the March number of The Musical Times we drew attention to the annual report of the Orphan School for the daughters of musicians, carried on in Bath by the founder, Miss Helen Kenway; and we then mentioned that she was desirous of taking a house in which the education of these children, with special opportunities for the study of music, could be provided on extremely moderate terms. We have now much pleasure in announcing that she is about to secure suitable premises for this purpose in London, and that in all probability the school will open under her superintendence in September next. Two definite promises of money for furnishing have already been made, several small presents have been received, and kind volunteers are making linen requisites for the establishment. It is stated that all fees are to be used for the benefit of the charity. Subscriptions and applications are to be addressed for the present to Miss Kenway, South Hill House, Bath. Musicians, indeed, owe a deep debt of gratitude to this lady for her untiring exertions in the cause; and we sincerely hope that her efforts will be amply rewarded. As we said in our former remarks, so far from placing herself in opposition to any existing musical charities, she is earnestly endeavouring to supplement their usefulness; and even the many subscribers to other funds, therefore, may extend the good work in which they have already shown their sympathy by giving donations, if not of money, at least of standard books and music to Miss Kenway's Orphan School.

It is satisfactory to find that in all parts of the world the taste for good bells is on the increase. A fine carillon of twenty-five bells is now on its way to Philadelphia to be placed in Holy Trinity Church. The bells were cast by Severin van Aerschodt, the celebrated founder, of Louvain. Before leaving the foundry they were examined by Dr.

Stainer on behalf of the Philadelphia committee, and he expressed a very high opinion of their merit, both as to workmanship and beauty of tone. The carillon is a gift to the church by Mr. Joseph E. Temple, in memory of his late wife. Each bell is ornamented with a medallion-portrait of both Mr. and Mrs. Temple in bas-relief. There will be a keyboard acting upon the bells, constructed on the Belgian principle. The weight of the largest bell is rather more than one ton and a quarter, its diameter is four feet four inches, and it gives the note F of the old organ pitch, nearly E flat concert pitch. The smallest bell weighs half a hundredweight. The whole of the bells are designed with great taste, and, according to the custom of the country, have been carefully polished.

ROYAL ITALIAN OPERA.

The revival of Rossini's Opera "La Gazza Ladra," with Madame Patti in the principal character, was an interesting event, for it proved that audiences, although by no means desirous of going backwards for a model lyrical drama consonant with their taste, have not lost their love for pure and simple melody. This was abundantly testified by the applause which was liberally bestowed upon the once popular airs with which the work abounds; but the general impression was that the Opera was a curiosity, and would scarcely live as long in the estimation of the public as the *prima donna* for whom it was evidently resuscitated. In addition to the exquisite vocalism of Madame Patti as *Ninetta*, Madame Scalchi's acting and singing in the part of *Pippo* won the warm applause of a crowded house; but the rest of the characters (perhaps Signor Cotogni excepted) scarcely recalled the palmy days of Italian Opera. The only other performance of any importance was "The Flying Dutchman," which was revived for one night. The charming impersonation of *Senta* by Madame Albani is too well known to need comment; but a good word must be said for M. Devoyod in the part of the *Dutchman*, which is admirably suited to his voice and style, although it must be said that he scarcely looks the ideal being revealed to *Senta* in her dreams. The *Daland* of Signor de Reszké was one of the finest realisations of this part we have yet seen, and the applause with which he was greeted showed that the audience fully endorsed our verdict. The establishment closed on the 21st ult. with Rossini's "Il Barbiere di Siviglia," the *prime donne* having each had, as usual, a "gala night," which we presume is the modern word for a "benefit."

RICHTER CONCERTS.

These Concerts came to an end for the season on the 2nd ult., and closed well, St. James's Hall being crowded with amateurs, who recognised in a generally fine performance an earnest of continued effort leading to much future usefulness. The programme contained—as usual when it is the last—Beethoven's Choral Symphony, that great work having an entire "part" to itself. Herr Richter's reading of the "Ninth" is now too well known for discussion, and, as a good rendering will be taken for granted, our remarks need not occupy much time and space. Let us, however, emphasise the impression made by the three orchestral movements, especially by the Adagio, which was played best. The loveliness of this embodiment of all that in music is purest and most beautiful never had, we should say, a fuller exposition. It alone might have served to make the final Concert memorable. The rendering of the Allegro and Scherzo was not so free from blemish, but all faults were, to use a trite figure, no more than spots on the sun, which do not appreciably lessen the splendour of that luminary. We must, of course, place the Finale apart by itself, and, in noting the fact that the voices were not perfect, add an expression of regret that Beethoven so completely ignored the limit of their capacity. The Symphony was received with enthusiasm, something that may really be described as *furore* marking the applause bestowed, at its close, upon Herr Richter and his subordinates. Schubert's unfinished No. 8, in B minor, was the companion work, and Herr Richter made its worthiness in that capacity felt by all. The beautiful music, in which strength and grace are so exquisitely blended, laid a spell upon the audience. It afforded at once an emotional and intellectual feast, while exciting the imagination to an orderly exercise which restrains its powers within the limit of the artistic domain. Max Bruch's Violin Concerto (No. 1) also figured in the programme, giving Herr Schiever, the *chef d'attaque* of the orchestra, ample occasion to prove himself a solo violinist of considerable means. He played the slow movement with great expression and taste, and there was reason to believe, having regard to the entire performance, that Herr Schiever shines more in such music than in that requiring brilliancy and dash. He was much applauded—on many accounts deservedly. Wagner's "Kaiser" March made up the balance of the programme.

HENRY LESLIE'S CHOIR.

The first season of this Society in its reorganised form was brought to a successful conclusion on June 28 at St. James's Hall, and we may once more regard the Leslie Choir as one of the permanent musical institutions of the metropolis. An interesting feature in the programme of the final Concert was an unpublished Motett for double choir, "Thou wilt content them," by Gounod. The manuscript score of this piece is in the library of the Choir, and it appears to be a fragment of a setting of "Athalie." It is dated January 15, 1851, and is dedicated to Mr. John Hullah. There is also a memorandum to the effect that the original words, "D'un cœur qui t'aime, mon Dieu," were translated by Mr. H. F. Chorley. The music is neither elaborate nor original in any way, which, considering its date, is by no means surprising. As a curiosity, however, the trifle was quite worthy of performance. A new part-song, "Kind words," by Mr. Leslie secured a favourable reception, and the composer, who conducted it, was received with enthusiasm. A cleverly written humorous glee, "Little Jack Horner," by Mr. Caldicott, completed the list of novelties. Among the pieces in which the Choir maintained its supremacy by excellent singing were the madrigals "In going to my lonely bed," by Edwardes, and "In the merry spring," by Ravenscroft. Miss Clara Samuell, Mr. Lloyd, and Mr. Santley were the principal vocalists; Mr. Lazarus played a clarinet solo and Mr. Hollmann two solos for the violoncello. Mr. Randegger may be congratulated on the result of his first season as Conductor of this Choir.

ROYAL ACADEMY OF MUSIC.

A Students' Orchestral Concert was given on the afternoon of June 27, at St. James's Hall, before a large and highly appreciative audience, the admirable system of instruction pursued at the institution being well displayed both in the executive and creative department. A Motett, "Blow ye the trumpet of Zion," by Mr. J. Cullen, shows much aptitude for vocal writing and a sympathetic appreciation of the words; and an Introduction and Allegro from a Symphony in D minor, by Mr. F. K. Hattersley, exhibits the possession of an inventive faculty, with good knowledge of orchestral effect, which augurs well for the young composer, and encourages us to hope for excellent work in the future. An Orchestral Romance in E flat, by Mr. C. S. Macpherson, although in parts over-elaborated, gives very decided promise; and a Pizzicato orchestral movement, by Mr. German Jones, is a charming little trifle, its warm reception, indeed, amounting almost to an encore. High praise must be awarded to Miss Alice Robinson, who gave the "Moderato" from Hiller's Concerto in F sharp minor with much success; to Miss Mary B. Sanderson, who performed Mendelssohn's Rondo in B minor with good execution and precision; and to Miss Dora Bright, who played the Andante and Rondo from Chopin's Concerto in E minor so well as to make us almost forget that it was the performance of a student. Miss Winifred Robinson won well-deserved applause for her rendering of the "Adagio and Rondo" from Spohr's Violin Concerto in D minor; Miss Thudichum showed marked improvement by her singing

O Lord, how manifold are Thy works

FULL ANTHEM FOR HARVEST.

Psalm civ. 24, 13, 14.

Composed by Sir G. A. Macfarren.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

Andante con moto.

Soprano. *p* O Lord, how ma - ni - fold are Thy

Alto. *p* O Lord, how ma - ni - fold are Thy

Tenor. *p* O Lord, how ma - ni - fold are Thy

Bass. *p* O Lord, how ma - ni - fold are Thy

Andante con moto.

Piano. ♩ = 84. *mf* *pp*

works, in wis - dom hast Thou made them all; the earth is full of Thy *mf*

works, in wis - dom hast Thou made them all; the earth is full of Thy *mf*

works, in wis - dom hast Thou made them all; the earth is full of Thy *mf*

works, in wis - dom hast Thou made them all; the earth is full of Thy *mf*

mf

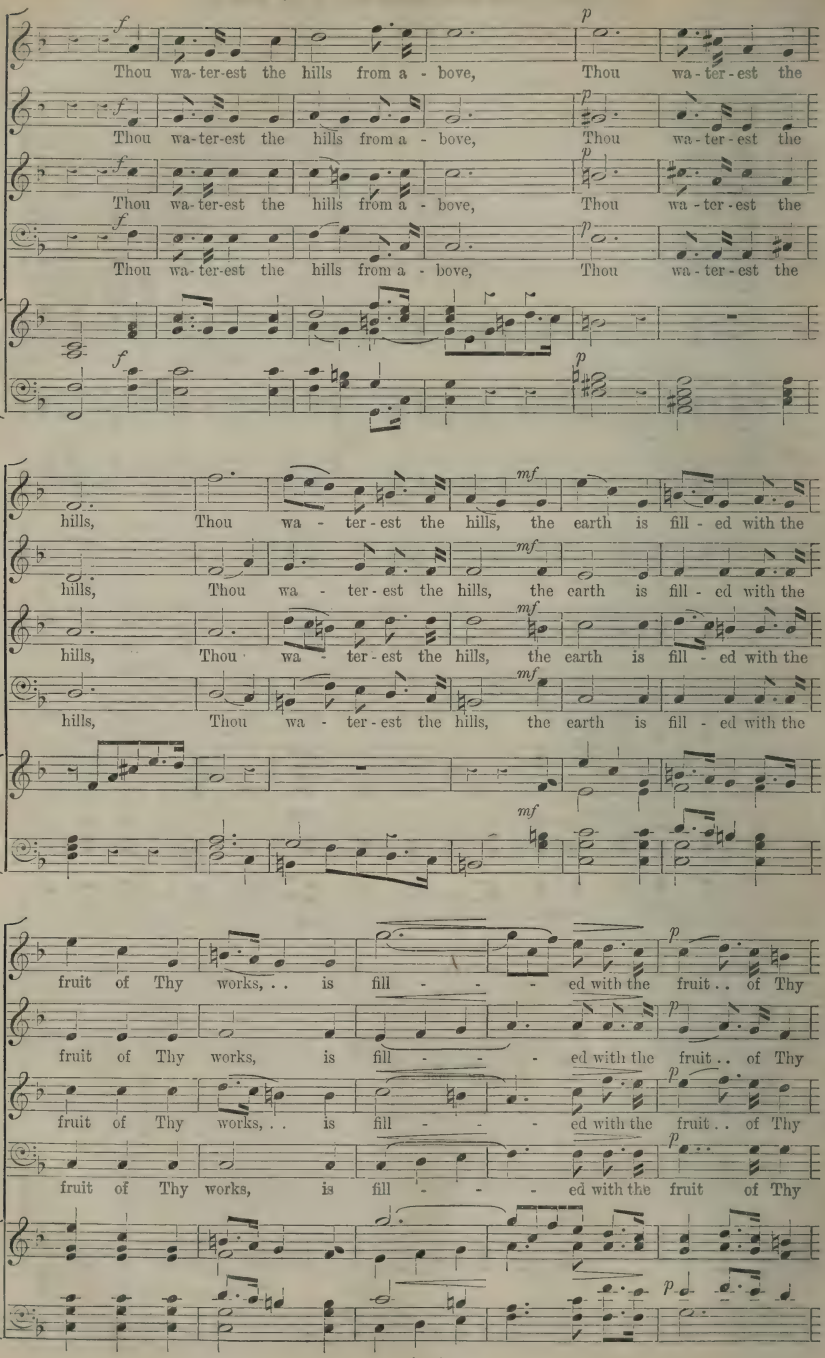
p rich - es, full . . . of Thy rich - es.

p rich - es, full of Thy rich - es.

p rich - es, full of Thy rich - es.

p rich - es, full of Thy rich - es.

p *mf*


Thou wa-ter-est the hills from a - bove, Thou wa - ter - est the
Thou wa-ter-est the hills from a - bove, Thou wa - ter - est the
Thou wa-ter-est the hills from a - bove, Thou wa - ter - est the
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fruit of Thy works, . . is fill - - - ed with the fruit . . of Thy
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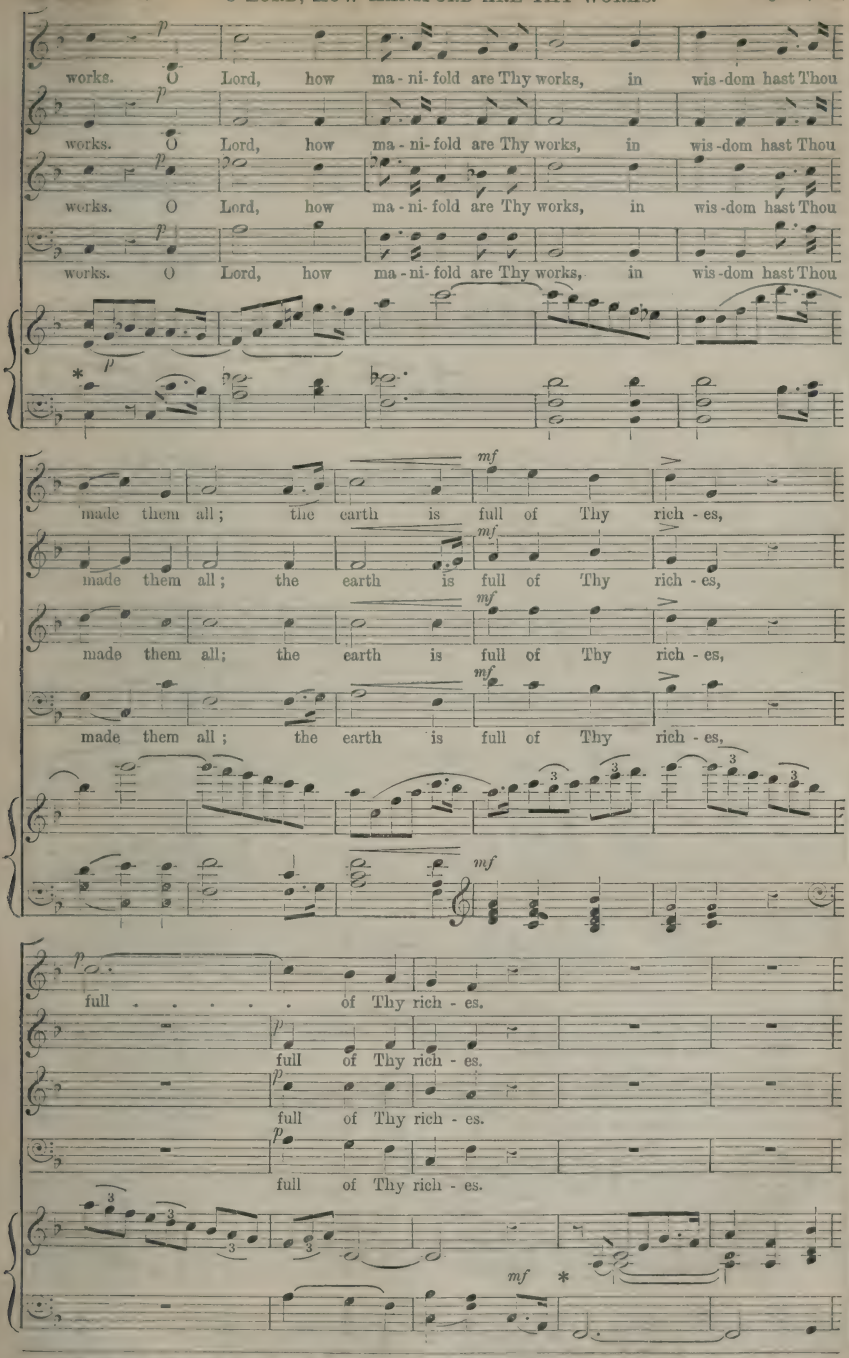


* On organs, of which the manual extends not up to G, play the right hand part between this ✱ and the following ✱ an octave lower than written, upon a soft four-foot stop.

mf

Thou bring - est forth grass for the cat - tle,

mf

Thou bring - est forth grass for the cat - tle,

Thou bring - est forth

Thou bring - est forth

tr

p

and green . . herb for the ser - -vice of

p

and green herb for the ser - - vice of

p

grass for the cat - tle, and green herb for the ser - - vice of

p

grass for the cat - tle, and green herb for the ser - - vice of

tr

p

mf *dim.*

men, Thou bring- est forth green herb for the ser- vice of men.

mf *dim.*

men, Thou bring-est forth green herb . . for the ser - vice of men. O

mf *dim.*

men, Thou bring-est forth green herb for the ser - vice of men.

mf *dim.*

men, Thou bring- est forth green herb for the ser - vice of men.

mf *dim.*

Lord, how ma - ni-fold are Thy works,

O Lord, how ma - ni-fold are Thy

f O Lord, how ma - ni-fold are Thy works, in wis - dom hast Thou

f O Lord, how ma - ni-fold are Thy works, in wis - dom hast Thou

f O Lord, how ma - ni-fold are Thy works, in wis - dom hast Thou

f works, O Lord, how ma - ni-fold are Thy works, in wis - dom hast Thou

made them all; the earth is full of Thy rich - es,

made them all; the earth is full of Thy rich - es,

made them all; the earth is full of Thy rich - es,

made them all; the earth is full of Thy rich - es,

p *cres.*
full . . of Thy rich - es, full . . of Thy rich - es,

p *cres.*
full of Thy rich - es, full of Thy rich - es,

p *cres.* *mf*
full of Thy rich - es, full of Thy rich - es, O

p *cres.*
full of Thy rich - es, full of Thy rich - es,

mf

mf
O . . Lord, all the earth is

mf
O Lord, all the earth is

Lord, ... the earth . . . . . is full . . .

mf
O . . Lord, all the earth is

dim. *p*
full of Thy rich - es. A - men.

dim. *p*
full of Thy rich - es. A - men.

dim. *p*
. . of Thy rich - es. A - men.

dim. *p*
full of Thy rich - es. A - men.

p

A Folio Edition of this Anthem is also published by Novello, Ewer and Co., price 1s; separate Vocal Parts, 6d.

of Meyerbeer's "Ah! come rapida"; Miss Marian Burton was highly effective in "Che farò"; and Miss Margaret Hoare in a Romance by Gounod proved the possession of a sympathetic and well-trained voice. The Concert concluded with an excellent performance of Sir G. A. Macfarren's Cantata "May Day" (the principal part being ably sustained by Miss Thudichum), in which the careful training of the Academy Choir was most satisfactorily exhibited. Mr. William Shakespeare conducted with his usual care and judgment.

ROYAL NORMAL COLLEGE AND ACADEMY OF MUSIC FOR THE BLIND.

The annual Prize Festival of this noble Institution took place on the 18th ult. with great success. It was in the nature of a double event, there being two places of ceremony and two ceremonials—the Festival of the "Royal Normal College" being held in the grounds of the establishment at Upper Norwood, while that of the "Academy of Music for the Blind" was celebrated in the concert-room of the Crystal Palace. These two, of course, are one, but the division gave variety, and was a pleasing element in the day's proceedings. The musical doings came first in order. They consisted of vocal and instrumental solos by the blind pupils, together with choral performances; the orchestra of the Crystal Palace, under Mr. Manns, lending aid in works requiring such help. We need not insist upon the pathetic interest that necessarily attached to the efforts of the students, whom misfortune had placed under the most cruel disadvantages. Indeed, the sight of those blind youths and maidens was infinitely pitiful, and, from one point of view, so full of pain as to be hard to bear. There was, however, a cheerful side to the spectacle, since it showed obstacles overcome, disadvantages well-nigh counterbalanced, faculties educated to a high standard, and sources of enjoyment so opened up as to place the blind almost on an equality with those to whom the precious sense of sight is not denied. Thus looked at, the Concert became a real "festival"—an expression of gladness that human ingenuity and human benevolence possess the will and the means substantially to repeat in these later times the miracles which, of old, opened the eyes of those who were born blind.

The Concert began with Bach's Prelude and Fugue in D major for organ, played by Mr. F. Turner, a youth obviously of uncommon qualities, which find on the "king of instruments" a congenial field for exercise. Mr. Turner did his work both upon manuals and pedals with dexterity and, generally speaking, with entire precision. His pedalling was particularly good—that is to say facile, neat, and accurate. For this and comprehensive mastery of his by no means easy task he obtained loud applause. Next came Mendelssohn's Psalm "Lord, how long wilt Thou forget me?"—a piece very rarely heard, and, sooth to say, not up to the highest standard of the master, but interesting, like everything from that accomplished pen. The solo part was taken by Miss Reece, an intelligent young lady, who used her good mezzo-soprano voice with considerable skill and taste, besides giving the music with touchingly fervent expression. As for the singing of the blind choir, it was excellent and most remarkable in that, without seeing the Conductor, they kept together perfectly, and took up every point with a precision that would have been creditable under the most favourable conditions. From Mendelssohn's Psalm to Beethoven's "Emperor" Concerto was a step that showed how high is the aim of the instruction given in the College. The name of Mr. Alfred Hollins has been heard before in connection with these blind students. He it was who played at Windsor Castle before the Queen and made himself famous. On this occasion he essayed the greatest of all classical works for his instrument, and executed it to the wonder of an audience who gave him flattering tokens of their admiration. We shall draw no comparisons between Mr. Hollins and others free from the disadvantage under which he labours, but it is only fair to say that his playing in Beethoven's work had qualities of a high order. Rarely did the pianist touch a wrong note, while the passages were given with fire as well as facility, and the general sense of the music was so brought out as to prove that in this young man we have a really artistic and sympathetic nature. After the Concerto came Ambroise Thomas's "Connais-tu le pays?" feelingly sung by Miss Campbell, and then the choir gave two concerted pieces, "In going to my lonely bed" and an arrangement by Otto Goldschmidt of a song, "Lokkende Toner," by Kjerulf. The second of these pieces is very curious and characteristic, and its singing was a triumph of skilful training. Rarely has anything better been heard, so perfectly did the voices blend, such was the unity of their expression and the finish of their execution. This blind choir should certainly be more heard in London, since no better proof could be given of capacity on the one side and finished education on the other. Liszt's Hungarian Fantasia in E, played by Miss Jeannie Gilbert, brought the Concert to an end as far as the blind students were concerned, and the whole performance made upon all who heard it an impression not easily effaced.

The doings in the College grounds hardly come into the province of this journal; but we may state that they deepened the impression made by the Concert in respect of the thorough and healthy training which the students receive. Gymnastic exercises, drill, and various games followed each other in quick succession, and were performed with as much enjoyment as the spectators felt in witnessing them. The free action of the pupils, their confidence and vigour, were especially admired. It was as though training had given them another sense to make up for the one lost. At the close of the outdoor display a meeting was held in a large marquee, presided over by the Duke of Westminster, with the Right Hon. John Bright, M.P., as principal speaker and distributor of the prizes. The great orator made a touching speech in his simplest and most "Saxon" style, especially praising the work done at the College, and holding it up as worthy of liberal support. In that he was right. The Royal Normal College for the Blind is one of the most striking examples of "man's humanity to man" that "makes countless thousands" glad; and we felicitate its blind founder and conductor, Dr. Campbell, upon the success that has attended his labours.

ST. BARTHOLOMEW'S MUSICAL SOCIETY.

A very interesting amateur Concert was given in the large hall of St. Bartholomew's Hospital on Thursday, June 28. That the institution should possess a Musical Society is not so surprising in these times of musical development in every direction; but more than ordinary zeal is apparent in this instance, for, in addition to a male-voice choir of thirty vocalists, there is an orchestra of twenty-eight players. The former is directed by Mr. F. H. Carter, and the latter by Dr. F. E. Gladstone. As may be supposed, there are peculiarities in the proportions of the band. The violins, violas, and 'cellos number seventeen, but there is only one double-bass, and we find three clarinets, but only one oboe, and no bassoons. These inequalities are, of course, inevitable in an amateur orchestra and can only be redressed by professional assistance, which is not always an unmixed advantage. With so excellent a musician as Dr. Gladstone at the helm the Society is certain to be guided in a right direction. The instrumental portion of the programme consisted of works of the highest class, including Mozart's Symphony in D, No. 5; Boïeldieu's Overture, "The Caliph of Bagdad"; and Mendelssohn's "Cornelius" March. Mr. N. Rushworth played the *finale* of Beethoven's rarely heard Pianoforte Concerto in B flat and, with Mr. F. Rushworth, a movement of Rubinstein's Piano and 'Cello Sonata in D, Op. 18. It would be invidious to particularise, more especially as the programme and its performance were alike creditable throughout. The rendering of some part-songs and glees gave evidence of good training on the part of Mr. F. H. Carter, who may also be complimented on his own part-song "Waken, lords and ladies gay." The audience was very large, and included a large number of the hospital nurses, whose picturesque attire heightened the appearance of the assemblage.

CHOIR BENEVOLENT FUND.

Under favourable circumstances and with the approval and co-operation of ecclesiastical and municipal authorities, a very successful Festival in aid of this Fund was held in Canterbury on the 16th ult. After rehearsing in the Cathedral the assembled choirs, numbering about seventy, and consisting of members of her Majesty's Chapels Royal, Westminster Abbey, St. Paul's, Rochester and Canterbury Cathedrals, Eton College, and St. George's Chapel, Windsor, partook of luncheon at the Fountain Hotel—the Dean of Canterbury being in the chair, supported by the Mayor, Archdeacons Farrar and Harrison, and other influential gentlemen. The service commenced in the Cathedral at 3 o'clock, when the following music was successfully rendered: "Lift up thine eyes" (Goss), tenor solo by Mr. Kenningham; Magnificat and Nunc dimittis (Elvey in A—continuation of Croft); "O give thanks" (Croft—generally attributed to Boyce), the verses sung by Masters Hodsdon and Nutter (Westminster), Messrs. Plant (Canterbury), Gawthrop (Windsor), and Kempton (St. Paul's); "The Lord hath chosen Zion" (Dr. Bridge), solo by Master Roper (Westminster); and "I will lay me down in peace" (H. Gadsby). The sermon was preached by Archdeacon Farrar, who gave a most eloquent discourse on Music, taking for his text Isaiah i. 3. Dr. Longhurst, Organist of the Cathedral ably presided at the organ. The choir, aisles, and transepts of the Cathedral were filled by a very large congregation, amongst whom were the Mayor and Corporation, who attended in state.

In the evening a Concert was given at the Music Hall, when a selection of madrigals, glees, and ballads was performed. Morley's "My bonny lass," "The Vikings" (Faning), Bishop's "Now tramp," and Horsley's "Nymphs of the forest" (male voices), were sung with excellent effect by the full choir, under the direction of Mr. W. Winn and Mr. J. A. Birch. Mr. Kempton in "The Bedouin's Love-Song" (Pinsuti), Mr. R. de Lacy in "Anchored" (M. Watson), Mr. Kenningham in Balfe's "Good Night," and Mr. Oldroyd (Rochester) in "The Sailor's Grave" (Sullivan) were received with the utmost favour by the audience, each vocalist gaining a well-merited encore. Messrs. Plant, Moulding, Higgins, and Rhodes (Canterbury) sang "This pleasant month of May" and "Come, gentle zephyr" with much success, and a very marked impression was created by the rendering of Goss's glee "Ossian's Hymn to the Sun" by Messrs. Frost, Kenningham, Gawthrop, Kempton, and Winn. The singing of the choirboys of Westminster Abbey and the Chapels Royal in "O'er the starlit waters" (Campana) was a special feature in the programme, the young vocalists being warmly encored. The choir had the assistance, on this occasion, of Miss Jessie Griffin, whose rendering of "My mother bids me bind my hair" and "She wandered down the mountain side" was received with marked approval by the audience, an encore being awarded in each instance; and of Miss Marian Mackenzie, whose first appearance in Canterbury created a most favourable impression, her pure vocalisation and artistic singing of Bache's "Farewell" especially proving her to be worthy of the reputation she has already achieved in the metropolis and elsewhere. Dr. Longhurst accompanied throughout the evening. Much credit is due to the local secretary, Mr. J. Plant, for the excellence of the arrangements. We understand that the proceeds of the Festival are over £130.

MUSIC IN YORKSHIRE.

(From our own Correspondent.)

It may fairly be said that there is but one event at present which has any special interest for the musical amateurs of the West Riding, and that is the preparation for the forthcoming Leeds Musical Festival. The first series of rehearsals, some thirty in number, was concluded with the past month, and the chorus will now be allowed a rest of four weeks before being again called upon. The works already rehearsed include Beethoven's Mass in D, Macfarren's "King David," Raff's "The End of the World," Rossini's "Stabat Mater," the Handel Selection, Mendelssohn's "Lobgesang," Cellier's "Gray's Elegy" and some minor pieces. Beethoven's Mass has naturally occupied the greater portion of the labours of Mr. Broughton and his chorus, and the result is that the enormous difficulties of the work are clearly understood, if not successfully overcome as yet: that they will eventually be overcome is the firm belief of those who best know the capabilities of the Yorkshire singers. The choruses of the second and final part of Macfarren's new work have been received from the publishers (Messrs. Stanley Lucas and Weber) and carefully rehearsed: they contain more than one excellent specimen of the composer's characteristic skill in musical dialogue, and the concluding number is conspicuous for a fine fugue on the words "Glory be to the Father," in which the augmentation of the theme affords a grand passage for the bass part. Raff's Oratorio is already a favourite, although no idea can be formed of the important orchestral numbers from the condensed score already published; the choruses are, however, generally pronounced to be very fine, and are in themselves sufficient to secure for the work a place among the very best compositions of modern times. We are sorry to notice some serious defects in the translation from the German; the remedy, however, is fortunately easy in most cases. The Handel Selection has been just published by Messrs. Novello, Ewer and Co., and contains several well-known masterpieces. Barnby's "The Lord is King" (Psalm 97) has just arrived, but at the time of writing had not been put into the hands of the chorus.

Sir Arthur Sullivan paid a visit to Leeds on the 20th and 21st ult., when he directed two rehearsals of the chorus, at which Beethoven's Mass and Raff's Oratorio were satisfactorily gone through. He expressed himself highly pleased with the singing, and complimented Mr. Broughton upon the success which had already been reached.

Considerable difference of opinion exists here as regards the refusal of the Committee to engage Madame Albani as principal soprano. It seems to be agreed that the terms demanded by Mr. Gye were undoubtedly high, but there are not wanting those who assert that the decision of the Committee was somewhat hastily arrived at, and that their wishes might have been gained if further opportunities of negotiation had been allowed. It is, however, tolerably certain that no better substitute for Madame Albani could be found than Madame Valleria, whose singing at the Handel Festival seems to have given the greatest satisfaction. The other artists engaged are Miss Anna Williams, Miss Annie Marriott, Madame Patey, Miss Damian, Miss Hilda Wilson, Mr. Edward Lloyd, Mr. Joseph Maas, Mr. Henry Blower, Mr. Frederic King, and Mr. Santley. The skeleton programme is as follows: Wednesday, October 10—Morning: Mendelssohn's "Elijah"; Evening: Cellier's Cantata "Gray's Elegy," Beethoven's Second Symphony, Mozart's "Zauberflöte" Overture. Thursday, October 11—Morning: Raff's Symphony-Oratorio "The End of the World," Handel Selection; Evening: Barnby's "The Lord is King," Mozart's Third Motett, Bach's "O Guide of Israel," Rossini's "Stabat Mater." Friday, October 12—Morning: Macfarren's "King David"; Evening: Gade's "Crusaders," Schumann's "Genoveva" Overture, Wagner's "Tannhäuser" March and Chorus. Saturday, October 13—Morning: Beethoven's Mass in D, Mendelssohn's "Lobgesang."

The following circular to inspectors of schools in England and Wales has been issued from the Education Department: "1. In consequence of representations made to them by some of your colleagues, and supported by Dr. Stainer, Inspector of Music, my Lords have decided to prolong for another year the period during which each standard in a school may be presented for examination in singing in the division lower than that assigned to it in the instructions dated February 14 last. 2. September, 1884, may therefore be substituted for September, 1883, in the paragraph numbered N.B. 1 in Circular 219. 3. My Lords also agree that if a small school (with an average attendance of sixty or under) is taken in two divisions for the purpose of instruction in singing, it may be similarly divided for the purpose of examination in that subject; provided that, in the higher division, a fair proportion of the scholars are examined in the work of Division III. or (after September, 1884) of Division 4. (Circular 219, N.B. 2, 3.)"

The ordinary evening service at the Parish Church, Croydon, on Wednesday, the 11th ult., was made the occasion for introducing as an anthem a selection from "The Redemption," by Gounod. A very large congregation attended, and appeared to be deeply impressed with the grandeur of the service. The Parish Church choir obtained the assistance of about twenty-five boys and men from well-known London choirs, as well as several members of the local choirs, in all numbering between sixty and seventy voices. The shortened form of evensong was adopted. The Magnificat was splendidly sung to Dr. Stainer's fine setting in B flat. The Vicar explained the nature of the service, pointing out that great as was the value of congregational singing, it was not the only element in the praise of God, and briefly introduced the subject of "The Redemption," which was about to be sung. The selection commenced with the March to Calvary, well played by Mr. W. S. Hoyte (Organist of All Saints', Margaret Street), who presided at the organ throughout the service. This leads to the hymn "Vexilla regis," borrowed from the Catholic Liturgy. The rest of the numbers included the best and most popular parts of "The Redemption"—*i.e.*, "From Thy love as a Father," "Unfold, ye portals everlasting," "Lovely appear," and the Hymn of the Apostles, "The Word is Flesh become." The whole was rendered with a precision of attack and quality of tone never heard in Croydon before, except perhaps at the meeting of the Cathedral Choirs some few years ago. The treble solos were sung with great feeling by Masters S. G. Smith, A. Harrington, Toop, and Walenn, and the tenor solos by Mr. Price. After the service Mr. Hoyte gave an attractive selection on the organ.

The chief feature of interest in the *fête* of the London Board Schools at the Crystal Palace, on the 14th ult., was the Concert given on the Handel Festival Orchestra by a choir of 5,000 Board School children and teachers, under the direction of Mr. J. A. Birch, of her Majesty's Chapels Royal. The remarkable precision with which the youthful choristers sang the music allotted to them—notwithstanding the fact that they had not before been massed together, although, of course, each division had been rehearsed separately—reflected great credit on the patient training of the Conductor. The most noteworthy efforts were Mendelssohn's "Skylark's Song," Dr. Stainer's "Boys and girls of England," Thomson's "Boat Song," and Dr. G. C. Martin's "England, dear England," several trios being also very warmly received by the large and enthusiastic audience, amongst whom were Mr. Mundella, Mr. E. N. Buxton, and many other prominent members of the Board School system.

Mr. W. S. Hoyte's annual Morning Concert was given on Wednesday, the 27th ult., at Messrs. Collard and Collard's concert-room in Grosvenor Street, in the presence of a crowded and fashionable audience. Mr. Hoyte had the able assistance of Mdme. Edith Wynne, Miss Clara Samuell, and Mr. Harper Kearton as vocalists, together with that of Mr. Victor Buziau (violin) and Mr. Charlton Speer (pianoforte). The feature of the Concert, aptly termed a "Pianoforte Recital," was naturally the pianoforte-playing of Mr. Hoyte, who at different parts of the programme contributed no less than fourteen solos, large and small, all save one (the "Maid of Orleans" Sonata, by Sterndale Bennett) performed from memory, as the term "Recital," if used correctly, implies. Few leading organists are also brilliant and accomplished pianists, but among these few Mr. Hoyte may certainly claim a prominent place.

The annual Dedication Festival of St. Peter's, Regent Square, was held on Thursday, June 29. The services were full choral throughout, with high celebration, and the choir was augmented for the occasion. The Anthem at the evening service "Then Peter, fill'd with the Holy Ghost," composed expressly for this Festival by the Organist, was ably rendered. The service concluded with an Organ Recital by Mr. E. West, the Organist. The music was repeated on the following Sunday, when the Rev. J. Hill (Minor Canon of St. Paul's) preached an eloquent sermon. The trumpet obbligato to the Anthem was well rendered by Mr. Solomon, R.A.M.

Dr. Stainer acted as adjudicator at the Temperance Choir Contest held on the occasion of the National Temperance *fête* at the Crystal Palace, on the 10th ult. Fifteen Choirs competed, each singing G. W. Martin's prize glee, "All hail, thou Queen of Night," and a piece of their own selection. The first prize was awarded to the Cardiff Choir (Conductor, Mr. J. Davies), and the second to the Manchester Choir (Conductor, Mr. G. W. Lane), the Bradford and Portsmouth Choirs being bracketed for equal third prizes. Certificates of merit were also awarded to the Leeds, South London, and Swansea Choirs. The other Choirs were from Leeds (Wesleyan), Reading, High Wycombe, Streatham, Walthamstow, Tower Hamlets, Finsbury, and Kent Road. At the Brass Band Contest, Mr. A. J. Phasey was the adjudicator, and he awarded the first prize to the South Nottingham Band (Conductor, Mr. G. Hames), the second to the Wyke Band, and the third to the West Houghton Band. The first prize in the Drum and Fife Band contest was won by the Caroline Street (S.E.) Band (Conductor, Mr. J. A. Butcher), the second by the London Telegraph Temperance Institute Band, and the third by the Rastrick Band. Mr. J. A. Smith was the adjudicator. During the day, three great choral concerts (5,000 different singers in each choir) were given under the conductorship of Mr. F. Smith. Three good choirs also sang at the great Blue Ribbon Meetings held in the Opera Theatre; the Canadian Jubilee Singers gave a Concert, and the Royal Holdfast Handbell Ringers a Campanological Entertainment. Performances on the great Organ were given by Messrs. Alfred Rhodes, W. H. Jude, and Frederick G. Edwards.

It is with much regret that we announce the decease of Mr. H. F. Turle, the editor of *Notes and Queries*, who expired very suddenly of heart disease on the evening of Thursday, June 28, the first anniversary of his father's death. Mr. Turle was the fourth surviving son of the well-known Organist of Westminster Abbey, and was born in York Road, Lambeth, on July 23, 1835. In September, 1841, the family went to live in the cloisters of the Abbey, and Turle was educated at Westminster School, under Dr. Williamson, and afterwards under Dr. Liddell. His health being delicate, he was obliged to leave Westminster for a time and went to a private school at Lyme Regis. From Lyme Regis Mr. Turle returned to Westminster, and shortly after, having completed his education, he was appointed a temporary clerk in the War Office. But his tastes lay in a different direction, and in a few years he found more congenial occupation in the work on which he was engaged to the day of his death, first as assistant to Mr. Thoms and then to the late Dr. Doran, and finally as editor himself, he succeeding, on the death of Dr. Doran, in the year 1878. The service held in the chapel of the Savoy over his remains marked in a befitting manner the termination of a career which, short comparatively though it was, was long enough for his amiable qualities to earn for him a large number of friends in all stations of life, who will not soon forget the kind, considerate, and self-sacrificing man who has prematurely gone to his rest.

The Grosvenor Choral Society gave its 137th Monthly Concert at the Grosvenor Hall on Friday, the 20th ult. The first part of the programme was miscellaneous, consisting of glees, songs by Mr. S. Noble, Mr. M. Frost, and Madame Helen Stark, and a pianoforte solo by Miss E. J. Davies. The second part comprised Sullivan's "On Shore and Sea," the solo parts being sustained by Madame Helen Stark and Mr. W. C. Burridge. The choruses were well sung. Amongst the other items may be mentioned an excellent rendering of Gaul's part-song "The Children's Hour." Miss Florence Hartley presided at the pianoforte, and Mr. E. R. Egerton conducted.

At the recent competition for the Sterndale Bennett Prize (purse of ten guineas), at the Royal Academy of Music, the examiners were Messrs. W. Dorrell, John Jay, and Oliver May (chairman). There were thirty-three candidates, and the prize was awarded to Frances E. Smith. The competition for the Heathcote Long Prize (purse of ten guineas) also took place with the same examiners. There were nine candidates. The prize was awarded to G. F. W. Crowther.

A Meeting was held at Grosvenor House, Park Lane, on the 11th ult., in furtherance of the movement for introducing the National Anthem into India. In the temporary absence of the Earl of Shaftesbury, the chair was taken by Sir William Andrew. Canon Harford delivered an address, in which he pointed out the advantages that would result from familiarising the natives of India with the strains of the National Anthem of Great Britain. The programme included the singing of the National Anthem in some of the Indian vernaculars—Hindustani, by Mirza Muhammad Bakir Khan, of Persia; Sanscrit, by Professor Max Muller; Bengali, by Rajah Sourindro Mohun Tagore, Mus. Doc., of Calcutta; and Guzerati, by Kaikhosro Kabraji, Esq., of Bombay. The music used was by Dr. Bull, Dr. Arne, Beethoven, Sir Julius Benedict, Sir Michael Costa, Gounod, &c. The performance was conducted by Dr. Bridge, Organist of Westminster Abbey, assisted by Mr. John Thomas, harpist to the Queen. The vocalists were H.H. Princess Hellen Rundhir Singh, of Kapurthala; Miss Agnes Larkcom, Miss Alice Lakey, Miss Carrie Brown, Miss Helen D'Alton, Miss Clara Myers, Miss Brabham, Miss Constance Dunn; Mr. Percy Blandford, Mr. D'Arcy Ferris, Mr. George Colville, Mr. R. Hilton, Mr. W. Fletcher, Mr. R. Griffin, Mr. Frederick Dunn. A resolution expressing decided approval of the proposal for the introduction of the National Anthem into India was moved by Lord Mark Kerr, seconded by Professor Ramuswami Raju, B.A., of Madras, and unanimously carried.

On Saturday, the 21st ult., the fifth annual Festival of the Church Sunday School Choir took place at the Crystal Palace. The choir consists of teachers and scholars belonging to church Sunday schools and adult Bible classes within the metropolitan area. Its object is to promote a knowledge of vocal music, especially with the view of improving church and Sunday school psalmody. The choir, which occupied the Handel orchestra, numbered nearly 6,000 voices, eighty-five schools being represented, including contingents from Windsor, Croydon, and East Grinstead. The Concert consisted of two parts, sacred and secular, and both the staff notation and the tonic sol-fa notation were represented in the choir. Mr. W. Roston Bourke was the honorary Conductor, assisted by Mr. G. Hare, and Mr. R. Stokoe, Mus. Bac., Cantab., presided at the organ.

The members of the St. George's Glee Union gave their usual monthly Concert at the Pimlico Rooms on the 6th ult., when a good miscellaneous programme was well rendered. The solo vocalists were Miss Woodhatch, Miss Nellie Watts, Miss Helen Heath, and Mr. Chaplin Henry. Two pianoforte solos were contributed by Mr. C. J. Richardson. The part-songs by the choir included "Softly fall the shades of evening" (Hatton), "Sir Knight" (Macirone), "The Carnovale" (Rossini), "The stars that above us are shining" (Weber), &c.; the Concert concluding with "Good night, farewell" (Garrett). The solos were taken by Miss Watts and Mr. Hannant, and the accompaniments were played by Miss Edith Mahon and Mr. F. R. Kinkee. Mr. Joseph Monday conducted.

"Ye London Glee Men," under the direction of Mr. Richard Mackway, gave a most successful "Ladies' Concert" at the Guildhall Tavern, on Thursday, 21st June. The programme consisted of glees, part songs, madrigals, &c., by Mellon, Cooke, Sullivan, Benet, Weelkes, Beale, Goss, and Hatton, the various items being admirably rendered, and evidencing the result of careful practice under an able Conductor. The most noteworthy were "Flow, O my tears," "Crown'd with clusters" (Solo, Mr. C. Bishop), "Come let us join," and the "Steersmen's Chorus" from Wagner's "Flying Dutchman." Songs were also contributed by Mr. Richard Mackway, Mr. Frank Ward, Mr. Arthur J. Kestin, and Mr. Charles Bishop, and two pianoforte solos were performed by Mr. William Horsey, and encored.

Mr. T. Albion Alderson announces that the first meeting of his Amateur Choir at Newcastle-upon-Tyne for the season 1883-84 will take place in the Church Institute on September 18. The works selected for the session are Goring Thomas's "Sun-Worshippers," Cowen's "Rose Maiden," Cummings's "Fairy Ring," and Mackenzie's "Jason."

The arrangements for the Gloucester Festival are now complete. The list of works and names of singers were announced in our June number, and in addition it has been decided to represent (for the first time for many years) the old Cathedral writers by the performance of Gibbons's "Hosanna" and Bird's "Bow Thine ear." A very fine effect may be expected to be produced by the rendering of these works by the choir of 250 voices. The leadership of the band, held for so many years by M. Sainton, will this year be taken by Mr. Carrodus. Mr. C. L. Williams, Mus. Bac., the Cathedral Organist, will be the Conductor.

The annual Distribution of Certificates to successful candidates at the Local Examinations of the Royal Academy of Music in Manchester took place on the 5th ult., in the large room of the Town Hall—Alderman Bennett in the chair. A selection of classical music, performed by some of the recipients of the certificates, gave great satisfaction to a large audience. Miss E. H. M. Hochstetter (one of the junior candidates), a rising young pianist, played Weber's Polonaise, Op. 72, with so much brilliancy as to secure an encore, and responded by playing Handel's Fantasia in C. Miss Biddolph, one of the Senior Honours candidates, also received a well-merited encore for her artistic performance of Chopin's Nocturne, Op. 27, No. 2.

We understand that Concerts will be given by the Bach Choir next year on Wednesday evenings, March 19 and May 14, at which will be performed Palestrina's Mass, entitled "Assumpta est Maria," for six voices unaccompanied (which has been edited for the Society by Mr. W. S. Rockstro); S. Wesley's motett, "Exultate Deo," for five voices and organ; an unaccompanied motett, "Nunc dimittis," by Joh. Eccard (1598); a hymn, "Awake, my heart," for bass solo, chorus, and organ, by Mr. C. Villiers Stanford; Mozart's Requiem; Schumann's New Year's Song; and also important works by Sebastian Bach, and a selection of madrigals and part-songs. The Musical Director of the Society will be, as heretofore, Mr. Otto Goldschmidt.

The post of Organist of Salisbury Cathedral, as to which we made some remarks in our May number, has been filled up, as many of our readers may be already aware, by the appointment of Mr. C. F. South, of St. Augustine and St. Faith's, Watling Street, E.C. Mr. South has been well known in London for many years, both as an excellent player and an earnest choirtrainer, his late church being noted for its choral service (which is fully cathedral, including choral celebration every Sunday) and its charming organ. This instrument, one of Willis's happiest efforts, although not quite the largest, is certainly one of the very finest in the City of London. Mr. C. E. Miller, of Lambeth Parish Church, has succeeded Mr. South at St. Augustine's.

On Sunday, the 1st ult., a new Mass, by Signor Mazzoni, was performed, with full orchestral accompaniments, at the morning service at the Italian church, Hatton Garden. The numbers chosen on the occasion were the Kyrie, Credo, and Gloria, which although of a secular character, show the hand of a talented and experienced musician, who writes effectively for the voices as well as for the orchestra. Signor Frapolli, of the Royal Italian Opera, sang the principal tenor solos. Some numbers of Haydn's Mass in D completed the service, and at the conclusion Costa's March from "Eli" was played by the orchestra.

The anniversary Festival of the Croydon Church Choirs took place in the Parish Church of St. John's, on Tuesday evening, June 26. The singing of the choir was excellent, showing a considerable advance on former years. Mr. Cambridge conducted and Mr. A. J. Eyre presided at the organ during the service, giving a Recital before and after the Festival. In the afternoon, Mr. F. Cambridge and Mr. C. J. Wood also gave Recitals on the organ.

Mr. Cowen has accepted an invitation to conduct his Oratorio "St. Ursula" by Dr. Damrosch's Choir in New York, on November 22, and he will probably remain in the United States during the winter, to direct performances of his compositions in different cities. Mr. Cowen has also been commissioned to write a new choral work for the next Birmingham Festival.

Arrangements have been concluded by which Wagner's last Opera, "Parsifal," will be performed for the first time in England at the Royal Albert Hall this winter. The Opera will be produced in its entirety, but will be sung as a sacred Cantata, without scenery, costumes, or dramatic action. The objection to the representation of religious subjects on the stage will, it is assumed, not apply to the concert-room. The choruses will be sung by the Albert Hall Choir, and the performance will be conducted by Mr. Barnby.

The Directors of the Crystal Palace have arranged with Mr. Faulkner Leigh to give a second series of twelve grand Operas, commencing the 21st inst. The following artists are already engaged: Madame Rose Hersee, Miss Emily Parkinson, Madame Cave-Ashton, Miss Josephine Yorke, Miss Helen Armstrong, and Miss Palmer; Messrs. J. W. Turner, Walter Bolton, Lansmere, Aynsley Cook, and Faulkner Leigh. The following Operas are to be performed: "Maritana," "Faust," "Lurline," "Rose of Castille," and "Favorita" (first time at the Palace). Sterndale Bennett's "May Queen," and Benedict's "Graziella" are to be placed on the stage for the first time in England. The chorus has been engaged from the Royal Italian Opera, Covent Garden, and the band will consist of the Crystal Palace Orchestra; the series will be conducted by Mr. August Manns.

An excellent rendering of Dr. Stainer's Cantata "The Daughter of Jairus" was given, under the direction of Mr. W. M. Sergison, at the evening service at St. Peter's Church, Eaton Square, on the Dedication Festival, Thursday, the 6th ult. The choir was only very slightly augmented for the occasion—a circumstance, however, which did not detract from the good effect of the service; the accompaniments were admirably rendered on the organ by Mr. Sergison. Barnby's Magnificat and Nunc dimittis in E flat (written for the Sons of the Clergy Festival in 1881) was the Service used.

The Wolverhampton Triennial Musical Festival is announced to be held on Thursday and Friday, September 13 and 14. Mendelssohn's "Elijah," Beethoven's "Mount of Olives," Gounod's "Messe Solennelle," Hummel's "Alma Virgo," Macfarren's "Lady of the Lake," and Mackenzie's "Jason" will be performed, the vocalists being Miss Anna Williams, Miss Mary Davies, Madame Patey, Miss Emilie Lloyd, Mr. E. Lloyd, Mr. J. Maas, Mr. F. King, and Signor Foli. The band and chorus will number 300, and will be under the direction of Dr. Swinnerton Heap.

Sir Julius Benedict presented medals on Saturday evening, the 21st ult., at St. George's Hall, Regent Street, to the successful students of the London Academy of Music. Previously to the distribution a musical performance was given to a crowded audience, under the direction of Signor Romilli. Sir Julius expressed himself highly gratified with the progress of the pupils, and wished the Academy every success in the future, paying at the same time a well-deserved compliment to the Principal, Dr. Wylde.

A short time since a prize of five guineas was offered by the Council of the Hibernian Band of Hope, Lower Abbey-street, Dublin, for the best musical setting—song and chorus—for some verses written by an Irish lady, and originating in the Blue Ribbon movement. Sir Robert P. Stewart, Mus. Doc. (organist of Dublin Cathedral), who was the judge, has just awarded the prize to Mr. T. Simpson, organist and musicseller of Burnley. The song, which is being printed, will be sung at a forthcoming *fête* of the above Union.

Madame Helen Hopekirk gave a very successful Pianoforte Recital in Prince's Hall, Piccadilly, on Thursday, June 28. The programme was selected from the works of Handel, Beethoven, Schubert, Chopin, and Liszt, the various items displaying to advantage the brilliant and refined playing of the concert-giver. Madame Hopekirk's interpretation of Chopin's Fantasia in F minor and Schubert's Fantasia in C were received with the greatest favour.

We understand that the numerous admirers of Sir Michael Costa are desirous of showing, by the presentation of a testimonial, their high appreciation of his many years' labours in the cause of art. As yet, we believe, the nature of this testimonial has not been decided upon; but there can be no doubt that as soon as it assumes a definite form the response to an appeal for subscriptions to such an object will be both ready and sincere.

The Rector and Churchwardens of St. George's, Hanover Square, have lately acknowledged the ability of their organist, Mr. W. Pinney, Mus. Bac., Oxon., by devoting the offertory a few Sundays ago to the augmentation of his salary. The amount was about £40. For two or three years past this plan has been adopted, following the usual Easter Offertory for the Assistant Curates' Fund.

Miss Delia Harris gave an Afternoon Concert on the 2nd ult., at Grosvenor Street, by permission of Messrs. Collard. The young lady possesses a contralto voice of beautiful quality and great compass, and exhibited excellent training in her solo and *ensemble* singing. Special mention may be made of her performance of Handel's "Lascia ch' io pianga." Miss Harris was ably assisted by Madame Edith Wynne, Madame Frickenhaus, Mr. W. H. Cummings, Mr. Lewis Thomas, and Signor Carozzi.

Mr. Sinclair Dunn gave his Entertainment "The Life and Songs of Burns" at the Birkbeck Literary and Scientific Institution, on the 11th ult., before a large and attentive audience. The vocal selections were extremely attractive, Mr. Dunn's voice being admirably suited for the sympathetic rendering of the thoroughly Scottish songs chosen for the occasion, and he was warmly and deservedly applauded. The lecturer was assisted by Mr. Archibald Henderson and a select choir. The accompaniments were played by Mr. Cecil Goodall and Master M. Dunn.

At a meeting of the Scottish Musical Society it was decided to postpone the opening of the Academy of Music for another year, when it is hoped that the sum required to carry on the Institution for at least the first four years of its existence will be forthcoming. It is announced that subscriptions and applications for membership will be received by the acting secretary and treasurer, Mr. Robert A. Marr, 30, Hanover Street, Edinburgh.

A Students' Orchestral Concert was given at Trinity College, London, on the 3rd ult., under the direction of Mr. George Mount. The programme included Schubert's unfinished Symphony in B minor and "Rosamunde" Overture, Barnett's "Lay of the Last Minstrel," Mendelssohn's Concerto in D, and Weber's Concertstück for pianoforte and orchestra.

Mr. J. S. Curwen, President of the Tonic Sol-fa College, is, we understand, about to publish a Report of his recent tour undertaken with the object of studying the condition of music in elementary schools on the Continent. He has pursued his investigations in Cologne, Munich, Vienna, and Basle.

Mr. Carl Rosa has acquired the sole right of representing Bizet's opera of "Carmen," in English, and has entered into an engagement with Mr. Mapleson for Madame Marie Roze to play the title *rôle*. The English libretto is written by Mr. Henry Hersee, and the first representation will take place on August 20.

We understand that the service at Gloucester Cathedral on Wednesday afternoon will in future be sung by the lay vicars only, thus allowing the choir boys a weekly half-holiday. This change has been adopted on the recommendation of Mr. C. L. Williams, the Organist.

Miss Minnie Goldsmith, pupil of Mr. George Mount, gave her first Pianoforte Recital at the Marlborough Rooms on the 12th ult. The compositions, selected from the works of Beethoven, Weber, Chopin, Prudent, Schulhoff, and Moszkowski, were interpreted in a highly efficient manner.

We read in the *Times* that, matters having assumed a practical form, work at the new Italian Opera House, Victoria Embankment, will be shortly resumed, so that it may be completed, if possible, in time for the Italian Opera season of 1884.

Mr. James Loaring, F.C.O., has been giving Organ Recitals on Mondays and Thursdays at the Fisheries Exhibition. The programmes, which were of an interesting character, attracted large audiences.

Mr. Mackenzie's Dramatic Cantata "Jason" will form the chief novelty at the forthcoming Wolverhampton Festival; it is also to be given in the composer's native city, Edinburgh, in February next.

REVIEWS.

The Life of George Frederick Handel. By W. S. Rockstro. [Macmillan and Co.]

Mr. Rockstro has succeeded in producing an eminently taking book; although extending to over 400 pages the reader's interest is never allowed to flag. The author has a very happy mode of conveying the contagion of his own enthusiasm for Handel and his works to those whose good fortune it is to peruse his life of the great musician. Other writers have supplied ample material for a biography of Handel, notably Chrysander and Schœlcher, and to their labours Mr. Rockstro owns himself indebted; but neither of their works fulfilled all that could be desired. Chrysander's splendid biography is incomplete, and Schœlcher's book lacks method and chronological arrangement. Profiting from the errors as well as the excellencies of his predecessors, Mr. Rockstro has in manner and method been highly successful, and it is not saying too much to affirm that at present his "Life" stands alone for completeness and accuracy. Not that Mr. Rockstro is always correct; indeed, he has made some serious misstatements, which shall be glanced at presently; and, notwithstanding the comprehensiveness of Mr. Rockstro's book, there is still much to be said and elucidated respecting Handel and his works. Mr. Rockstro warmly defends Handel from many of the charges of borrowing from other composers which have recklessly been promulgated. So far as our present information goes he is in the right, and we heartily sympathise with him in his endeavour to show the noble man and musician's character at its true worth.

Enough has been said to prove our warm admiration of Mr. Rockstro's book, and we can therefore now point out some of its defects. At p. 442 he devotes a whole page to arguments respecting the true date of Handel's birth, all thoroughly conclusive; but he does not seem to be aware of evidence absolutely incontrovertible printed and published by the Handel family in January, 1731—a document forwarded to Handel, the receipt of which was acknowledged by him in August of the same year. Both these interesting relics are in the possession of Mr. W. H. Cummings. Mr. Rockstro prints the letter of acknowledgment, and erroneously says it is in the possession of Handel's great-great-niece, Frau Prof. Senff. On p. 13, speaking of the six Sonatas for oboes and bass, he says: "Burney afterwards saw this volume in the Royal Collection, but we have sought for it in vain amongst the MSS. at Buckingham Palace." If the volume is not there, it ought to be; for Dr. Chrysander transcribed the Trios from this very copy, and published them for the German Handel Society in 1879.

Mr. Rockstro is also mistaken in speaking of the Duke of Chandos's chapel at Cannons as being "now the Parish Church of Whitchurch, Middlesex." The belief is a popular one, but none the less erroneous. The chapel attached to the Duke's residence was pulled down when the palace was destroyed; its painted windows went to Great Malvern Church, and its organ to Trinity Church, Gosport, having been purchased at auction for £117 12s.

The curious story of the Goupy caricature is dismissed by Mr. Rockstro in three lines. He speaks of Goupy as "the scene-painter"; but he was a man in good position, drawing-master to Prince Frederick of Wales, and evidently of an amiable disposition, if the story of him related by Pasquin may be credibly received. Miss Hawkins, in her "anecdotes," tells us how Goupy's susceptibilities were wounded by Handel, and we must admit that he received provocation. Moreover, it is doubtful whether Goupy was responsible for the publication of the prints known as "The Charming Brute," which are distorted copies of his original drawing.

In Mr. Rockstro's analysis of "The Messiah" he twice refers—pp. 236-247—to the omission of two bars from one of the Ritornelli of "Every valley." He says, "the bars omitted by Arnold are the sixth and ninth, which in the original are filled with a twofold reiteration of the first group of quavers in the seventh and tenth bars respectively. In the Dublin MS. these two bars were once pasted over—certainly not by Handel, who, had he wished to eliminate them, would assuredly have done so by a couple of strokes of his bold lead-pencil." Now, unless our memory is very false, the autograph manuscript in Buckingham Palace has these very strokes of bold lead-pencil, and has also a long Cadenza at the end of the air. The pencil marks in the autograph are not reproduced in the lithograph facsimile published by the Sacred Harmonic Society, so that our assertion can only be tested by reference to the original. On p. 256, speaking of the series of short choruses commencing "Since by man," Mr. Rockstro says: "The organ part given by Arnold is an impertinent addition to the score. Handel has given, in each case, a single crochet at the beginning, to start the voices, that is all." This is not correct; in the second instance the starting note is a minim, not a crochet, and we are inclined to surmise that Arnold, who had frequently heard Handel perform in "The Messiah," simply indicated an organ part where Handel had been accustomed to play one. It must be remembered that the starting-notes referred to by Mr. Rockstro form part of the orchestral bass. Only a few pages later Mr. Rockstro gives us the anecdote respecting Joah Bates's additional accompaniments on the organ. Can any one affirm that Bates did not accompany these choruses?

With regard to the date of Handel's death, we incline to the 13th of April. The evidence of Dr. Burney and Dr. Warren are surely of more value than that of Mr. James Smyth, who took his last leave of Handel at 7 p.m. on Friday, and possibly called at 8 the next morning in Brook Street and was told by the servant that Handel was just dead, from which he inferred that he died on the 14th. On the other hand, Dr. Warren, who was with Handel at his death, stated it to have taken place before midnight on the Friday. Mr. Rockstro makes frequent reference to Handel's will. "This document," he says, "is preserved in the Registry of the Prerogative Court of Canterbury at Doctor's Commons"; but, as a matter of fact, it is at Somerset House, much the worse for wear, we are sorry to say. The first draft of the will, in splendid preservation, with all Handel's alterations and signatures, passed from Handel's executor, Amyand, to the late Mr. Snoxell, and is now in the collection of Mr. W. H. Cummings.

To Dr. Chrysander belongs the merit of having rescued the fair fame of Zachau, Handel's first master; and now that Mr. Rockstro has placed the facts concerning Zachau before English readers, we may hope that the charges of idleness and drinking will no more crop up. Mr. Rockstro has some judicious remarks on the subject of additional accompaniments, and sighs for performances of Handel's works as he heard them himself. Such a rendering is simply impossible. Granted that we had a tradition of the filling-up played by Handel—and, alas! this we have not—where are the harpsichord-players or the instruments necessary for the realisation of the idea? We know that a Broadwood pianoforte of even twenty years of age would be scouted by a modern pianist for a public performance. How, then, can we imagine that in listening to a harpsichord made 100 or 150 years ago we are getting an approximation of the tone Handel produced on his harpsichords?

Album for the Young. Fifty-five Pianoforte Pieces. Composed by Robert Schumann, Op. 68 and 118. Edited and Fingered by Agnes Zimmermann.
[Novello, Ewer and Co.]

This charming collection of pianoforte pieces is here issued in its correct form, namely, in three parts, the first intended for "little players," the second for "more advanced players," and the third for "more matured players." Schumann's original design is thus preserved, although the last part was written some years later than the others, the "Kinderscenen"—in English editions taking the place of the

third part—having no real connection with the work. This is the first of a complete edition of Schumann's works for the pianoforte to be published by Messrs. Novello, and Miss Zimmermann tells us in her preface that the only pieces which Schumann has fingered in detail are Op. 3 and 7. These are left precisely as they appeared in the original edition. In all the other works he has only occasionally supplied any fingering; but in some instances his method appears so difficult that an easier system has been indicated by the editress, who, however, has invariably separated her own from that of Schumann. We are glad to find that Messrs. Novello have decided in their publications henceforth to adopt what is termed the "foreign fingering," the present being the first English edition of pianoforte music in which this appears. As Miss Zimmermann truly says, "It cannot be expected that the mode recognised by a majority of countries will be altered to that which is used in England alone"; and it is certainly better, therefore, that we should yield gracefully and at once in this important matter. It is almost unnecessary to enlarge upon the many beauties to be found in the volume before us, for most of the pieces are well known to pianists. For juvenile performers the group of little gems, including "The Poor Orphan," the "Hunting Song," and "The Merry Peasant," must always be acceptable; and in the two other parts the compositions are so excellent for practice, as well as so attractive from their melodious character, that we can scarcely imagine a more valuable book for young students, or one that will be more highly prized. The German terms and directions have been carefully translated by Miss Zimmermann, who has also rendered into better English than we have yet seen Schumann's "Musical Rules for Home-Life and Art-Life," which are appropriately placed at the commencement of the volume.

Zwei Clavierstücke. (*a.*) *Walzer;* (*b.*) *Bourrée.* Componirt von Carl Reinecke. Op. 175.

Schelmenstücklein für Piano. Componirt von Fritz Spindler. Op. 340.

La Rose d'Espagne. Valse Espagnole, pour le Piano. Par E. Paladilhe.

[Novello, Ewer and Co.]

Herr Reinecke's two pieces, which head our list, are light in character, but instinct throughout with that artistic feeling so apparent in all he writes. The Waltz has a flowing subject, graceful, and lying well under the hand; but the Bourrée has a remarkable theme, the unusual skip of the seventh, so prominent through the movement, investing it with a piquancy which cannot fail to arrest the attention of the listener. The second subject too, with the murmuring accompaniment, affords an excellent contrast, and is an agreeable relief before the recurrence of the principal motive. Both these compositions are inscribed to "Fräulein Agnes Zimmermann." Herr Spindler's name is sufficiently well known as a writer of "drawing-room music" to ensure a welcome for any addition to his already large store of compositions of this character; and certainly the piece before us will take rank amongst the best of these. It is melodious, popular in character, and contains no passages to perplex even an ordinary amateur. "La Rose d'Espagne" is a piece thoroughly national in feeling. The Waltz, in A minor, is tuneful enough to catch the ears even of those who cannot appreciate the many other merits of the composition, and the changes of key give much life to a piece which from its nature might otherwise prove monotonous. This is one of the best of the many sketches we have yet seen from this composer.

The Morning and Evening Service, with the Communion Office, in G. By Gerard F. Cobb.

[Novello, Ewer and Co].

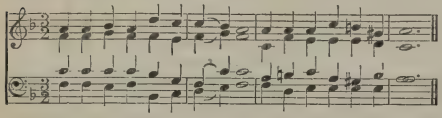
The composer of this setting of the sacred offices is one from whom we should naturally look not only for musicianly but scholarly work, and it may be said at once that Mr. Cobb's service is worthy of attention by all who are interested in the history of the English Prayer Book. The first point for notice is the inclusion of the word "Holy" in the clause concerning the Church in the Nicene Creed, the omission of which in our prayer book version Mr. Cobb believes to be due, in the first instance, to a mere printer's error. He also calls attention to the redundant section in the "Gloria in excelsis," which does not appear in Tallis's Service, nor in any of the early versions of the hymn. The composer sets forth the evidence in his favour on these and other points in an interesting preface which is well worth perusal by church musicians. A careful examination of the Service reveals other matters in which the ecclesiastical learning of the author has impressed itself on the music; such for instance as the stress placed on the word "one" in the clause "Being of one substance," and the correct division of the sentence, "The Lord, and giver of life." Enough has now been said to indicate the importance of Mr. Cobb's contribution to liturgical music, and it only remains to consider it in an abstract musical sense. In general the style is simple, homophonic and tuneful. There are no elaborate contrapuntal episodes, and though the harmonic progressions, like the melodic phrases, are essentially modern, they are never complex or difficult to sing in just intonation by an ordinarily well-trained choir. The idea of unity is imparted to the morning canticles by an oft recurring figure which the composer has occasionally some difficulty in fitting to the words, as in the verse "Day by day," where the accent occurs on the last syllable of the word "magnify." In the Jubilate the "Old Hundredth" tune is introduced, first antiphonally with the melody afore-mentioned, and then as a *canto fermo.* The association of the tune with the canticle justifies this method of treatment. The Benedictus is set in free unisonal chant form, and most of the Communion Office is also in unison. The evening canticles are the most elaborate portion of the Service, the voices being frequently divided into six parts. We cordially recommend Mr. Cobb's thoughtful and effective Service to the notice of precentors and choirmasters.

Original Tunes to Popular Hymns, for use in Church and Home. Composed by Joseph Barnby. Vol. II.

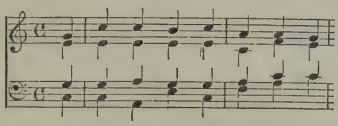
[Novello, Ewer and Co.]

The spread of well-defined Anglican principles in church matters during the past quarter of a century has not only given an enormous impetus to hymnology, but has led to conspicuous reforms in the musical department of congregational worship. Earnest musicians began to take advantage of the reaction against the florid barbarisms of the eighteenth century, and by example rather than precept proved the applicability of modern art to the hymn tune without any sacrifice of that simplicity which is the chief essential in metrical sacred song. Among those to whom the thanks of churchmen are especially due for their labours in this field, Mr. Joseph Barnby occupies a foremost place. There is always danger of excess in reforming zeal, and it would be easy to point to instances of popular hymn tunes in which the composers have sacrificed devotional feeling to mere secular prettiness. Such an accusation cannot be brought against Mr. Barnby. While thoroughly modern in spirit, his lyrics never err on the side of secularity. The best of them are fresh in melody yet never trivial; expressive to the utmost of the words to which they are set, but chastened by religious sentiment and the requirements of congregational singing. In the first volume of his "Original Tunes" Mr. Barnby adopted certain changes from the ordinary method of notation, discarding the use of double bars between the lines, and making the crotchet instead of the minim the unit of time measurement. The arguments in favour of these reforms must be irresistible, except to those ultra-conservative minds to whom the old is synonymous with the good. It was notorious that the double bar favoured the introduction of a pause at the end of every line, irrespective of metre or sense. For example, in the refrain of Hymn No. 15 of the present collection we should have had under the old system "Yet, Father, in the multitude—(pause)—of Thy compassions, hear," and similar absurdities in almost every example. In his preface the composer tells us that some of the tunes were written for the "Hymnary," "Church Hymns," the "Church Psalter," "Carols new and old," and the "Methodist Sunday-School Hymn Book." As the book purports to be a collected edition of his contributions to hymnology, it was only right to include every composition of importance since the issue of his first volume, nearly fourteen years ago, irrespective

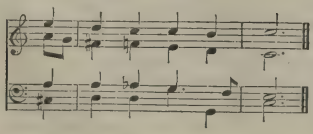
of the fact that they had appeared elsewhere. But the main attractiveness of the series will of course consist in the large number of tunes which are here printed for the first time. About thirty in a total of ninety belong to this category. As an acknowledgment for the favour with which his first collection was received in America, Mr. Barnby has set nearly twenty hymns from the "Lyra Sacra Americana." It would be impossible, within reasonable limits, to speak of the whole of the series as they deserve. A few examples must be selected, not so much because of their superiority to the rest as illustrative of the general merit of the book. The tunes are not numbered, neither are the names given of the authors of the hymns, so we can merely quote the first lines of those to which reference is made. In "Now the light of heaven is stealing" an excellent example is afforded of a six-line tune in the solid style, quavers being only introduced in the last line. "Lead us, O Father," is a worthy companion to Mr. Barnby's beautiful setting of "Lead, kindly light." "O walk with God," double 8.7.'s, is bright and dignified, and next to this come two of the gems of the collection, "The radiant sun declining," double 7.6.'s, and "Still, still with Thee," 11.10.'s. The former, in E flat, has some striking, yet perfectly defensible, changes of key in the fourth and fifth lines, while the latter bears some resemblance to "The Pilgrims of the night," as set by the composer in the "Hymnary," with which it will compare in beauty. It has been remarked of the typical modern hymn-tune that it partakes of the nature of the part-song. The distinction is perhaps not always fully observed, and the setting of "He that goeth forth with weeping," from which we quote the opening lines, would certainly be more effective if sung by a well-trained choir than by a large and hearty congregation:—



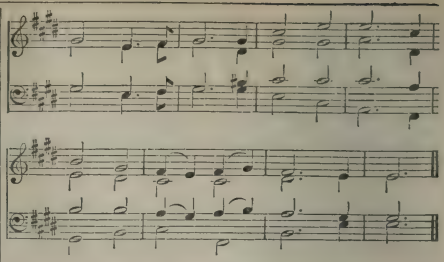
This is an extreme example, and indeed not more than three or four of the new tunes are open to the charge to which we have referred. Among those which have appeared in other collections, a high place is due to the second in the volume, "O world! behold upon the Tree," in which the composer has happily caught the spirit of the old German Choral as it appears in the sacred works of Bach. A perfect inspiration is the setting of the Stabat Mater, taken from the "Hymnary," and, therefore, doubtless familiar to most of our readers. Anything more beautiful than this simple six-line tune in F minor can scarcely be imagined within similar limits. On the other hand, it must be confessed that Mr. Barnby is somewhat too fond of using chromatic chords where plain progressions would do as well or better. A conspicuous instance of this occurs in "When God of old," where a fine bold tune commencing thus—



is injured by this effeminate close:—



In many cases, however, the end crowns the whole as in the ten-line hymn "O God the Lord," which has an exquisite refrain, worthy to close our list of quotations:—



It will be noted that the title of the volume states that it is intended "for use in church and home," and it will certainly be welcomed as a delightful addition to the repertory of Sunday music in the domestic circle, not less than by those who have authority in choirs and places where they sing.

1. *The Methodist Sunday-School Tune-Book.* [Wesleyan Methodist Sunday School Union.]
2. *The School Hymnal Tune-Book.* Edited by John Adcock. [E. Marlborough and Co.]
3. *Sacred Songs and Solos.* Compiled and sung by Ira D. Sankey. [Morgan and Scott.]
4. *Hymns of the Eastern Church.* [J. T. Hayes.]
5. *Hymns for the Church Catholic.* [Hodder and Stoughton.]
6. *The Church of England Hymn-Book.* Adapted to the Daily Services of the Church throughout the year. Compiled and edited by the Rev. Godfrey Thring. [W. Skeffington and Son.]
7. *Anthems for use in King's College Chapel, Cambridge.* [Cambridge: Macmillan and Bowes.]

We have here a series of kindred publications, various in character, and unequal in merit.

1. This large collection of tunes (533) appears to us to be well chosen and adapted to its purpose. The Evangelical fervour of the hymns is matched by the music appropriated to them. Standard compositions, which have won their way to lasting popular favour by their intrinsic merits, are amply represented in the book, and the power of living writers to produce expressive and tasteful hymn-tunes is also very fully exemplified. It is of favourable omen for the real union of Christians of all denominations that no source has been neglected from which really good tunes can be drawn, and we cordially wish the collection a prosperous career.

2. This book purports to supply tunes for the many hymns in "The School Hymnal" and some other hymnals, for which none suitable are to be found in ordinary collections. The tunes, 207 in number, are chosen on the principle of including any that are appropriate, without limiting the area of selection; and this principle, which, as we have already remarked, prevails in the excellent "Methodist Sunday-School Tune-Book," has led, in the present instance, to the compilation of a volume which, as far as it goes, is comprehensive.

3. The preface to the "Christian Year" opens with these words: "Next to a sound rule of faith, there is nothing of so much consequence as a sober standard of feeling in matters of practical religion." This sentence we commend to the thoughtful consideration of all who take up this collection.

4. We are glad to give a cordial welcome to this interesting volume. The words of the hymns are the well-known translations by the late Dr. Neale of the "Hymns of the Eastern Church." The tunes have been partly adapted from ancient Greek ecclesiastical melodies by the learned editor, the Rev. S. G. Hatherly, Mus. B., and partly selected by him from modern Anglican composers. Such a collection must necessarily have somewhat of an eclectic character, but Mr. Hatherly has done his best to present what is unfamiliar, and what to some ears no doubt will sound strange and even uncouth, in an acceptable dress, likely to attract and retain some measure at least of general approval.

5. There is nothing specially remarkable about this collection, which contains 510 hymns. Most of the hymns usually to be found in modern compilations are included in it, but where hymns less well known are introduced, the choice does not appear to us to be generally happy. We notice also that the heads under which the hymns are ranged seem sometimes to cause what is called a cross division. In one or two instances we doubt whether the author's name is correctly given. But on the whole the collection is neither better nor worse than a score of others.

6. Mr. Thring claims to have produced a critical edition of hymns distinguished by sound doctrine and literary excellence, and we are bound to say that in both respects his book, which is large and well arranged, containing nearly 700 hymns, is worthy of the aims he has set before him. He has taken great pains to ascertain the authorship and the original text of every hymn he has thought worthy of being included, and we ought not perhaps to complain of the frequency of the recurrence of the word "altered," although it seems to savour of concession to modern usage such as we should scarcely have expected to find in a book compiled on Mr. Thring's principles. Mr. Thring has had the advantage, we observe, of the co-operation of Prebendary Hutton, and of that keen and indefatigable seeker after truth, Major Crawford. The collection should have a future before it full of praise and profit.

7. A comprehensive collection, clearly and cleverly arranged, giving full information with respect to the setting of more than 1,000 anthems, with economy of paper and print.

O may I join the Choir Invisible. Poem by George Eliot. Composed for Chorus, Solo-Quartet, and Orchestra. By Edward Hecht.

[Novello, Ewer and Co.]

This charmingly sympathetic setting of George Eliot's beautiful poem adds one more to the many excellent works of Mr. Hecht which have already come before us. The opening chorus, in E flat major—commencing with a graceful and appropriate subject for the alto, and imitated in turn by the other voices—leads to a second chorus, well-contrasted in character, and evidencing the power of the composer to attract by the melodiousness of his phrases, as well as to interest by the skill of his counterpoint. The solo-quartet which follows, unaccompanied, is not only good as abstract music, but expresses with remarkable fidelity the words of the text; and the final chorus—opening with the symphony which begins the work, but now in the tonic minor—is admirably written throughout, an effective point being the repetition of the initial theme of the first chorus in the original key, thus giving a completeness to the composition which shows that the plan has been well designed before committing the notes to paper. The orchestral effects will no doubt materially enhance the beauty of Mr. Hecht's work; but even with the pianoforte accompaniment we cordially commend it to the attention not only of choral Societies but of all high-class vocalists.

Ballade (dediée à Mdlle. Teresa Russel) pour Piano. Par Oliver King, Pianiste de S.A.R. la Princesse Louise, Marquise de Lorne. [Schott Frères.]

This is an elaborate composition of very considerable difficulty, Mr. King having, in the act of composing it, given the rein to his fancy for crowding as many notes as possible into his score. On several occasions we have pointed out to the young composer that his advantage does not necessarily lie in the multiplication of details, but as he continues the process we must assume the existence of a good reason if we fail to discern its nature. The work before us opens, Moderato, in A flat, with a leading subject treated in polyphonic style. This is followed by an episode of a bravura character, in good contrast with a second theme, more simple than the first and having more distinctiveness. Both subjects are repeated in due form and the whole closes with an energetic and showy Coda. Some of the passages are very effective, and the piece in its entirety reveals earnestness combined with ability, but, not through such works will Mr. King achieve the end of his ambition. He must learn to make his art speak in plainer language.

Original Organ Music for Church and Concert use. By Edwin Allwright. [F. Pitman.]

We have only the first number of this work before us. It contains two surprisingly short and easy pieces, intended, we presume, for the Church. It cannot be said that they are not melodious, but the melody is of a commonplace order, and characterless. We note that this number of the "Original Organ Music" is catalogued as Op. 3, Nos. 1 and 2 in the composer's works. We shall be curious to see the Concert pieces when they are ready.

The Morning, Communion, and Evening Service. Set to music in the key of G major. By W. Claxton, B.A., Mus. Bac., Oxon. [Novello, Ewer and Co.]

The style of this work shows a distinct leaning towards the modern school of service writing, in the way of obbligato, organ part, unison passages for the voices, frequent changes of signature, &c. It is not, however, an ambitious work, and it cannot be said to be strikingly original, but it is a useful and in many respects a commendable addition to this class of composition.

FOREIGN NOTES.

A correspondent of the *Boston Herald* has interviewed Gounod in Paris, and reports the following: Gounod, after stating that it will be difficult for him to accept the numerous invitations which he has received from the United States, said: "I shall write no more for the theatre. The work which you see on my piano, and which occupies me now, is one of the most important works which I have ever composed. It is intended for the next Birmingham Festival, and is an Oratorio combined with a Requiem. The subject is 'Death and Life.' The *motifs* from the first part, which will be the Requiem, will be repeated in the second, but altered so as to express the joy of the souls of the saved in a new Jerusalem of the saints. It is a subject on which I have long meditated. I work seriously at it, and it interests me more and more every day. According to my idea music finds its noblest and most exalted forms in religious ideas and sentiments. You will find a religious vein running through all my Operas and larger works. Think of the cathedral scene in *Faust* and of *Polyeucte*, which is an entirely religious Opera. For this reason I have given up writing for the theatre."

The first—after the death of the great master—of the contemplated annual performances of "Parsifal" took place at Bayreuth, on the 8th ult., and, in spite of the expected falling-off of general interest now that Wagner's own personality does not attract the curious (many of whom did not mind travelling hundreds of miles to have a look at the great master), was very well attended. The caste was very much the same as last year, Herr Scaria and Frau Materna deserving special mention for the excellent performances of their most difficult parts. Herr Kapellmeister Levi acted, as before, as Conductor.

The celebrated Passion-Plays of Ober-Ammergau have found an imitation in a similar undertaking which has been instituted by a private society formed amongst the peasants of the village of Brixlegg. The plays, which are of the same character as those of Ammergau, are given every Sunday during the months of June, July, and August, and are said to be very well acted. The representations promise to be a great success, the more so as Brixlegg is conveniently situated in the vicinity of Innsbruck.

Mendelssohn's "Hear my prayer" was performed for the first time with orchestra at Leipzig, on the 8th ult., by the celebrated choir of St. Thomas's Church and a select number of the Gewandhaus Orchestra. Dr. W. Rust, Organist and Choirmaster of this renowned institution of Church music, writes to us that the instrumentation (up to this time entirely unknown in Germany) proved highly effective, and was considered by all musicians present worthy of the best inspirations of the composer.

Franz Liszt has been presented by Messrs. Mason and Hamlin, of Boston, U.S., with a fine chamber organ, which is said to be worth 6,000 dollars. Liszt has transferred the present, as he always does on such occasions, to the Music School at Weimar.

At the Royal Opera House of Vienna 303 performances took place during the last season, comprising a *répertoire* of 78 different works. Of these 42 evenings were devoted to Meyerbeer, 41 to Wagner, 31 to Verdi, 23 to Mozart, 21 to Gounod, 16 to Donizetti, 15 to Adam, 14 to Boïto, 10 to Gluck, and 9 only to Weber. Beethoven, with his "Fidelio," had to content himself with two performances.

The Directors of the reconstituted Italian Opera at Paris, which is to commence operations next autumn, are in negotiation with Mr. Gye to secure the services of Madame Albani. Other artists said to be engaged are Mesdames Fidès-Devriès, Tremelli, and Donadio, and Messieurs. Gayarre and Reszké. The celebrated baritone, M. Maurel, is the soul of the undertaking.

Massenet's new Opera, "Manon Lescaut," is to be put into rehearsal at the Opéra-Comique, Paris, next October, and it is hoped that it will be produced about the end of the year. The principal part is to be "created" by Madame Heilbronn. It will be remembered that Auber has written an Opera on the same subject to a libretto by Scribe.

Our worthy contemporary *Le Ménestrel* revives the *canard* that the much-talked-of opera-house on the Embankment is going to be completed, but we will give our readers the singular quotation untranslated: "M. Mapleson fait en ce moment terminer le théâtre de l'Embenkmont (!!) aux bords de la Tamise. Les 1,500,000 frcs. nécessaires sont souscrits," &c., &c.

Signor G. Gariboldi has just finished the score of an Opera-Bouffe in three acts, entitled "The Three Hunchbacks."

Professor Dr. Hermann Zopff, a talented composer and one of the most eminent musical theorists in Germany, died at Leipzig on the 12th ult. Besides numerous instrumental and vocal works, he composed several Operas, but none of them have found a lasting acceptance on the German stage. The deceased was for a long time co-editor of the *Neue Zeitschrift für Musik* (formerly edited by Schumann). Many an aspiring young musician will regretfully miss the well-known *matinées* and *soirées* which were held at Dr. Zopff's house in Leipzig, and where all the artistic *haute-volée* of that musical town assembled weekly to listen to performances which were principally devoted to the production of works by unknown but talented composers.

We regret to announce the death, at Combs-la-Ville, near Paris, of M. Adrian Boïeldieu, son of the celebrated composer of "La Dame Blanche," and himself the composer of several Comic Operas which have been played in France with some success. M. Boïeldieu was sixty years of age.

CORRESPONDENCE.

CONGREGATIONAL SINGING.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—I was pleased to read your correspondent's letter in the current number of The Musical Times, as it happens to be a subject in which I am much interested at the present time. Four months ago I started congregational practices here, on the first Sunday in the month, after evening service. Notices were posted on the church doors, and the Rector also publicly invited the people to remain and practise the hymns with the choir for the following Sunday. The consequence was some 200 people retained their seats, and although we have only had four practices, the congregation is now able to take verses of certain hymns entirely without the aid of the choir. But now comes the question—is the congregation to be asked to sing in unison or harmony? In my opinion unison is the best for a general congregation. The harmony that would arise from such a mixed body of voices would only prove of a very questionable kind, if not altogether distracting. With regard to the Psalms I do not think we should look to the S.P.C.K. or any other Society to supply us with Psalters, as Mr. Exley suggests in his letter; but I believe many would purchase copies for themselves, if they thought they could be taught to sing the Psalms from them.

I trust that some of our leading Church musicians will come forward with practical suggestions on this most important subject.

I am, Sir, yours faithfully,

William E. Rogers.

Whitchurch, Shropshire, July, 17, 1883.

THE COMPOSER VINCENZE MARTIN, or MARTINI.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—The omission of the name of the composer of "La Cosa Rara" in Grove's Dictionary is, no doubt, a mere oversight. There could hardly have been any relationship between Padre Martini and the Spanish Martin. Both names are common in musical history. I have before me a list of sixteen musicians named Martin, eleven named Martini, one named Martinn, and three Martino. A quartet from "L'Arbore di Diana," a Cavatina from "La Cosa Rara," and a Round, by V. Martin, will be found in the third volume of the *Musical Library*. G. A. C.

TO CORRESPONDENTS.

**** Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Berry Pomeroy.—The Annual Festival of the Totnes Deanery Choral Union took place on Thursday evening, June 28. The whole of the choirs belonging to the Deanery were present. The service was full choral. Mr. Newman, of Torquay, conducted, and his pupil, Master C. Edwards, presided at the organ.

Bradford.—An Organ Recital was given in the Church of St. Mary Magdalene, on the fine organ built by Messrs. Hill and Son, on Wednesday, the 11th ult., by the Organist of the church, Mr. F. A. Sewell. The programme included Mendelssohn's Organ Sonata No. 2, the St. Ann's Fugue (Bach), a Minuet by Smart, and an Andante by Ouseley. A special feature was the performance of Raff's Cavatina for Violin, which was finely played by Mr. W. B. Sewell. A selection of Anthems was contributed by the choir.

Caterham, Surrey.—The opening of the new organ in the Parish Church on St. James's Day was made memorable by the excellence of the services rendered by an admirable choir, consisting of twenty-five of Mr. Stedman's Choir Boys and a number of gentlemen of the first rank as exponents of Church Music, under the direction of Mr. Stedman. The solos in the Magnificat (Hopkins in F) "Praise the Lord" (Goss) and Wesley's "Wilderness" were taken by Masters Rovy, Walenn, and Willie Hull, Messrs. Frost, Kenningham, Stanley Smith, Hutchinson, and Ralph Wilkinson. Mr. J. E. Street presided at the organ with very great ability. Large congregations attended both services.

Chelmsford.—An Organ Recital was given by Mr. F. R. Frye, F.C.O., at St. Mary's, on Wednesday evening, the 18th ult. The programme was selected from the works of Batiste, Rossini, Guilmant, Mendelssohn, Bach, and Handel. A few collects were read before and at the conclusion of the Recital by the Rector. There was a large congregation, and the pieces were much appreciated.

Coventry.—The new organ erected by Porritt, of Leicester, in the Church of All Saints, was opened by Dr. C. J. Frost, of London, on Wednesday evening, the 4th ult., when his masterly performance of an excellent programme was much appreciated by a large congregation.

Dudley.—The reopening of the Parish Church took place on Wednesday and Sunday, the 18th and 22nd ult. Sermons were preached by the Rev. Lord Alwyne Compton, Dean of Worcester, the Rev. L. B. Penley, the Rev. Mr. Blair, of Worcester, and the Rev. Mr. Ross. The processional hymn was "We love the place, O Lord," and the recessional "The Church's one foundation"; Dr. Cosens, Vicar and Rural Dean, intoning the service. Master Reginald Graham Margetson, of Mr. Stedman's Choir, London, sang the solos "How beautiful are the feet" and "He shall feed His flock," from *The Messiah*, excellently; he has a splendid voice, and promises to take high rank as a soloist. The choir sang Dr. Stainer's anthem "Awake, awake," the quartet being efficiently rendered by Master Margetson, Mr. Bate, Mr. R. A. Hartley, and Mr. T. H. Goodwin. On Sunday morning Dr. Stainer's anthem was again sung, and in the evening selections from *The Creation*, the recitatives being taken by Messrs.

Hartley, Timmins, and G. H. Mainwaring, members of the Choir. The trio "On Thee each living soul awaits" was finely sung by Master Margetson, Messrs. Hartley and Mainwaring; the chorus "And the heavens are telling" was given with grand effect. Mr. F. S. Garton, the Organist of the Church, played the Chaos music excellently, and accompanied throughout like a thorough musician.

DUNOON.—The members of the Greenock Orpheus Club gave a Concert in aid of the Cottage Homes, in the Burgh Hall, on Friday, June 29. The programme was well selected and highly appreciated. Mr. Middleton conducted.

HASTINGS.—The opening of the new Roman Catholic Church, St. Mary Star of the Sea, took place on the 2nd ult., in the presence of a large congregation. The processional and dedication hymn was "Ave Maria, Stella," played by the composer, Mr. Gordon, Organist of the Italian Church, London. The Mass was Haydn's No 4, which was sung by the St. Mary Star of the Sea choir, supplemented by some singers from the Italian Church. The offertory piece was Gounod's "Ave Maria," excellently rendered by Master Albert Hannagan, from the Oratory, Brompton. Mr. F. Thomson, Organist and Choirmaster of the church, directed the whole of the musical arrangements.

KEIGHLEY.—The Dedication Festival in connection with St. Peter's Church was this year very successfully celebrated on St. Peter's Day, June 29. Besides other services during the day, there was full choral evensong, the Service being Field in D, and the Anthem "Praise the Lord," by Sir George Elvey. On the Saturday following an Organ Recital was given by Mr. R. H. Moore, of St. John's, Ingrow, amongst the pieces performed being Mendelssohn's Sonata in D minor, No. 6, Bach's Toccata and Fugue in C, and Handel's Sixth Concerto in B flat. The Recital was highly appreciated, and the organist displayed to advantage the variety of stops the organ (erected last year by Messrs. Driver and Lupton, of Keighley) contains. At intervals during the Recital, Mr. Harry A. Marriner, the Organist and Choirmaster, conducted the voluntary choir (which was strengthened for the occasion) in a selection of sacred music, Mr. H. Waddington, of Bradford, singing "If with all your hearts," from *Elijah*. At the service on Sunday morning Dykes's Te Deum in F was sung, the Anthem in the evening being "My soul truly waiteth," by William Rea.

KENDAL.—The new organ, erected in St. George's Church by Messrs. Wilkinson and Sons, was opened on Thursday, the 5th ult., by Mr. Smallwood, who displayed the power and many beauties of the instrument to the greatest advantage.

LADOCK, CORNWALL.—In our last month's issue the name of the Rev. S. Raffles-Flint, in connection with the recent Concert, was omitted. This gentleman was the sole originator of the entertainment, and his efforts as Choirmaster and Conductor of the choir were fully appreciated.

LIVERPOOL.—A very handsome and artistic illuminated address was recently presented to Mr. James J. Monk, in the presence of a large gathering of ladies, at the Philharmonic Hall. The subscribers consisted of past and present pupils who wished to show their esteem and respect for Mr. Monk in some tangible form. Major R. G. Stewart was in the chair, and the address was presented by Mr. Humphrey J. Stark, Mus. Bac., Oxon., visiting examiner to Trinity College, London.

MOSSLEY.—On the 15th ult., at St. Joseph's Catholic Chapel, the annual sermons on behalf of the Day and Sunday Schools were preached by the Rev. Father Sherman, Passionist, of Liverpool. The musical portion of the service consisted of Haydn's No. 2 Mass, with the Credo from the same composer's "Imperial." The solos were excellently rendered by Mrs. Berry, Miss Kane, Mr. Tom Maude, Mr. Meredith, and Mr. Leahy. The singing of the Qui tollis by Mr. Meredith was worthy of the highest praise, and the other soloists gave great satisfaction. At the evening service a special feature was the singing of Zingarelli's Laudate by Mr. Tom Maude and the choir. Mr. Kane conducted, and Mr. James Kane presided at the organ. The congregations were large at both services, and the offertory amounted to £40.

NEWPORT, ESSEX.—The eighth Annual Festival of the North-West Essex Choral Association was held on the 10th ult. At the evening service Dr. Stainer's Cantata *The Daughter of Jairus* was very effectively performed, the tenor solos being taken by Mr. Kenningham, of St. Paul's Cathedral. The choruses were well rendered and very successful, owing chiefly to the energy and care expended in training the choirs by the Conductor and Choirmaster, Mr. R. Lemaire. Mr. R. M. Tamplin presided at the organ, which has just been enlarged.

NORTH BERWICK, N.B.—On Wednesday, the 11th ult., the first Organ Recital of the season was given at St. Baldred's Church by the Organist, Mr. T. S. Guyer. A well-selected programme was admirably rendered and highly appreciated by a large audience.

OLDHAM.—The usual Monthly Concert was given in the Tit-Bits Coffee Tavern on Wednesday, the 18th ult. The members of the Apollo Musical Society were the artists, Mr. J. Greaves accompanying; and solos on the flute and violin were contributed by Messrs. Smith and Hall respectively.

ST. AUSTELL.—The Sunday School Teachers' Festival was held in Holy Trinity Church on the 5th ult. There was full choral service. Mr. C. E. Juleff presided at the organ, and gave at the conclusion of the service one of Batiste's grand Offertoires.

SCARBOROUGH.—At the Aquarium the performances of the band, under the direction of Mr. Victor Buziau, continue to be a powerful attraction, and the solos of Mr. Buziau (violin) and his daughter Mdlle. Nina Buziau (pianoforte) are received with the warmest marks of approbation. Recently the singing of Miss Bessie Holt has been an important feature in the Concerts, both her voice and style being much admired.

TYWARDREATH, CORNWALL.—The annual assemblage of the District Association of Church Choirs, now augmented to about 300 voices, took place at the beautiful Parish Church on the 19th ult., and the result was in every respect most praiseworthy, reflecting credit on Mr. C. E. Juleff, the Director of the Choirs, who conducted from the lectern. The processional hymn was "Disposer supreme." The confession and responses were sung in harmony, unaccompanied. The effect of the Magnificat and Nunc dimittis, arranged by Dr. Stainer, was most striking. Amongst the hymns which followed special praise must be given for "O, Love, how deep" (harmonised by Bach), the tenors and basses rendering their parts with due precision, and with the full observance of light and shade. The Rev. H. N. Wheeler acted as Precentor, and Miss Heaton judiciously accompanied on the organ.

WATFORD.—The students of the Watford School of Music gave a Concert, on the 16th ult., in the large Hall of the Public Library, before a numerous audience. Much talent was shown in every department, Miss Kingham, the Misses Ray, Miss E. Barns (only nine years of age), Miss Plews, Miss Alice Wilson, Miss K. S. Burns, and Miss Goodson exhibiting good executive power and careful training as pianists; Miss Alice Wilson, Miss K. S. Burns, Messrs. W. J. Brooks, C. Healey, and G. Young contributing several solo vocal pieces with decided success, and a violin duet being ably rendered by the Misses Ray. The Concert was conducted by Miss Alice Brooks, hon. secretary to, and Mr. Henry Baumer, head master of, the School.

ORGAN APPOINTMENTS.—Mr. W. Donne Smith, Organist and Choirmaster to Holy Innocents', Church, Hornsey.—Mr. Thomas E. Leete, Organist and Director of the Choir to Hovingham Church, Yorkshire.—Mr. John S. Brown, Organist and Choirmaster to St. John's Church, Ballinasloe.—Mr. Frederic W. Lacey, Organist and Choirmaster to St. Saviour's Church, Walthamstow.—Mr. C. C. Caird, to Llanddewi Skirrid Church, near Abergavenny.—Miss Brock, to St. George's Church, Tredegar.—Mr. Stretton Swann, Organist and director of the choir of Holy Trinity, Gray's Inn Road, W.C.

CHOIR APPOINTMENT.—Mr. Charles Blagbro (Principal Tenor) to Leeds Parish Church.

DEATHS.

On June 28, HENRY FREDERIC TURLE, Editor of *Notes and Queries*, and third son of the late James Turle, Organist of Westminster Abbey, aged 47.

On the 2nd ult., at 10, Abersham Road, Dalston, WILLIAM JOHNSON ROBERTSON, late of Tottenham Road, Kingsland, organ-harmonium manufacturer, aged 64.

On the 5th ult., the Rev. FREDERICK SCOTSON CLARK, organist and professor of music, of 3, Princes Street, Cavendish Square.

On the 20th ult., at Eastfield House, Whitchurch, Oxon., BENJAMIN BLYTH, M.A., formerly Organist of Magdalen College, Oxford, aged 58.

On the 26th ult., at his residence, Finchley, JOSEPH WILLIAMS, Music Publisher, of 21, Berners Street, aged 64.

Ready August 15.

ST. MARY MAGDALEN

A SACRED CANTATA.

The words compiled and written by the Rev. W. J. SPARROW-SIMPSON, B.A.

THE MUSIC COMPOSED BY

JOHN STAINER.

THIS CANTATA WAS WRITTEN, BY REQUEST, FOR PERFORMANCE AT THE GLOUCESTER TRIENNIAL MUSICAL FESTIVAL, 1883.

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DURING THE LAST MONTH.

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Cooke, F. ...	I trust your honour's well ...	2	0	Cramer.
Cowdell, F. ...	Slumber Song	2	0	Chester.
Cowen, F. H.	I will come	2	0	Boosey.
,,	Evening Hymn	2	0	Metzler.
,,	The Pilgrims	2	0	,,
,,	The river shore	2	0	,,
,,	Light in darkness	2	0	,,
,,	Passing away	2	0	,,
Cruickshank	Homeward bound	1	6	Forsyth.
,,	The Golden West	1	6	,,
,,	Somebody...	1	6	,,
Deems, A. ...	As angels move	0	3	Curwen.
Davies, W. ...	Bright the night is, my beloved	2	0	Weekes
De Lara, I. ...	It may be yet	2	0	Enoch.
,, ...	No more	2	0	,,
De Solla, I. ...	Who is Sylvia	2	0	Lucas.
,, ...	The Old Violin	2	0	,,
Dia, F. ...	One trembling kiss	2	0	Morley.
Dibdin, E. R.	Lady Rose	1	6	Paterson.
Dick, C. ...	Once, only once!	2	0	Enoch.
Diehl, L. ...	Come back to me, love... ...	2	0	Boosey.
Distin, T. ...	The Queen's Hussar	2	0	Reid Bros.
Driffield, E.	'Twas in the winter cold ...	2	0	Novello.
Edwards, J. ...	Why turn away those soft eyes, love ("Victorian")	2	0	Hutchings.
,, ...	Though far away, O my Queen! ("Victorian")...	2	0	,,
,, ...	When midnight's sombre shadows fall ("Victorian")...	2	0	,,
,, ...	Dark was the morn ("Victorian")...	2	0	,,
,, ...	My life is sad and lonely ("Victorian")...	2	0	,,
Ekless, E. ...	The dream of the sailor's wife	2	0	Ashdown
Emmerton, E.	I only live for thee	2	0	E. George.
Fairlamb, J.	The old cove's prayer	0	3	Curwen.
,,	When far on the ocean ...	0	3	,,
,,	Visions	0	3	,,
Farebrother	Our darling lies under the snow	2	0	J. Williams.
,,	Black Bess	2	0	Novello.
,,	Loved best	2	0	,,
Farrell, R. ...	When we are parted	2	0	Metzler.
Ford, E. ...	The love that ne'er grows old	2	0	Lucas.
Forman, E. ...	Why do I love	1	6	Francis.
Fowler, C. ...	All about the daisy	2	0	Weekes.
Fowles, E. ...	The Steersman	2	0	Reid Bros.
Fowles, M. F.	Falling leaves	2	0	Ashdown.
Fox, G. ...	How can I tell you so? ...	2	0	Willcocks.
,, ...	Grandmamma's Jokes for Little Folks. Nursery Rhymes ...	2	6	,,
Frere, A. F.	Egypt's story	2	0	Chappell.
Gandy, W. ...	The King's Quest	2	0	Reid Bros.
Garth, R. M.	The heaving of the lead ...	2	0	,,
Gautier, L. ...	Epping Forest	2	0	Davison.
Gelli, E. ...	I can remember	2	0	Chappell.
Gilholy, B.	When the mists have cleared away	2	0	Reid Bros.
	What are the wild waves saying. Arranged as song	2	0	Cocks.
,, ...	The Gipsy Countess. Ditto...	2	0	,,
Glover, C. W.	The sweet little maid of Tyrol	2	0	Metzler.
Glover, W. F.	Love's dream is over	2	0	Ashdown.
Goetz, H. ...	Three songs, Op. 3 ... each No. 1. Repose (Die Stille). ,, 2. Night (Bitte). ,, 3. Dawn of Spring (Frühlingsglaube).	1	6	Augener.
Greenish, A.	Sweethearts still	2	0	Morley.
Gurlitt, C. ...	Four Songs, Op. 126 ... ... No. 1. A Spring Song. ,, 2. Sabbath Bells. ,, 3. The lily among thorns. ,, 4. A birthday wish.	1	6	Augener.
Goodeve, A.	How?	2	0	Reid Bros.
Gurlitt, C. ...	A Cavalier's Song	0	6	Augener.
Gutteres, A.	Other days	2	0	,,
Grain, C. ...	The Amateur Yachtsman ...	2	0	Bath.
,,	I'm a Chappie	2	0	,,
Grimshaw, A.	Golden rest	2	0	Novello.
Hardcastle ...	Thy dear face	2	0	Reid Bros.

Composer.	Title.	Price (net).	Publisher.
Hargitt, C. J.	A sailor's knot	2 0	Jefferys.
Hartog, C. S.	Homeward bound	2 0	Lucas.
,,	Cradle Song	1 6	,,
Harraden, E.	Marjory's cuckoo	2 0	Bath.
Hatton, J. L.	Good-night, sweetheart, good-night	2 0	Augener.
,,	The Quarrel	2 0	,,
,,	The blue Peter	2 0	Ashdown.
,,	The love-thread	2 0	,,
Heap, C. S. ...	Three shadows	2 0	Lucas.
Heathorn, T.	Poor sailors on the ocean ...	2 0	,,
Hervé ...	Our soldier guests	2 0	Cramer.
Hervey, A. ...	There was a star	2 0	Lucas.
,, ...	I miss thee	2 0	,,
Higgens, A.	Spring	2 0	Ashbee.
Hill, Lady A.	Yesteryear	2 0	Metzler.
Hill, S. ...	The wide, wide world	2 0	Boosey.
Hillier, H. C.	Britons bold	2 0	Davison.
Hoeck, W. T.	Two hands	1 6	Cocks.
Horner, B. ...	In the trenches	2 0	Lucas.
Hughes, R. S.	Nearly caught	2 0	,,
Hutchinson	Artist's dream	2 0	Morley.
,,	Sunshine	2 0	,,
Jefferson, E.	Laugh or smile	2 0	Reid Bros.
Jonghmans, E.	Take for two	1 6	Willcocks.
Jude, W. H. ...	Sires and Sons	2 0	Cramer.
Kendal, H. ...	What might have been... ...	2 0	Keppel.
Kessler, F. ...	Sleeping and dreaming ...	2 0	Ashdown.
Kinross, J. ...	Lost for love	1 6	Paterson.
Kjerulf, H.	Album of Songs...	4 0	Lucas.
,, ...	I hardly know	1 0	,,
,, ...	Last Night	0 9	,,
,, ...	Silent Love	0 9	,,
,, ...	My Pretty Bird	1 3	,,
Knapp, F. E. ...	Love's Mayday	1 6	Weekes.
Lane, G. M. ...	A fireside dream...	2 0	Morley.
Lassen, E. ...	Poor Joe, the Marine	2 0	Czerny.
,,	Little Cissy's dead	2 0	,,
Lawrence, E.	Only one home	1 6	Lucas.
Lawson, M. ...	Brother Jack	2 0	Reid Bros.
,,	Perchance	2 0	Boosey.
,,	Thee only...	2 0	Metzler.
Leslie, H. ...	The day dies slowly in the Western sky	2 0	Novello.
Le Thiere, C.	Chords of memory	1 6	Lucas.
Lemare, E. H.	Hey-day	2 0	Morley.
Lewis, J. H.	Love's message	2 0	Ashdown.
Levey, W. C.	Maiden's message	2 0	J. Williams.
Löhr, F. N. ...	What shall I say?	2 0	Enoch.
Loyt, E. M. ...	Old Sailors	2 0	Ashdown.
Macdermott	Hear my prayer (In Te speravi)	2 0	Novello.
,,	Grant us Thy peace (In Te confido)	2 0	,,
Machell, E.	Soul music	2 0	Reid Bros.
Mackenzie, A.	Vocero. Dove Song ("Colomba")	2 0	Novello.
,,	Corsican Love Song. "Will she come from the hill, will she come from the valley?" ("Colomba")	2 0	,,
,,	Old Corsican Ballad. "So he thought of his love" ("Colomba")	2 0	,,
,,	"Here often have I sat," ("Colomba")	2 0	,,
Manzocchi, S.	First and last	2 0	Cramer.
,,	Hearts meet to part again ...	2 0	Chappell.
Marzials, T.	May music	1 0	Boosey.
,,	Only friends	2 0	,,
Mayo, J. ...	Patty	2 0	Weekes.
Mendelssohn	Scena for contralto voice, "Che desta in te questi finora tumulti ignoti?"	2 6	Patey.
Merz, C. ...	Mother! yes, I hear	0 3	Curwen.
,,	Come, merry band	0 3	,,
,, ...	Sailor boy's Song	0 3	,,
Millard, H.	Ben Blythe	0 3	,,
Mohawk Minstrels' Magazine, No. 29	...	1 0	Francis.
Moir, F. L. ...	Precious stones	2 0	Boosey.
,, ...	My heart's message	2 0	,,
Molloy, J. L.	The Harp...	2 0	,,
,,	Colin's Love-letter	2 0	,,
,,	Children's prayers	2 0	,,
,,	Weather permitting	2 0	Metzler.
,,	Sweet lavender	2 0	,,
,,	Between ourselves	2 0	,,
Moncrieff, L.	Two gifts	2 0	Lucas.
Mora, A. L. ...	I told you so	2 0	Reid Bros.
,, ...	Certainly not	2 0	,,
,, ...	The Shipwright	2 0	Boosey.
Moul, A. ...	The Flower's Message... ...	2 0	,,
Mountford, J.	Sweet Marie	2 0	Reid Bros.
Nathan, J. ...	Why are you wandering here, I pray?	1 3	Cocks.
Nicodé, J. L.	Three Songs	1 6	Augener.
	No. 1. Good-night (Gute Nacht).		
	,, 2. Summer rest (Sommerruh).		
	,, 3. Would that no one would ask it (Wolle Keiner mich fragen).		
Old English Ditty.	Prince Charlie's farewell to Manchester	1 6	Chappell.
Offenbach, J.	Would I could die	2 0	J. Williams.
Pascal, F. ...	Tough heart	2 0	,,
,, ...	Coble's coming in	2 0	,,

Composer.	Title.	Price (net).	Publisher.
Pascal, F. ...	Sea of life	2 0	J. Williams.
,, ...	Ah! if I had fairy power ...	2 0	,,
,, ...	I'm musicly mad	2 0	,,
,, ...	For better and for worse ...	2 0	,,
,, ...	Legend. An old wife	2 0	,,
Padro, G. A.	Muleteer Song	1 6	Weekes.
,,	Vers de Molière...	1 6	,,
Pernet, A. L.	The golden age	2 0	Bath.
Piatti, A. ...	Lover's Appeal	2 0	Chappell.
Pontet, H. ...	Sour grapes	2 0	Enoch.
,, ...	Five o'clock tea	2 0	,,
Ramsay, Lady	Shall I compare thee to a summer's day?	2 0	Czerny.
Ranken, C. A.	Longing	2 0	Davison.
Rawlings, A.	Years ago...	2 0	Jefferys.
Reeves, H. ...	Highwayman Jack	2 0	Boosey.
Roeckel, J. L.	No, thank you, Tom!	2 0	Enoch.
,,	Jack to Jeannie	2 0	Hutchings.
,,	Jeannie to Jack	2 0	,,
Robinson, J. ...	He will bear thee o'er the wave	2 0	Morley.
Rogers, F. F.	Overleaf	2 0	Davison.
,, ...	I know not yet	2 0	,,
Root, G. F. ...	Health is a rosy maiden ...	0 3	Curwen.
Rubinstein, A.	Six Songs. Op. 32		Lucas.
	No. 1. Spring Song (Echo) (Leise zieht durch mein Gemüth) ...	1 3	
	,, 2. Spring's bright blue eyes (Die blauen Frühlingsaugen) ...	0 9	
	,, 3. Spring Song (Nightingale) (In dem Walde spriesst's und grünt)	1 3	
	,, 4. There was an ancient monarch (Es war ein alter König) ...	1 3	
	,, 5. Thou bloomest like a floweret (Du bist wie eine Blume)	1 3	
	,, 6. The Asra (Der Asra)	1 3	
Ryan, D. L. ...	Hail and farewell	2 0	Keppel.
Scriblerus, M.	Song of the Snowdrops ...	2 0	Novello.
,, ...	Two Violets	2 0	,,
Sample, A. ...	'Twas but a sigh	2 0	Reid Bros.
Samuelli, A.	Aubade	2 0	Chappell.
Schliebner...	Mouse Song	1 6	Lucas.
,, ...	The wave	1 6	,,
,, ...	A memory	1 6	,,
,, ...	The rainy day	1 6	,,
,, ...	The Bird's paternal pride ...	1 6	,,
Sherwin, W.	A merry heart	0 3	Curwen.
,,	The old abstainer	0 3	,,
Seymour, E.	Fond and firm	2 0	Czerny.
Sibyl	The sweetest story of all ...	1 6	Cocks.
,, ...	Soft, soft wind	1 6	,,
,, ...	Do you ever think of the old days?	1 6	,,
,, ...	Only an innocent face	1 6	,,
Simms, F. H.	Though thou art far from me	2 0	Weekes.
Smith, R. K.	The Spring Song	2 0	Jefferys.
Smith, S. ...	The Rover	2 0	Ashdown.
Southgate, F.	Cherished...	2 0	Moutrie.
Southey, F.	Love's awakening (Sogni d'amore)...	2 0	Weekes.
Spinney, W.	Waterloo	2 0	,,
Stanislaus ...	The Winkle and the Whale ...	2 0	Willcocks.
Sydenham, E.	The River...	2 0	Novello.
Sullivan, A.	Where is another sweet ...	2 0	J. Williams.
Tait, A ...	Three days	2 0	Lucas.
Taylor, T. ...	Songs of youth	4 0	,,
Taylor ...	God's Angel	2 0	Chappell.
Terry, H. M.	Turn wheel, turn	2 0	Weekes.
Thornton, H.	Pass the word along	0 3	Curwen.
Thomas, A. G.	The Swallow Song ("Esmeralda")	2 0	Boosey.
,,	O vision entrancing ("Esmeralda")	2 0	,,
,,	What would I do for my Queen ("Esmeralda")	2 0	Boosey.
Thomas, J. R.	Onward, march to victory ...	0 3	Curwen.
Tovey, C. ...	The Old Cathedral Bells ...	2 0	Reid Bros.
,, ...	Mistress Mary	2 0	,,
,, ...	What will your answer be ...	2 0	J. Williams.
Trotère, H.	Sailor Jack	2 0	Ransford.
Tugginer, P.	Don't tell me, love	2 0	Davison.
,,	Dream and forget	2 0	J. Williams.
Wakefield ...	More and More	2 0	Lucas.
,, ...	Shearing Day	2 0	Boosey.
,, ...	Leafy June	2 0	Metzler.
Wallace, E.	Troth	2 0	Chappell.
Walter, J. ...	Farewell	2 0	Davison.
Ward, T. ...	An Angel's Hand (organ or harmonium accompaniment *ad lib.*)	2 0	Lucas.
Welsh, W. ...	I'll meet her when the sun goes down	1 6	Francis.
Warner, F. ...	Autumn in the Forest (Herbstlied)	2 0	Brewer.
Watson, M. ...	The angel that cometh... ...	2 0	Metzler.
,, ...	Swinging	2 0	Chappell.
,, ...	Somebody's Pride	2 0	,,
Webster, H. ...	By the Firelight...	2 0	Boosey.
Wellings, M.	This is my dream	2 0	Enoch.
Wenzel, L. ...	The nice old maid	1 6	Willcocks.

Composer.	Title.	Price (net).	Publisher.
Wekelin, L....	Tral-la-la!	2 0	Willcocks.
Whitmarsh...	Laddie	2 [illegible]	Chester.
,, ...	One by one	1 6	,,
White, M. V.	Das Meer hat seine Perlen (The sea hath its pearls)	2 0	Lucas.
Wood, C. C....	The Golden Wedding	2 0	Morley.
White, C. A...	I am a jolly publican	0 3	Curwen.
Zavertal, V..	On parting	2 0	Reid Bros.

DUETS.

Composer.	Title.	Price (net).	Publisher.
Barker, G. ...	Why do summer roses fade. Arr. as duet	2 0	Cocks.
Berger, F. ...	Out with the tide (M.S. and BAR.)	2 0	Moutrie.
Blake, C. D.	O cheering word	0 3	Curwen.
Cavendish Music Books. No. 50.	Legends of the Black Forest (S. and c.)	1 0	Boosey.
Edwards, J....	Good Night ("Victorian") ...	2 0	Hutchings.
Glover, C. ...	To the fields	2 0	Ransford.
Lee, A ...	He wipes the tear from every eye. Arr. as duet (s. and c.)	2 0	Brewer.
Lindsay, Miss	Resignation	2 0	Cocks.
Marzials, T.	Somewhere or other	2 0	Metzler.
Moir, F. L. ...	Love shall never die	2 0	Morley.
Pascal, F. ...	Shepherdesses we	2 0	J. Williams.
,, ...	Till thee I met	2 0	,,
Trouselle, J.	The Happy Fairies (s. and c.)	2 0	Ransford.

TWO-PART SONGS.

Composer.	Title.	Price (net).	Publisher.
Harrison, E.	Holiday Song	0 2	Weekes.
,,	The Outlaw	0 2	,,
,,	The Skylark	0 2	,,
,,	The Wind in a Frolic	0 3	,,
Weekes' School Series.	Cherry ripe (Horn)	0 3	,,

TRIOS (FEMALE VOICES).

Composer.	Title.	Price (net).	Publisher.
Abt, F. ...	Ocean's lullaby	0 4	Augener.
,, ...	The springtide of the heart ...	0 4	,,
,, ...	Evening on the lake	0 3	,,
,, ...	The forest is my delight	0 3	,,
Bennett, G. J.	The Ivy Tree	0 3	Novello.
,,	In the meadows	0 3	,,
,,	The Violet	0 3	,,

FOUR-PART SONGS.

For S.A.T.B., unless otherwise indicated.

Composer.	Title.	Price (net).	Publisher.
Behrend, A.	Isle of Beauty	0 2	Patey.
Blumenthal	Cradle song, S.A.T.B.B.... ...	0 4	Cramer.
Bunnett, E.	Spring	0 3	Novello.
Caldicott, A.	The Sobbing Quartet ("Treasure Trove")	0 6	Metzler.
,,	The House that Jack built ...	0 6	,,
Choralist, The	Blow high, blow low. Arranged by L. C. Venables ...	0 1	Boosey.
,,	The Bells of Aberdovey. Arranged by L. C. Venables.	0 1	,,
Champneys....	Rustic Coquette...	0 3	Novello.
Choristers' Album.	Books 9 to 12 each	1 0	Hutchings.
Clemens, T.	Blow, blow, thou winter wind...	0 4	Cramer.
,,	Kate of Aberdeen	0 4	,,
,,	Song of the March wind ...	0 4	,,
Faning, E. ...	Daybreak	0 6	Lucas.
Gaul, A. R. ...	The Singers	0 2	Patey.
Ingham, C. B.	A little Skating Song	0 3	Novello.
Lawrence, C.	Serenade	0 6	,,
Lloyd, C. H.	The Patriot (men's voices) ...	0 2	,,
Marzials, T.	May music	0 1	Boosey.
McCheane, C.	A sad disappointment (men's voices)	0 2	Novello.
Prendergast	The Wines (men's voices) ...	0 3	,,
Prescott, O.	The Huntsman	1 6	Hutchings.
,,	The Douglas raid	1 6	,,
Round, H. ...	Hours of beauty (men's voices)	0 3	Pitman.
,,	Forest Queen (men's voices)...	0 3	,,
Swift, G. H.	Our Fairy Queen	0 4	Novello.
Vicars, G. R.	Full fathom five...	0 3	,,
Wagner, O....	Oh, I wish I were a swallow ...	0 3	,,

TONIC SOL-FA.

Composer.	Title.	Price (net).	Publisher.
Brown, A. H.	Spring and Summertide. Service of Song	0 4	Pitman.
Novello's Tonic Sol-Fa Series.			
No. 171.	Swift as a bird. Chorus ("William Tell"). Rossini	0 1	Novello.
,, 172.	Come hither, all who wish to buy. Market Chorus ("Masaniello"). Auber	0 1½	,,
,, 173.	Come unto Me. s.s.T.T.B.B. Ch. Gounod	0 1	,,
,, 174.	Sing a song of praise. Dr. Stainer	0 1½	,,
,, 175.	The Lord is loving. Dr. Garrett ...	0 1½	,,
,, 176.	Blessing, glory, wisdom, and thanks. B. Tours	0 2	,,
,, 177.	This is the day. John Sewell ...	0 1	,,
Novello's Tonic Sol-Fa Series.			
No. 178.	The Lord hath done great things. Henry Smart	0 1½	Novello.
,, 179.	Seek ye the Lord. Dr. J. V. Roberts	0 1	,,
,, 180.	The Lord is my light. Henry Hiles	0 1½	,,
,, 181.	O Lord our Governour. Henry Gadsby	0 1½	,,
,, 182.	I will give thanks unto Thee. J. Barnby	0 2	,,
,, 183.	I will mention the loving-kindnesses. Sir A. Sullivan	0 1½	,,

MASS.

Composer.	Title.	Price (net).	Publisher.
Gounod, Ch.	Troisième Messe Solennelle. Vocal Score	2 6	Novello.

CHURCH SERVICES.

Composer.	Title.	Price (net).	Publisher.
Ansell, W. ...	Te Deum, arranged to Chants	0 3	Novello.
Bennett, G.	Magnificat and Nunc dimittis	0 6	,,
Cobb, G. F. ...	The Morning, Evening, and Communion Service ...	2 6	,,
Davies, D. ...	Magnificat and Nunc dimittis	0 6	,,
Frost, C. J....	Magnificat and Nunc dimittis	0 3	Patey.
Harris, R. ...	Magnificat and Nunc dimittis	0 4	Novello.
Hunnibell, F.	The Morning and Evening Service	1 0	,,
Ions, W. J. ...	Magnificat and Nunc dimittis	0 6	,,
Longhurst	Jubilate	0 3	,,
Mann, A. H.	Magnificat and Nunc dimittis (double choir)	1 0	,,
Moir, F. L. ...	The Communion Service ...	1 6	,,
Six Settings of the Te Deum to Chants ...		0 2	,,
Stammers, J.	Benedicite, omnia opera ...	0 3	,,

ANTHEMS, CHORUSES, &c.

Composer.	Title.	Price (net).	Publisher.
Austin, W. ...	O Sacrum Convivium	1 0	Novello.
Bach	If this man were not an evil doer ("Passion, St. John")	0 1½	,,
Bexfield, W.	Thou hast mightily delivered ("Israel Restored")... ...	0 6	,,
Bridge, J. F.	Hymn to the Creator (Motett)	1 0	Patey.
Brown, A. H.	Spring and Summertide. Service of Song	0 4	Pitman.
Cavendish Music Books. No. 69.	Hymns and Songs for Sunday Evening	1 0	Boosey.
Distin, T. ...	The Lord is King	0 6	Novello.
Foster, M. B.	The souls of the righteous	0 3	,,
Ingham, C. B.	March Onward (Hymn) ...	0 2	,,
Irons, H. S.	Lo! He comes (set to Tune "Helmsley")	0 2	,,
Lowood, F. G.	In weakness, Lord, we come to Thee. Hymn	0 3	Lucas.
Mozart ...	Thou, Lord, art merciful unto all (Misericordias Domini)...	0 6	Novello.
,,	Gloria in excelsis (2nd Mass)	0 2	,,
Saunders, G.	The Lord is in His holy temple	0 4	,,
Selby, B. L....	All nations whom Thou hast made	0 4	Weekes.
Simper, C. ...	O Lord, how manifold (Harvest)	0 4	,,
,,	They that sow in tears ...	0 3	,,
Stanford, C.	If ye then be risen with Christ (Easter)...	0 6	Boosey.
Sydenham, E.	Be merciful unto me, O God ...	0 3	Novello.
Thew, H. ...	If ye love Me (Whitsuntide) ...	0 2	,,
Trembath, H.	Let not your heart be troubled (Whitsuntide)	0 3	,,
Wesley, S. ...	Sing aloud with gladness ...	0 6	,,

OPERAS.

VOCAL SCORE, COMPLETE.

For separate numbers, see Songs and Duets.

Composer.	Title.	Price (net).	Publisher.
Mackenzie ...	Colomba	5 0	Novello.
Offenbach, J.	Lurette	6 0	J. Williams.
,,	Le voyage dans la Lune ...	6 0	Cramer.
,,	Blue Beard	5 0	Chappell.
Pascal, F. ...	Cymbia	6 0	J. Williams.
Thomas, A. G.	Esmeralda	7 6	Boosey.

CANTATAS.

Composer.	Title.	Price (net).	Publisher.
Abt, F. ...	The Golden Link (female voices)	2 0	Augener.
,,	Springtime (female voices) ...	2 6	Novello.
Erdmannsdurfer, M.	Little Sunbeam (treble voices)	3 0	Hutchings.
H. Erler ...	Snowblossom and the Elves (children's voices)	1 0	,,
Liebe, L. ...	Agnes of the Sea (female voices). Op. 93	2 6	Lucas.

VOCAL PARTS.

Composer.	Title.	Price (net).	Publisher.
Berlioz, H....	Grande Messe des Morts ...	6 0	Novello.

PIANOFORTE MUSIC.

SOLOS.

Composer.	Title.	Price (net).	Publisher.
Allen, G. B.	Morley's Pianoforte School. Nos. 9 and 10 ... each	2 0	Morley.
Ashton, A. ...	Three Spanish Dances. Op. 7. No. 1. Pavane; 2. Sarabande; 3. Fandango	2 0	Lucas.
Augener's Album, Vol. III.		1 6	Augener.
Baker, B. ...	Valse de Concert	2 0	Davison.
Bachmann, G.	Ronde Bretonne	2 0	McDowell.
,, ...	Marche Tcherkesse	2 0	,,
,, ...	Petit Menuet	1 6	Cocks.
Barnett, J. F.	The Harvest Festival Fantasia	2 0	Patey.
Beethoven ...	Sonata in C major	1 0	Lucas.
,, ...	,, in A flat major... ...	2 6	,,
,, ...	,, in G major	1 6	,,
Blake, C. D.	Grand March	2 0	Weekes.
Blake, E. ...	Waves of the ocean	2 0	Chappell.
Brown, A. H.	Gavotte Album. Books 1 and 2 each	0 6	Pitman.
Buhl, G. ...	Lurette	1 6	J. Williams.
Clark, S. ...	Chorus of Angels	2 0	Augener.
Cruickshank	Twilight	1 6	Forsyth.
,,	Bourrée in C minor	1 6	,,
Carmichael	Barcarole	2 0	Lucas.
Cavendish Music Books..			
	No. 53. Ten Short Pieces ...	1 0	Boosey.
	,, 51. Sixth Pianoforte Album	1 0	,,
	,, 54. Seven Pieces by A. P. Wyman	1 0	,,
	,, 55. Operatic Fantasias ...	1 0	,,
	,, 56. Four Pieces by Schulhoff	1 0	
	,, 57. Six Pieces by Gottschalk	1 0	
	,, 58. Standard Overtures. Book 1	1 0	,,
	,, 59. Seven Pieces by C. D. Blake	1 0	,,
	,, 60. Marches by American Composers	1 0	,,
	,, 61. Third Juvenile Album	1 0	,,
	,, 62. March Album	1 0	,,
	,, 63. Eight Popular Pieces	1 0	,,
	,, 67. Standard Overtures. Book 2	1 0	,,
	,, 70. Seventh Pianoforte Album...	1 0	,,
Chopin, F. ...	Tarantelle, A flat major ...	1 6	Lucas.
Cocks' Standard Classical Pieces. First Series.			
	No. 1. Sonata in D (Paradies)	2 0	Cocks.
	,, 2. Minuets (Beethoven), in C and D	1 6	,,
	,, 3. Minuets (Beethoven), in G and C	1 6	,,
	,, 4. Minuets (Beethoven), Minuet and Trio ...	1 6	,,
	,, 5. Presto (Paradies) ...	1 6	,,
	,, 6. Bourrée (J. S. Bach)...	1 6	,,
	,, 7. Rondo alla Turca (Mozart)	1 6	,,
	,, 8. Rondo in D (Mozart)	1 6	,,
	,, 9. Allegro from Sonata No. 6 (F. Turini) ...	1 6	,,
	,, 10. Prestissimo (F. Turini)	1 6	,,
	,, 11. March (Mozart) ...	1 6	,,
	,, 12. { Maestoso animato in D (Galuppi) ... / Gigue in E minor (G. B. Lully)... }	1 6	,,
Costa, Sir M.	Eli	2 6	J. Williams.
,,	Naaman	2 6	,,
Cutler, E. ...	Down Stream. Op. 13 ...	1 6	Lucas.
,, ...	Causerie du Soir	0 9	,,
Czibulka, A...	Stephanie Gavotte	1 6	Clark.
Desormes, L.	Serenades de Mandolines ...	2 0	Hutchings
Dick, C. ...	Hunting Song (Benedict) ...	1 6	Cocks.
,, ...	Blanche (Kücken)	1 6	,,
,, ...	Il Bolero	2 0	,,
,, ...	Buon Giorno (Rondo)... ...	1 6	,,
Donajowski...	The Advance of the Cossacks..	1 6	Donajowski.
,, ...	Sleigh Bells	1 6	,,
Dufaure, A...	Iolé Gavotte	1 3	Cocks.
Duval, J. ...	Classical Extracts. Nos. 7, 8, and 9 ... ... each	1 6	,,
Dye, A. J. ...	Ivanhoe. Marche Héroique (accompaniment for two violins and 'cello *ad lib.*)	2 0	Novello.
Dyer, A. E....	Mendelssohn's Spring Song ...	1 6	Czerny.
,, ...	Haydn's Menuetto and Rondo in E flat...	1 3	,,
Edwards, O...	Thy will be done	1 6	Jefferys.
Everest, A...	Gavotte le Vectis	1 6	Lucas.
Field, J. ...	Nocturne. No. 5	1 0	,,
Fliege ...	Gavotte	1 6	Clark.
Ford, T. J. ...	A Winter Song	2 0	Forsyth.
Garibolds, G.	L'eco delle Montagne	2 0	Davison.
Gibsone, I. ...	Hussaren Lied	2 0	Hutchings.
Gilbert, H....	Sweethearts (Mazurka) ...	2 0	,,
Gilholy, B....	Floating (Barcarole)	1 6	Ashdown.
Godfrey, C.	Cymbia	2 0	J. Williams.

Composer.	Title.	Price (net).	Publisher.
Gottschalk	Pasquinade (Caprice)	1 6	Cocks.
Grieg, E. ...	Sonate. Op. 7...	1 6	Augener.
Gregh, L. ...	Caprice (Gavotte)	2 0	Chappell.
Gurlitt, C....	Petite Suite de Danses. Op. 127	1 0	Augener.
,, ...	Ouverture des Marionettes. Op. 105	1 0	,,
,, ...	The Fair. Op. 101. No. 8. ...	1 0	,,
,, ...	Song without Words. Op. 101. No. 10	0 6	,,
,, ...	Loss. Op. 101. No. 15 ...	0 6	,,
,, ...	Scherzo in E. Op. 101. No. 16	1 0	,,
Handel ...	Fugue in E minor	1 3	,,
Harwood, B.	Three Pieces. No. 1, Minuet; 2, Andante; 3, Scherzo ...	2 0	,,
Hünten, F....	Non più mesta (Rondino). A, English fingering; B, Continental fingering	1 3	,,
Hallé, C. ...	Gavotte in C (Geminiani) ...	2 0	Forsyth.
Heller, S. ...	Tablettes d'un Solitaire. 1, Aveu; 2, Resignation ...	1 0	,,
,,	Six Valses. Op. 152	2 0	,,
Harrison, J.	Little Treasures... ... each	0 6	Brewer.
	No. 1. The fairy fountain.		
	,, 2. The gushing streamlet.		
	,, 3. The summer garland.		
	,, 4. The flowery dell.		
	,, 5. The mossy glen.		
	,, 6. The forest grove.		
Hargitt, C. J.	Reception March	2 0	Jefferys.
Heinrich, E.	Six Lieder ohne Worte each	1 6	Moutrie.
Iucho, W. ...	Tears in the night (Nocturne)	2 0	Ashdown.
Jackson, A. H.	Intermezzo	2 0	Chester.
Jensen, A. ...	Innere Stimmen (Voices from within). Op. 2	1 6	Augener.
,, ...	The Mill	1 6	,,
Kelsall, G....	L'Amore (Valse)...	2 0	Forsyth.
Kinross, J. ...	Sailor's Song	1 0	,,
Kinkel, C. ...	L'Angelo	1 6	Cocks.
Knapman, C...	Gavotte in A	2 0	Weekes.
Lange, G. ...	Blumenlied	1 6	Clark.
,,	Edelweiss	1 6	,,
,,	Herzelied	1 6	Cocks.
Liszt, F. ...	Consolations:		
	No. 2. Quasi Adagio ...	0 6	Augener.
	,, 3. Andantino ...	1 3	,,
Löhr, F. N....	Cradle Song	1 6	Forsyth.
Löw, J. ...	Ronde de la Garde. Op. 466 ...	2 0	Czerny.
Lowthian, C.	Wolseley March...	2 0	Chappell.
Macfarren, W.	Impromptu (Gavotte)... ...	2 0	Lucas.
Marks, G. ...	Gavotte in E major	2 0	Reid Bros.
Mattei, T. ...	Saltarello...	2 6	Hutchings.
Mayo, J. ...	Pavan in G	2 0	Weekes.
Meissler, J.	Ocean Echoes (Quick March)	1 6	Morley.
Mellor, H. ...	Bolero	1 6	Ashdown.
Mendelssohn	Capriccio in A minor. Op. 33...	2 0	Augener.
,,	Prelude in E minor. Op. 35 ...	1 6	,,
,,	Andante cantabile, B major ...	2 6	,,
,,	Musical Sketch, B flat ...	1 3	,,
,,	Musical Sketch, G minor ...	1 3	,,
,,	Scherzo, B minor	0 6	,,
,,	Study, F minor	1 6	,,
,,	Andante (1st Concerto. Op. 25)	2 0	,,
,,	Adagio (2nd Concerto. Op. 40)	1 6	,,
Meyer, L. H.	Auf'm Jodelplatz Walzer. Op. 53	2 0	Hutchings.
,,	Ronde Militaire. Op. 38 ...	2 0	Ashdown.
Montefiore	Bagatelle d'Ennui	2 0	Metzler.
Moszkowski	Album Espagnol. Op. 21 ...	2 0	Augener.
,,	From Foreign parts. Op. 23...	2 6	,,
Mueller, H.	Six small elegant Waltzes. Two books ... ... each	1 6	Forsyth.
Nicodé, J. L.	Ein Liebesleben. Zehn Poëseen. Op. 22	3 0	Augener.
,, ...	Deux valses brillantes. Op. 3	2 0	,,
,, ...	Deux morceaux caractéristiques No. 1, E flat minor; 2, G minor. Op. 9 ... each	2 0	,,
,, ...	Barcarole. Op. 13. No. 3 ...	1 6	,,
Oesten, T. ...	Mermaid's Song...	1 6	Clark.
Papini, G. ...	Pensée fugitive (transcribed)...	1 6	Chanot.
,, ...	Gavotte, "Mignonne"... ...	1 6	,,
Pascal, F. ...	A rustic dance	1 6	J. Williams.
Percival, F.	Sacred Lays for Sabbath Hours. Nos. 1 to 12 ... ... each	1 0	Ashdown.
Pridham, J. ...	The Coronation of the Czar (Military divertimento) ...	2 0	Brewer.
Prout, E. ...	Triumphal March from "Alfred"	1 6	Augener.
Raff, J. ...	Berceuse	1 6	,,
,, ...	L'Espiègle (Valse Impromptu)	2 0	,,
,, ...	Album. Vols. II. and III., each	1 0	,,
Reeve, P. ...	Pensée Dansante	2 0	Lucas.
Reh, H. ...	The Warrior's Welcome (March) (Words *ad lib.*)	1 0	Hutchings.
Reinecke, C...	Maiden Songs. Op. 88 ...	1 6	Augener.
Reissiger ...	Die Felsenmühle	1 0	,,
Reiter, E. J...	Le Printemps. Mazurka ...	2 0	Patey.
Reyloff, E....	Gavotte in C	2 0	Ashdown.
Rheinberger	Aus Italien. Trois Pièces. Op. 29	1 0	Augener.
,,	Six Pièces en forme de fugue. Op. 39	1 6	,,
,,	Capriccio giocoso. Op. 43 ...	1 0	

Composer.	Title.	Price (net).	Publisher.
Richards, B.	He wipes the tear from every eye	1 6	Brewer.
Richmond, W.	Danse des Valois. Op. 29.	1 6	Ashdown.
Roeckel, J. L.	Undine's Farewell	2 0	Chappell.
Rosenhain, J.	Calabraise. Op. 45.	1 6	Augener.
Ruffini, G. J...	Granny (Gavotte)	1 6	Morley.
Rubinstein, A.	Two pieces. 1, Romance; 2, Impromptu. Op. 26... each	1 6	Lucas.
,,	Impromptu in E flat	1 6	Augener.
,,	Rêverie	1 6	,,
,,	Nocturne in G	1 6	,,
,,	Romance in B flat	1 6	,,
,,	Barcarole in A	1 6	,,
Scharwenka	Polnische Tänze (Polish Dances) Nos. 1, 3, 5, 7 each	1 6	,,
Schebz, E. ...	Carillon	2 0	Hutchings.
Schumann, R.	Papillons. Op. 2	1 0	Augener.
,,	Die Davidsbündler. Op. 6 ...	1 6	,,
,,	Concerto in A minor. Op. 54 (with acc. for 2nd piano) ...	6 0	Lucas.
,,	Slumber Songs	1 6	Clark.
Schweizer, O.	Suite	6 0	Chester.
Sharpe, H. F.	Seguidilla	2 0	Patey.
Sherriff, F.	Rêverie in A flat	2 0	Weekes.
Shutz, E. ...	Gavotte	2 0	Chappell.
,, ...	Minuet	2 0	,,
,, ...	Bourrée	2 0	,,
,, ...	Miniature Album. No. 1 March	2 0	,,
Sivrai, J. de	Years ago	2 0	Patey.
Smallwood	The Woodland Sprite	2 0	Ransford.
,,	Home Treasures. Nos. 51 to 62 each	1 3	Cocks.
Smith, S. ...	Styrienne. Op. 192	2 0	Ashdown.
,, ...	Marguerite. Op. 193	2 0	,,
,, ...	La fée des ondes. Op. 194 ...	2 0	,,
,, ...	Le Domino Noir. Fantaisie brillante sur l'Opéra d'Auber. Op. 155	2 0	,,
Södermann	Schwedischer Hochzeits Marsch. Op. 12	1 6	Lucas.
Speer, C. T....	Polonaise	2 0	,,
,, ...	Romance	1 6	,,
Stephens, A.	March of the Bedouins ...	1 6	Cocks.
Travers, M.	Toujours gai	1 6	Ashbee.
,,	Festival March	1 6	,,
Trekell, T.	Echoes from Albion	2 0	Weekes.
Trousselle	Mazurka	1 6	Reid Bros.
,,	Bourrée	1 6	,,
Tschaikowsky	Feuillet d'Album	0 6	Augener.
,,	Nocturne	1 6	,,
,,	Chanson triste	0 6	,,
,,	Scherzo humoristique	1 6	,,
,,	Mazurka de Salon	1 6	,,
Vilbac, R. de	Lurette. Books 1 and 2 each	1 6	J. Williams.
Vitoni, M. ...	Si j'etais Roi d'Espagne ...	2 0	Hutchings.
Volkmann, R.	Grandmother's Songs. Op. 27	1 0	Augener.
Wagner, E....	Two Bagatelles. Op. 81 each	1 3	Hutchings.
,, ...	Sur le Lac Leman. Op. 31 ...	2 0	Lucas.
Wallis, J. H.	La Fête des Souris	1 6	Ashdown.
Ward, C. ...	Gavotte in F	1 6	Weekes.
Watson, M....	Seguidilla in G minor	1 6	Jefferys.
,, ...	Cynthia. A right merry dance	2 0	Cocks.
Weber, C. M.	Ernster reigen. A stately dance ("Euryanthe")	1 6	Davison.
Wekerlin, J.	Chansonette de la Bouquetière Chant de Gondolier ...	1 6	Czerny.
Westbrook	The Young Artist ... each No. 1. Sonata in C (Kozeluch).	2 0	Ashdown.
	,, 2. ,, G (Pinto).		
	,, 3. ,, G (Cramer).		
	,, 4. ,, C (Kozeluch).		
	,, 5. ,, B flat (Woelfl).		
	,, 6. ,, C flat (Steibelt).		
	,, 7. ,, E flat (Kozeluch).		
	,, 8. ,, C (Steibelt).		
	,, 9. ,, C (Cramer).		
	,, 10. ,, G (Kozeluch).		
West, G. F. ...	Chilpéric. Fantasia on Hervé's Opera	2 0	Cocks.
,, ...	Gleanings from the Opera. Nos. 13 to 25 ... each	1 6	,,
,, ...	Elijah. A paraphrase	2 0	,,
Wilby, G. ...	The Maiden City (March) ...	2 0	Donajowski.
Woolf, J. ...	Valse extatique	2 0	Ransford.
Wrigley, J....	Waltz in E flat	1 6	Weekes.

DUETS.

Composer.	Title.	Price (net).	Publisher.
Bach, J. S. ...	Duet	1 3	Augener.
Bachmann, G.	Ronde Bretonne	2 6	McDowell.
,,	Polka brillante	2 0	,,
,,	Sérénade Napolitaine	2 0	,,
,,	Chanson à boire...	2 6	,,
,,	Marche Tcherkesse	2 6	,,
Bizet, G. ...	March from "Carmen" ...	2 6	Metzler.
Bluettes Classiques.	No. 6. Beethoven's Fugue in D	1 6	Davison.
Cavendish Music Books—	No. 52. Half Hours with Offenbach and Audran ...	1 0	Boosey.
,,	66. 12 Duets by Volkmann	1 0	,,
Clark, S. ...	Chorus of Angels	2 0	Augener.
Clendon, H.	Danse des Fées	2 0	Metzler.
Clendon, H.	The Gloucestershire March ...	2 0	Metzler.
Coward, J. M.	Grand March from Bizet's "Carmen"	2 6	,,
Delacour, V.	L'Aide-de-Camp	2 0	Ashdown.
Desormes, L.	Sérénade de Mandolines ...	2 6	Hutchings.
Gounod, Ch.	March to Calvary ("Redemption"). Arr. by B. Tours ...	2 6	Novello.
Gurlitt, C....	Ouverture des Marionettes. Op. 105	1 0	Augener.
,,	Sonatina. Op. 124. No. 4 ...	2 0	,,
,,	,, ,, ,, 5 ...	2 0	,,
,,	,, ,, ,, 6 ...	2 0	,,
Hargitt, C. J.	Reception March	2 6	Jefferys.
Leutner, A....	Fest-Ouverture. Op. 42 ...	1 0	Augener.
Löw, J. ...	Ronde de la garde. Op. 466 ...	2 6	Czerny.
Moszkowski	Cinq Valses. Op. 8	2 6	Augener.
Prout, E. ...	Triumphal March from the Cantata "Alfred"	2 0	,,
Reissiger ...	Die Felsenmühle	1 0	,,
Richards, B.	He wipes the tear from every eye	2 0	Brewer.
Rossini ...	Ouverture, "Guillaume Tell"	1 0	Augener.
,, ...	,, "Le Siège de Corinthe"	1 0	,,
Rubinstein, N.	Tarantelle. Op. 14	1 0	,,
Scherz, E. ...	Carillon	2 0	Hutchings.
Tours, B. ...	March to Calvary (Gounod's "Redemption")	2 6	Novello.
Watson, M....	Seguidilla in G minor	2 0	Jefferys.

TWO PIANOS.

Composer.	Title.	Price (net).	Publisher.
Gurlitt, C....	Ouverture des Marionettes (eight hands)	1 4	Augener.
Hargitt, C. J.	Reception March (four hands)	3 0	Jefferys.
Pauer, E. ...	The British Guards Quickstep (eight hands)	1 4	Augener.

DANCE MUSIC.

SOLO.

Composer.	Title.	Price (net).	Publisher.
Ainsley, E....	Primrose Polka	2 0	Weekes.
Bacon, E. E...	Vale (Farewell) Valse	2 0	Moutrie.
Barham, F....	Two Blue Slippers. Valse ...	2 0	,,
Benedict, E.	Promenade Waltzes	2 0	Ashdown.
Coote, C. ...	Merry Duchess Lancers ...	2 0	Chappell.
,, ...	Merry Duchess Quadrilles ...	2 0	,,
,, ...	Merry Duchess Waltz... ...	2 0	,,
,, ...	The Piper Waltzes	2 0	Hutchings.
,, ...	The Piper Quadrilles	2 0	,,
,, ...	Gillette Valse	2 0	Boosey.
,, ...	Only Friends. Valse	2 0	,,
Coote, R. ...	Rococo Polka	2 0	Francis.
Crampton, T.	Sixty-six Country Dances ...	0 6	Pitman.
Delbrück	Dolce far niente. Waltz ...	2 0	Chappell.
Desormes, L.	Venezia. Waltz	2 0	Hutchings.
Fahrbach, Jr.	Frauenliebe Valses	2 0	Hammond.
,, ...	Tourjours galant. Polka ...	2 0	,,
,, ...	Goldene Myrthen Waltzes ...	2 0	,,
Fiandra, P....	Sweet thoughts. Waltz ...	2 0	Cocks.
Fullerton, W.	White Lilies. Waltz ...	2 0	Chappell.
Gardner, J. T.	Clair de Lune. Valse	2 0	Francis.
Godfrey, C....	Cymbia Waltz	2 0	J. Williams.
Grenville, A.	Cymbia Polka	1 6	,,
Kingston, W.	The Madge Waltz	2 0	Patey.
Lowthian, C.	A Day's Ride. Waltz... ...	2 0	Boosey.
,,	Queen of Hearts Polka... ...	2 0	Cramer.
Lutz, M. ...	Kiss Waltz ("Blue Beard") ...	2 0	Chappell.
Lynes, R. ...	Jesmond Dene Polka	2 0	Weekes.
Meissler, J.	The Southern Breeze. Waltz	2 0	Boosey.
,, ...	My Little Sweetheart. Waltz	2 0	Cramer.
,, ...	Me Voila. Polka	2 0	Enoch.
Metra, O. ...	Lurette Quadrilles	2 0	J. Williams.
,, ...	Voyage dans la Lune Quadrilles	2 0	Cramer.
Pitman's Dance Album, 1883-4		0 6	Pitman.
Polonaski, T.	Forget-me-not. Waltz ...	2 0	Boosey.
Roberts, H. S.	The Hollyberry Polka	1 6	Donajowski.
Roeckel, J. L.	Fleur d'amour. Valse... ...	2 0	Chappell.
Rosenberg, A.	The Piper Galop	2 0	Hutchings.
,,	The Piper Polka	2 0	,,
,,	Caught at Last Polka	2 0	,,
Smallwood	The Wide-awake Polka ...	1 6	Brewer.
Thomson, M.	Floating bliss. Waltz	2 0	Morley.
Tovey, F. S. A.	Blue Eyes Schottische... ...	1 6	Ashdown.
Treffry, W.	Measure for Measure Quadrille	1 6	,,
Turner, J. W.	Fairy Wedding Waltz	1 6	Clark.
Wenzel, L. de	Polentina Polka...	1 6	Willcocks.
Wheeler, L.	Chic Polka	2 0	Chappell.
,,	Daisy Valse	2 0	,,
Wülf, N. ...	Circe Valse	2 0	Ashbee.

DUETS.

Composer.	Title.	Price (net).	Publisher.
Coote, C. ...	The Piper Waltzes	2 0	Hutchings.
,, ...	The Piper Quadrilles	2 0	,,
Lowthian, C..	Queen of Hearts Polka ...	2 0	Cramer.
Rosenberg, A.	The Piper Galop	2 0	Hutchings.
,, ...	The Piper Polka	2 0	,,
,, ...	Caught at Last Polka	2 0	,,

ORGAN MUSIC.

Composer.	Title.	Price (net).	Publisher.
Batiste, E. ...	Grand Offertoire in F minor ...	1 6	Ashdown.
,, ...	Two Communions in E major and E minor	1 6	,,
,, ...	Grand Offertoire in F minor and major	2 0	,,
,, ...	Angelic Voices. Two Andantes (A flat and E flat)	1 6	,,
,, ...	Fantasia. The Storm... ...	2 0	,,
,, ...	Offertoire in F major	1 6	,,
Best, W. T.	Handel Album. Book xx. ...	1 0	Augener.
,, ...	Cecilia. Books vii., viii., and ix. ... ... each	1 0	,,
Harper, F. J.	Marche Triomphale	1 0	Donajowski.
Handel ...	First Organ Concerto (with Orchestral Accompaniments)	2 6	Augener.
Kettle, C. E.	Postlude	1 0	Donajowski.
,,	Offertoire	1 0	,,
Lefebure-Wely.	Andante in F	0 6	,,
Lloyd, C. H.	Andante in A and Minuet in A	1 6	Novello.
Mendelssohn	Preludes and Fugues. Op 37. Edited by E. Prout	1 6	Augener.
Organistes Contemporains.	Nos. 36 and 37 ... ... each	2 0	Hutchings.
Prout, E. ...	Triumphal March from "Alfred"	1 0	Augener.
Rossini ...	Marche Posthume	2 0	Patey.
Spark, W. ...	The Organist's Quarterly Journal, Part lviii.	5 0	Novello.
Smith, B. ...	Handel's Celebrated Largo ...	1 6	Lucas.
Thayer, W.	La Méditation (Offertoire) ...	1 0	Ashdown.
Vincent, G.	Offertoire in A flat	2 0	Donajowski.
Wood, D. J.	Gondola Song (F. N. Löhr) ...	1 6	Forsyth.
Wood, W. G.	Introduction and Allegro ...	2 0	Weekes.
Westbrook	Aux Armes (Marche Militaire by Ferraris)	2 0	Cocks.
,,	Lebanon (March by Smallwood)	2 0	,,

HARMONIUM AND AMERICAN ORGAN.

Carnall, A.	Morley's Voluntaries. Book ii.	1 0	Morley.
Coward, J. M.	The American Organ Journal, No. 8	1 6	Metzler.

HARMONIUM AND PIANOFORTE.

Mozart ...	Mass in C (No. 1). Accompaniments arranged by Windeyer Clark	5 0	Novello.
Prout, E. ...	Triumphal March ("Alfred")	1 6	Augener.
Mendelssohn	Overture to "Athalie." Arranged by J. W. Elliott ...	2 6	Novello.

INSTRUMENTAL MUSIC.

VIOLIN SOLOS.

Sullivan, A.	Iolanthe	1 6	Chappell.
Young, J. H.	Tell me, Mary, how to woo thee	1 6	Donajowski.
,,	Ireland	1 6	,,
,,	Scotland	1 6	,,
,,	Wales	1 6	,,
,,	England	1 6	,,

VIOLIN DUETS.

Gurlitt, C.	Ouverture des Marionettes ...	1 0	Augener.
Hause, C. ...	Six Original Duets	0 6	Pitman.
Wagner, O....	Pleasant Pastimes. Nos. 1—6 each	0 6	Czerny.

VIOLONCELLO.

Löhr, H. ...	Ballade in G	2 0	Lucas.

PIANOFORTE AND VIOLIN.

Banti, G. ...	Six Favourite Melodies each	1 6	Cocks.
Buziau, V. ...	Tarantelle Brillante	2 6	Chanot.
Cave, W. R....	Two Morceaux de Salon each	1 6	,,
Corelli ...	Grave and Allegro (6th Sonata)	2 0	Hammond.
Cleather, N.	Tarantella	2 0	Chappell.
,,	Lullaby	2 0	,,
Dancla, C. ...	Album de Jeune Violoniste, 1—12 ... ... each	1 6	Patey.
,, ...	Six Pièces Mélodiques each	1 3	Chanot.
Dorn, E. ...	Album Leaves, 1—12 each	1 0	Patey.
Field, J. ...	Nocturne in E	1 6	Hammond.
Gibsone, I....	Sketches ... ... each No. 1, Ave Maria; 2, Barcarole; 3, Danse Bucolique.	1 6	Hutchings
Gurlitt, C.	Ouverture des Marionettes ...	1 0	Augener.
Hermann, F.	Album, Vol. 2. Œuvres Modernes	2 0	,,
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Prout, E. ...	Quartet No. 2 in F (piano, violin, viola, and 'cello) ...	4 0	Augener.

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Perrot, P. ...	Souvenir de la jeunesse Waltz	3	0	Paterson.
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Wheeler, L.	Chic Polka	1	0	Chappell.
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Wheeler, L.	Chic Polka	2	0	Chappell.
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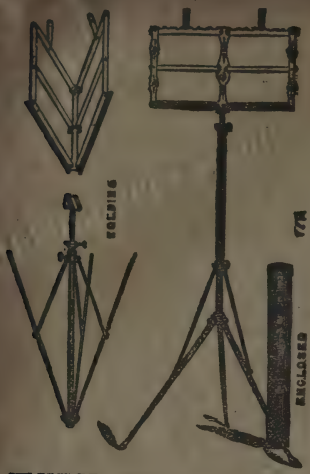

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On the sea.
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Thou art far.
A lifetime wasted.
Lo! he has come.
Autumn sorrow.
Will she come to-day?
Love in May.
Yea, thou art blighted.
The last tear.
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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
SEPTEMBER 1, 1883.

THE DRAMATIC ELEMENT IN MUSIC.

It is not very long since that amongst a few representatives of an old-fashioned English musical criticism, the opera was a subject of ridicule. To notions contracted in the routine of a country professional career, or amidst the narrow culture and uneventful life of a cathedral town, the impassioned expression of the opera may have appeared meaningless and even absurd. Even from the higher and technical point of view of many experienced musicians, the subordination of accustomed musical forms to the exigencies of the drama offends preconceptions born of an education too exclusively confined to technicalities, or founded on a particular selection of models. In spite of recent controversies which have widened the public vision in regard to the possibilities of the music-drama, and when the strains of a nascent English art are now haunting our imaginations, the opera is still looked upon by some of our critics as a low form, if not the lowest amongst serious efforts in musical composition. Such opinions are perfectly intelligible. But to those whose fancies lean towards complex sensations, not the result of some limited combination of exciting causes, such as a stately procession of so-called "beautiful musical forms," or the complicated but mechanical effects of mere tone-weaving, the disparagement of the opera seems to be at least in direct contradiction to the present and recent tendencies of all music. These tendencies are undeniable, and must have some natural and sufficient cause. To return in our day either to absolute music in instrumental composition, or to rely solely, or mainly, on the technical resources of the art itself, would be to place ourselves in hopeless rivalry with the masters of another period, and subject our era to artistic annihilation. We may be reminded that this comparative annihilation has literally occurred in other arts, and it may be asked, why should it not occur in music? The best answer is to refer once again to a very ancient and elementary dogma in æsthetics, and one which is almost too trite for repetition although generation after generation it is ever forgotten. *There is no similarity between music and the arts of architecture, sculpture, and painting.* It may be conceded that since this dictum was formulated modern music has developed points of resemblance to the sister arts that could not have been foreseen by the ancients; but the essential truth remains that music amongst the arts is in the same category only with poetry and the drama. Even the plastic arts themselves derive little aid from one another. We think it is still an effort with the painter to emancipate himself from the trammels of the "art for art" school; whilst for the musician it has been, and is, comparatively easy, owing to the intimate connection of his art with the unbounded resources of language. If in the plastic arts the moderns are resigned to the hopelessness of rivalling their predecessors, the same humility cannot be predicted of poets and dramatists. Herein is the hope, the only hope, we see for music. Our pessimism in this respect extends almost to the belief that the "new symphonies" which so favourably exhibit the technical capacities of young composers, and receive so many vapid compliments from critics, are a mere waste of power, except as exercises—as stepping-stones towards the final aim of modern musical art: the setting of poetry in one dramatic form or another. These views will not find much acceptance amongst English musicians who allow themselves to be overwhelmed by the traditions of classical and instrumental music. They will not find acceptance amongst all the supporters of what with great justice may be called the existing English school of musical æsthetics; which, new as it is, already gives higher promise than the art itself. We do not intend to worry our readers with any profound quotations that have no practical bearing on the matter in hand; but, to our notions, the following passage from a cultivated and voluminous writer on music, Mr. Edmund Gurney, precisely describes the general views of the majority of English musicians and dilettanti. He tells us that the "central conception" of music is "that its primary and essential function is to create beautiful objective forms, and to impress us with otherwise unknown things, instead of to induce and support particular subjective moods, and to express for us known things."

In accordance with this central conception, Mr. Gurney divides music into "impressive" and "expressive." By the former term we understand Mr. Gurney to mean the general impressions we derive from ordinary musical composition inspired by indefinite sentiments, or by the mechanical sequence of merely musical ideas and reminiscences. "Expressive music" is, on the other hand, the portrayal of particular emotions, or of the reflected sentiments suggested by external images and sensations; the expression being sometimes made more definite by the aid of absolute imitations. We shall not attempt to controvert Mr. Gurney's views, with which, in regard to other and crucial points, we sympathetically agree. His central conception, however, appears to us strangely misapplied to what on all sides is acknowledged to be the most subjective of the arts; and his view may, after all, be a question of terms. We cannot fully comprehend what is meant in musical æsthetics by the words "objective forms." The objectivity can only refer to symmetrical qualities; but the essence of musical forms, as melodies, and independently of constructive and merely technical design, is not in their shapes, even as inflections of continuous sound, but in their *expression;* and this latter term includes all that is implied in the word "subjective." We are rather inclined to reverse the application of the terms Mr. Gurney employs. The words "objective forms" can refer only to the technical and mechanical means that occupy the skill rather than the genius of the composer. His genius is the quintessence of his subjective powers. Apart from the dangerous word "form," borrowed from the imitative arts, it seems to us that in music the real application of the "objective" is to those very sources of inspiration that are supplied as "known things" to the composer, either as emotions already defined by the poet or dramatist, or as external sensations derived from natural phenomena, such as storm or sunset. In this sense the objective element in music is the dramatic element; for whatever may have been the "subjective moods" that inspired the music of "Don Giovanni," it was induced and coloured by scene, situation, and objectivities that distinguish it from what we should define as that merely subjective abandonment to the development of musical ideas we find in other compositions by Mozart.

There are certain obvious causes of error in the examination of musical phenomena. The æsthetician, whose business is analysis, is apt to take a scientific or outside view of them; and musicians are liable to judge them as they appear to the eye

visibly as "forms" in the modern notation; and finally we are all influenced by the habit of contemplating musical forms as they have been presented to us at certain periods in the development of the art. The latter cause Mr. Gurney notices. When Wagner alludes to the higher value of melodic ideas which spring from "harmonious relations," Mr. Gurney replies: "It is not an uncommon notion that harmony is at any rate the most fundamental, if not the sole originating source of impressive musical effects in our age; a misconception far more disastrous in its results than the old idea of phantom harmonies and basses as an essential ingredient of melody to which Helmholtz gave the *coup de grâce*." Mr. Gurney might have gone further, and quoted from Wagner the following passage, characteristic not of the great reformer, thinker, and music dramatist, but of Herr Wagner, German, chauvinist, and musician of his period. He says: "Italian opera melody has remained satisfied with an harmonic basis of such astounding poverty, that it might exist without any accompaniment whatever." Why astounding? The special virtue and merit of Italian melody consist in its independence of such support. The Italian composer of the period Wagner refers to could afford to treat his orchestra as a "guitar"; just as a person endowed with powers of expression and a voice of fine quality can venture to sing unaccompanied. Italian opera melody is at once "impressive" and "expressive." Bellini's air, for example, "In mia man al fin tu sei," is not only exquisite as melody—it is intensely dramatic in its expression of the scene in which it occurs. It is doubtful if Wagner himself, whatever he may have theoretically conceived or intended, has ever musically accomplished anything comparable to that melody, considered purely from a dramatic point of view. No splendour of orchestration could improve it. It grandly represents the dramatic element in melody alone, as a means of concentrated expression, and as the antithesis of what critics intend to signify when they talk of "logical development." "Rational thought," says Wagner, "existing and moving in reasons and consequences, finds no hold whatever" in the symphony of Beethoven. Nor does it in any music whatever. The canon itself is not logic, but simply orderly arrangement. When Wagner, in his marvellously clear exposition of his ideas, in his letter to M. Villot, lays it down as a law that *the only form of music is melody*, he utters a scientific and æsthetical common-place; but when he proceeds to explain his ingenious and fertile conception of *infinite melody*, we see how dependent are his notions of melody on "harmonious relations." In fact, his conception is so mixed up with the "changes of expression" we all know are imparted to melody by "an harmonic turn," that it appears to be a direct outcome of the mere technical devices of his day. Harmonic effects in any shape are evanescent. When united with fragments of melody they are but shining ripples without the roll of the billow—without the whole strength and intrinsic musical power of motion. Infinite melody, combined with large outlines—not necessarily known forms—may be the ultimate completion of the Wagnerian theory. It was another and less fortunate idea of Wagner's that the orchestra should not only illustrate the action of the drama, but the motives of the action as well. This he attempted by a purely melodic and symbolical device. Melody is in some sense to harmony what articulate speech is to sound; but the limits of definiteness in music are impassable. To overstrain them is to deliver ourselves bound hand and foot to the upholders of "impressive music." The orchestra in the opera should, as Voltaire said of *le spectacle* in tragedy, have a share in the interest. In the infancy or early youth of the opera, Quinault is reported to have placed tragedy under the apprenticeship of music. The result was that he eliminated complications in the action of the drama, and in the motives of action, to adapt his pieces to a musical setting. M. Gounod has said lately that "it is difficult to get people to listen to a piece of music that is only a *portrait of character*." We are afraid it is; but it is "character" people most seek in painting, because it is there definable. The often-quoted dictum that whether adoration in music is addressed to the Deity or to a mistress is immaterial, is usually attributed to Cusin; but it was said almost in the same words long before he was thought of, by Chabanon, a Gluckist, and one of the precursors in his time of Wagnerism. We need not depend on the intense and penetrative criticisms of Wagner, or on his theories or musical illustrations, to show that the dramatic element is not an incidental quality, but the beginning and end of music. We might take advantage of a certain Darwinian hypothesis, of the inconvenience of which Mr. Gurney himself seems conscious, to show—were that hypothesis anything like the truth, and practically acknowledged even as a phase of common heredity—that the origin and being of music are not only "expressive," but deeply dramatic. Again, the most elementary technicalities of music, the *modes*, are distinctly "expressive," and differentiations if not precise definitions of subjective moods; and in this latter sense they seem to have been employed by the ancients. The earliest musical efforts of any artistic merit, and apart from organised cries and exclamations, have in all nations been expressive of particular subjective moods and from the beginning dramatic. Mediæval music was allied to the solemnities of an imposing church ritual, and to the words of hymns such as the "Stabat" and the Requiem, in their spirit and origin dramatic. The modern symphony itself, the purest representative of independent music, was, in the hands of him who most glorified it, dramatic in its tendency; and weaker efforts in the same direction have since had, and have still, similar pretensions. The culmination of these tendencies is in the theatre. The discipline and requirements of the stage, from a musical point of view, induce condensation and concentration of thought and expression. The stage is intolerant of technical amplifications and the recasting of reminiscences. It demands that every stroke shall tell, and be at the cost of inventive power. In some regards it demands the sacrifice of the ideal, and at least of vague musical impressions. The new mental trajectory, more on a level with ordinary surroundings, widens if it lowers the vision of the composer. The objective clearness of scene, action and situation, stirs the mind in new directions. Ultimately it reacts subjectively, provoking the unity, intensity, and glow which characterise what we call *originality*; a complex quality, resulting in a certain mental focus and vividness as apparent in a Balfian strain as in the elaborated exordium of a symphony. Musicians as a rule acknowledge the essentiality of genius in writing for the stage. After dabbling in symphony and chamber music, their hope is to clench and extend their fame by writing an opera. This they often attack in middle-life and without success. History, however, records many instances of success under such circumstances; but it may be said generally that the musically dramatic genius is specific, and born with the possessor, who takes to the stage early and naturally. It is a curious sign of the times, that composers evince a desire to adapt their cantatas—even sacred cantatas—to the stage. The attraction

is easy to comprehend. The theatre, in the highest sense of the word, is a Pantheon, where the votaries of all the arts can unite. The audience is thus wider in its views, and in every respect nobler, than a congregation of specialists in some one art, pursued in selfish independence.

THE GREAT COMPOSERS.

By JOSEPH BENNETT.

No. XIII.—CHERUBINI (*continued from page 437*).

CHERUBINI's visit to the Austrian capital, though not unattended by success, could scarcely have equalled his expectations. Everything was upset by the campaign of Austerlitz. For a time the whole fabric of society became disorganised, and this, no doubt, had something to do with the failure of a commercial enterprise in which, according to Picchianti, the master was associated with Steibelt. Lured by the temptations that so often draw artists out of their proper path into bogs and all manner of unpleasant places, the two composers started a music-printing establishment. Of course they did not know how to manage it amid the prevailing confusion, and collapse soon put an end to their anxieties. Cherubini's share of the debts seems to have been a heavy one, but he met it manfully and for some time had to fight the battle of life with crippled resources. Amid all that was disagreeable in Vienna, Cherubini had some consolation, his "Faniska" being well received and played for twenty-eight nights. The *Allgemeine Musikzeitung* of Leipzig, which had so many curious things to say about Beethoven at this period, noticed the work in due course, remarking:—

"The music is in every respect worthy the great master who wrote it; with the exception of certain passages where he may be reproached with being too artificial; it is profound, full of warmth and power, and thoroughly characteristic. Rich in harmony—sometimes even too much so—it is truly striking and strongly dramatic. But a person must hear it several times to understand and seize it thoroughly."

For reasons already pointed out Cherubini did not remain in Vienna to produce the second of the two operas he had engaged to write. In his autobiographical sketch we read: "After giving my opera of 'Faniska,' which was performed for the first time February 26, 1806, I started from Vienna on March 9, and arrived in Paris on April 1, after an absence of nine months and four days." It is right to add that "Faniska" was not the only work written at Vienna by our master. In his own catalogue is entered, under date 1805: "March for wind instruments, composed at Vienna for Baron von Braun's private band. A Sonata for barrel organ belonging to Baron Baum."

A great many stories are told about Cherubini's relations with Beethoven, Haydn, and the other less illustrious musicians who then made Vienna a "city of the masters." We shall not here concern ourselves with them. A large proportion is mere fancy, and the game of sifting the chaff from the wheat would not be worth the candle.

Cherubini was received back in Paris with open arms. Especially did the professors and pupils of the Conservatoire greet him who conferred so great a lustre upon the institution he had helped to found. They even organised a musical entertainment of an impromptu sort, whereat was performed sundry selections from his works. *A propos* to this, M. Pougin has placed himself in direct opposition to Fétis on a point which has more than one form of interest. Referring to the extemporised entertainment, Fétis says:—

"This protestation on the part of all the distinguished musicians then in Paris, and of the young and warm-hearted students against the imperial disfavour manifested for a great artist, far from being useful to the latter, could only do him harm. The same neglect continued to weigh him down, and his discouragement is marked very significantly in the catalogue of his works, for the years 1806-7-8 mention only fragments of a few pages each. During all this period a frivolous occupation grew to be a passionate pursuit with him, and caused him in some degree to forget music. It consisted in making pen and ink sketches, on playing cards, of figures and scenes of which the clubs, spades, hearts, and diamonds formed integral parts. He sometimes used to devote to this work seven or eight hours in a single day. These drawings, which frequently exhibited original fancy, were in much request among his friends, and enabled him to forget his sorrows."

Ferdinand Hiller, writing in *Macmillan's Magazine*, has told us something more of Cherubini's craze for drawing on cards:—

"On entering his rooms, the visitors beheld, hung in frames against the walls, a number of pictures of all sizes. Red and black spots were more or less visible here and there, and an attentive examination was needed to account for them. These paintings were the strange productions of a taste that had then become a mania with Cherubini. They represented the most fantastic figures, groups, and scenes, produced by the aid of the hearts and diamonds of playing-cards, either entire or divided, according to circumstances. There were dancers with red jerkins, singers with red hats, edifices and landscapes with strange specimens of vegetation, the cards being employed either horizontally, perpendicularly, separately, or in groups, with a greater or less number of pips effaced. It was a means of spending or, perhaps, wasting his time. And yet these combinations of invention and calculation, this victorious search for the solution of voluntarily imposed difficulties, were very curious; and it was impossible not to discover in them a certain analogy with his musical combinations, in which every operation was destined to furnish the secret of a particular phrase, of an effect, or of a long-sustained harmony."

M. Pougin refuses to see in this neglect of music for a fantastic pursuit any sign of discouragement caused by imperial hostility. He holds that the Conservatoire people would not have dared to *fête* Cherubini as a demonstration against Napoleon—which is perhaps true—and he contends that the Emperor's dislike of the composer was not of so pronounced a character as is often represented. In support of this view he quotes a letter from Cherubini's granddaughter, Madame Clémentine Duret, in which that lady, referring to the skirmishes between the Corsican and the Florentine, says:—

"Their conversations, studded with pungent and witty remarks, have been often reproduced, but exaggerated and even misrepresented. In his old age I have heard my grandfather express his surprise at the manner in which phrases, interchanged without any afterthought on either side, between the Emperor and himself, had been reported. 'Napoleon was not fond of music,' he said, 'because he did not understand it, and because the sensation it caused him resembled the effect of a noise which attacked his nerves and was disagreeable to him. The obligation he was under of listening to it made him reproach me for the power of the orchestras I directed. . . . He asked me for music without common sense, and as I was responsible for the organisation of the

concerts I would not yield to him. He used then to get impatient at meeting with resistance on my part, and made cutting remarks which I affected not to take.'" M. Pougin further argues that Cherubini's inaction during the years 1806-8 arose from the cause that operated to the same end in 1801-2—namely, nervous disease: "The nervous affection to which he was always subject, and which frequently exerted a baneful influence, not on his disposition—for he was at bottom good and kindly—but on his temper, sometimes manifested itself in painful and cruel paroxysms."

All these observations are worth taking into account, but, on considering the whole matter, we are inclined to think with Fétis rather than with the later biographer. On the one hand, the evidence of Napoleon's prejudice against Cherubini is too strong to be much weakened by testimony like that of Madame Duret, while the nervous sensitiveness of the master's organisation would cause him to feel with special keenness a slight like the preferment of Paër over his head. The devotion of Cherubini to absurd card-drawings favours a belief that he suspended musical work out of sheer disgust. A man whose nervous system has broken down does not take to labour of any kind for seven hours a day—he is usually restless and aimless; whereas a man who feels that serious exertion meets with no reward is apt to take up with odd and useless pursuits as a kind of protest against the injustice that declines to recompense any other. That Cherubini fretted himself into a state of nervous disorganisation is likely enough. The card-drawing was only occupation for his fingers, and his soul rebelled against the very relief it sought. Happily, a way of escape out of the Slough of Despond was opened up. In 1808 our master accepted an invitation to spend a holiday with the Prince and Princess of Chimay, at their castle in Belgium. From this mere accident, so to speak, sprang great and enduring results.

Cherubini's health soon began to improve under the influence of country air and change of scene; but no one pressed him on the subject of music, and for a while he continued to keep aloof from his art, preferring to study botany when rambling about the estate. Matters stood thus as St. Cecilia's Day drew near, and the heads of a musical society in the village were debating what work should be performed at the festival of their patroness. Some one of those heads—we wish his name was known since the world is his debtor—suggested an application to the great composer at the castle. The idea was a bold one, but the simple villagers acted upon it at once. They found Cherubini, and humbly begged him to write a mass for Chimay church, he listening, though all the while busily arranging some botanical specimens. The answer was "short, sharp and decisive"—"No; it's impossible." More than this he refused to say, and the deputation, after standing awhile in painful confusion, silently retired with no very high opinion, it may be, of Cherubini's good manners. Perhaps Cherubini had no very high opinion of them himself, and hastened to make atonement; but, anyhow, the interview quickly bore fruit. On the morrow the master seemed preoccupied, took a longer walk than usual, and, on returning found a sheet of music-paper on his desk, placed there by the watchful princess. In this case it might be said, "Full oft the sight of means to do good deeds makes good deeds done." Cherubini at once sat down and wrote the "Kyrie" of his Mass in F, only getting up now and then to take a turn at the billiard table. This was the beginning of that wonderful series of masterpieces which he gave to the Church. "Behold, how great a matter a little fire kindleth!"

Auber was staying at Chimay, and at his suggestion the new "Kyrie" was at once tried, himself presiding at the pianoforte, while Cherubini sang bass, the Prince tenor, and a lady visitor soprano. General admiration encouraging the composer to go on, he soon completed a "Gloria," both "Kyrie" and "Gloria" being subsequently performed in the village church, with the aid of a real village band, comprising a quartet of strings, horns, clarinets, a flute, and a bassoon. The rest of the work our master composed on his return to Paris, and the first performance took place (1809) at the Prince de Chimay's hotel. Fétis, who was amongst the guests on that occasion, wrote: "Never shall I forget the effect produced by this Mass confided to such interpreters. All the celebrities of Paris, of whatever rank they might be, attended the performance, where the glory of the great composer shone forth with a living lustre. During the interval between the performance of the 'Gloria' and that of the 'Credo' groups everywhere formed themselves, and all expressed an unreserved admiration for this composition of a new order, whereby Cherubini has placed himself above all musicians who have as yet written in the concerted style of church music."

As we are here concerned in the events of Cherubini's life, not with the significance of his works, there is no place for discussion as to the claims of dramatic church music, which derived so immense an impetus from the genius of the Florentine master. It suffices to contemplate the apparently insignificant series of circumstances that led Cherubini back again into the paths of art, and induced him not only to make a fresh start, but to direct his course along a new path.

Not long after his return to Paris, Cherubini received the news of Haydn's death, and referred to the event in a letter addressed (June 19, 1809) to Neukomm. His words of regret for the old master's departure are worth transcribing: "You spoke about our dear Father Haydn. We have just received the sad intelligence of his death. He ceased to exist three days after the date of your letter, for it was on May 31 that we lost him. You little thought, no doubt, dear sir, that he was dying when you were speaking to me about him, and he expired while your letter was on its road to me. It is a sad misfortune that this great man is no more, but it is a blessing for him, since he has ceased to suffer, for he had been very long time a martyr. Music loses much. She has still his works left, but it is a great misfortune that she can write no more of them, and that no one is left who can replace him."

Cherubini paid a much better tribute than this to the *manes* of his illustrious brother in art. In 1805, Haydn being then seriously ill, report reached Paris that he had died, whereupon Cherubini composed an appropriate hymn, for three voices and orchestra, in honour of the supposed defunct. The work had, of course, to be put aside as soon as it was found that Haydn still lived; but when his death actually took place, four years later, it was brought forward and performed at a concert given by the pupils of the Conservatoire. Great attention seems to have been excited by the music. It was performed a second time, and then a Parisian critic spoke as follows:—

"The introduction of this fine composition is of a sombre and religious tinge; the violoncello, double-basses, flutes, and horns play a mournful strain which plunges the soul into a state of dark melancholy and sorrowfully presents us with the image of Death, whose cruel scythe spares neither genius, wealth, youth, nor beauty. . . Haydn is no more. . . The Nymph of the Danube bewails the death of the great man whose divine talent adorned the river

banks, two shepherds offer her consolation based on the immortal glory of Haydn, whose genius and works will live for ever after him. Such is the substance of this funeral scene, whence M. Cherubini has derived the richest effects of harmony and melody. The manner in which he has depicted the charm of Haydn's pure strains is so truthful that we might almost believe the music to be written by Haydn himself; he has imitated with great art one of the happiest phrases in the oratorio."

The hymn was subsequently published with a dedication to Prince Esterhazy, Haydn's patron and master, who politely acknowledged the honour, at the same time forwarding a snuffbox ornamented with gold and diamonds.

Thoroughly restored to health and work, Cherubini composed "Pimmalionè," a one-act Italian opera, which was produced (November 30, 1809) at the theatre in the Tuileries before the Emperor and Empress. Upon this event M. Pougin bases another argument against the reported feud between Napoleon and the Florentine, but we need not here reopen the subject. It is more to the purpose to note that having written an ode for the marriage of the Emperor with Marie Louise (May 20, 1810) he brought out at the Opéra-Comique (September 1, 1810) a one-act buffo opera, entitled "Le Crescendo." Again the musician suffered for the sins of the librettist. A contemporary critic wrote:—

"The plot, though tolerably well worked out, appeared devoid of interest and even of comicality. . . A discontented spectator allowed a slight hiss to escape his lips; his neighbours fell foul of him; he retorted by saying he had been bored for some time, and wanted to amuse himself a little by hissing. His reason was heard and backed up by others who also were bored. The heresy that a man must hiss when he is bored made rapid progress, and this produced a *crescendo* of hisses as fatal to the piece as the *crescendo* of music was to the Baron."

On its merits, the music of "Le Crescendo" met with universal approval, but, as Garaudé pointed out at the time, "musical beauties alone are not sufficient in an opera offered to a French audience, who require, in addition to these, reasonable action, a piquant plot, and novel situations, or, at least, a story that shall fix the spectator's attention by the natural and probable connection of scenes attractive by their gaiety or interest." The same writer continued as follows: "The French want a complete whole, and M. Cherubini has proved more than once that he can successfully supply it. How is it that, on the present occasion, he has profaned his genius by associating it with such a rhapsody? On reflecting, we might return more than one answer to this question. In the first place, had he a choice? Are good works so common? May he not have thought that an innovation of this nature would be welcomed by the public? And is the taste of the public so sure that we may reasonably guarantee its infallibility? Who are the literary men and composers that would dare to predict with assurance the failure or success of an opera?" These questions are not worth much as excusing Cherubini's repeated mistakes in the matter of libretti, the merits of which he seemed quite incapable of appreciating, and so took good or bad with perfect submission to the whims of chance. From a letter of the master dated December 12, 1810, he appears to have begun an opera entitled "Nausica," and there gives reasons to the author, one Toug, why he felt unable to complete it. The year 1811 was almost a blank, save for the Mass in D minor—an important qualification truly—written between March and October, while in 1812 Cherubini did even less, only one composition—a cantata for some convivial occasion—appearing in his catalogue. It was during this year, however, that he began "Les Abencérages," the book of which had been written, from Florian's "Gonsalve de Cardone," by Jouy. The old story, now grown tiresome, here repeats itself. Jouy's libretto turned out to be as bad as the rest, while the music, though redeemed by the fine overture and some concerted pieces, did not come up to Cherubini's usual mark. Under these circumstances success could not be hoped for. The opera struggled on for twenty nights; was then withdrawn to be condensed into two acts, and appeared no more.

The great political and national crisis which marked the fall of Napoleon did not fail to touch Cherubini personally. As soon as France realised what had happened on the blood-stained fields of Germany, and heard a banded Continent thundering at her gates, then the men in power adopted every imaginable device for the purpose of stimulating patriotism. Amongst other things they revived the practice of the Republican days, and ordered the preparation of plays and spectacles intended to excite martial ardour. These were hurriedly compiled, generally by two or three authors in collaboration, and as hastily put upon the stage. One opera, in two acts, entitled "Bayard à Mézières," was the joint production of no less than six authors—that is to say, two librettists and four composers, of whom Cherubini was one. This work was produced at the Opéra-Comique on February 12, 1814, and we learn of it from Cherubini's own catalogue that our master's share therein was a trio, a concerted piece, and a martial song. A journalist of the period states that "Bayard à Mézières," though composed "by order of the police," had a great success, and that Cherubini's air was "full of energy and originality." According to M. Pougin, Cherubini wrote, also, a war-song for a drama, "La Rançon de Duguesclin," by Arnault, brought out at the Comédie-Française on March 17. It was not alone as a stage composer that Cherubini contributed his share to the stirring circumstances of the time. The Government having revived the National Guard, a band was organised for it, the musicians being entirely supplied by the Conservatoire. This event was chronicled as follows in the *Journal des Débats* of February 18, 1814: "Zeal for the National Guard is manifested among all classes; the artists, never backward when called upon to display their devotion, have just given another proof of it. On the invitation of the Prefect of the Seine and the general staff, the members of the Imperial Conservatoire have formed among themselves a company of 120 volunteer musicians. The director commands it; the lieutenants are MM. Méhul, Cherubini, Cotel, and Paër. The distinguished wind-instrumentalists trained in the institution, united with the professors, constitute the body of 120 performers." A very notable band, indeed, this must have been, and no doubt Lieutenant Cherubini was proud of it. As a matter of course, he helped to provide new music. His catalogue speaks of a March and a Double Quick composed for the 120 patriots; but a curious commentary upon Lieutenant Cherubini's own zeal for France is that the same catalogue records, only a little later, the issue of a number of military pieces at the request of the colonel of a Prussian regiment. Well, the master, after all, had only adopted France as his mother land. It should also be remembered that he had no particular reason to identify himself with Napoleon's cause. Hence he was quite ready to write for the Prussian colonel, and, as happened directly after the restoration of the monarchy, to compose cantatas in honour of the Bourbon King. For him art had neither politics nor nationality. Cherubini prepared two

Restoration Cantatas; one, in three parts with accompaniment, for a military *fête* given on July 20; the other—for several voices, with choruses and accompaniments—being performed before the King on August 29. More important than all these things put together was a work bearing the same date. In 1814 our master composed his first string quartet (E flat) the refined and classic beauty of which, if it needed a foil, would find one in its author's warlike effusions.

The Government of Louis XVIII. was not slow to mark Cherubini's worth by official honours, which had been denied him by the unforgiving Napoleon. In December, 1814, the master was gazetted Chevalier of the Legion of Honour, and in the same month he succeeded M. Martini as Superintendent of the King's musical establishment. Nevertheless, all things did not run quite smoothly under the new *régime*. The Government played havoc with the Conservatoire; dismissing its founder and director, Saretti, under circumstances of positive contumely, and so disorganising the establishment that Cherubini found himself without anything to do. Under these circumstances an invitation came to him from England, which he at once accepted. Just then the London Philharmonic Society was in the full flush of youthful vigour. It had been founded by Cramer, Clementi, Neate, and their fellows, less than two years before, and naturally desired to achieve something of a sensational nature. Hence the invitation to Cherubini, who was the first to receive a compliment afterwards accepted by Beethoven, Spohr, Weber, Mendelssohn, Wagner, and Gounod. In our master's case the offer was to compose two works, and conduct them himself. These pieces took the form of an overture and a symphony; but Cherubini also wrote a vocal composition, which, together with several selections from his repertory, were duly performed. According to his diary, he started for London on February 25, 1815, and returned to Paris on June 8. What he did in the English capital, and his experiences there, may well form the subject of another chapter.

(*To be continued.*)

OUR MUSIC FESTIVAL.

By F. Corder.

Dullborough is a thriving watering-place on the coast of Rutlandshire. Look it out on the map if you don't believe me. It may not be a fashionable or popular resort, but in the summer season it has a tolerably large population. Of course, like all English seaside places, it is perfectly innocent of what we call artistic culture, and its only concerts are the spasmodic efforts of the local amateurs and music-teachers, and are about of the style of a so-called Penny Reading. Now last summer it suddenly occurred to one of our local magnates—Mr. Bulpit, the auctioneer, alderman, and town-councillor—to "wake up the town a bit," as he expressed it, by getting up a sort of Eisteddfod, or musical festival embracing some sort of competition, prize-giving, speech-making, and performance on a large scale. On communicating the idea to a few friends it was eagerly taken up, especially by the Rev. Loafly Fisher, incumbent of St. Matthew's. A provisional committee was soon formed, including in its numbers Mr. Skinner, the Mayor, and Herr Müller, the organist of St. Matthew's. This latter gentleman was the German master at Dullborough College, and, solely on the strength of his nationality, I believe, was considered to be our best musician. The first thing to be decided by this Committee was what should be the actual scope of the Festival. A competition of choirs was naturally the first idea that presented itself, but there were no amateur choral societies at all in the neighbourhood, and few churches had more than the usual hopeless choir of school-children who were with difficulty taught a few simple chants and hymns, so that anything like part-songs and choral-singing was out of the question; and on Mr. Fisher proposing that a competition hymn-singing should form at least a minor feature of the Festival, the Mayor declared emphatically "We don't want no 'ims!" Then a lady, who had a "large teaching connection" in the schools of Dullborough, proposed to get up a competition among the young ladies' schools, and offered her full services in the matter on the condition of being allowed to sing two solos herself as a little advertisement. Her suggestion might have obtained consideration had it not been for this fatal stipulation, which caused a thrill of horror to run through the committee. Mr. Bulpit even went so far as to remark audibly that he should prefer hymn-singing to *her* singing.

It being generally agreed that choral singing was not to be thought of, the Mayor startled us all with a luminous inspiration: a competition of brass bands and barrel-organs! Every watering-place along the coast had one or two town bands which could be brought to Dullborough at small expense by special arrangement with the railway company, and as to organ-grinders, they abounded everywhere. Herr Müller, indeed, objected to the latter half of the scheme. He contended that there was little or no skill required to play a hand-organ, and whatever merit its performance possessed was not to the player but to the maker of the instrument belonging. A vigorous discussion on this point then arose between his Honour the Mayor and Herr Müller, in the course of which the English language was maltreated to the utmost limits of its endurance. The Mayor wisely argued that his friend's objection applied equally to singers, inasmuch as their voices were not of their own making and they had been always taught their different songs and pieces by the voice-makers or singing-masters. "It ain't the maker or the teacher what gets the prize," said this worthy, with his usual practical common sense, "but the 'appy owner of the instrument." The Mayor's proposal was therefore carried, and it was settled that besides two classes for bands—brass bands and those containing brass and reed instruments—there should be three classes for organs—pipe organs, harmonium organs, and piano organs. Later on an enthusiastic amateur of street music offered a prize for the best instrumental soloist, whether bagpipe, hurdy-gurdy, cornet, or fiddle player, organ-grinders being excluded. Fired by this example the Festival Committee offered another prize for the best street singer, male or female. On the solicitation of several intending competitors this prize was also thrown open to families.

We now had to consider the question of expenses. A subscription list was opened, and headed by the Mayor and Mr. Bulpit with five pounds a-piece, and then a house-to-house canvas was instituted, as the townspeople seemed rather backward in coming forward. Here our reverend friend Loafly Fisher did us good service. Having observed that the lower classes are the great patrons of street music, he started a penny subscription among his poor parishioners; and this, being energetically pushed, realised eventually over £20. It was only by exerting private influence that we could induce any of the really wealthy inhabitants to subscribe, but our intelligent Mayor well knew how to squeeze guineas from the shop-keepers. He represented quietly to those newly established that money given to this sort of thing is a valuable advertisement, and having obtained his way with them he would show the subscription list

to the older-established tradesmen, and advise them, as a friend, not to let these new upstarts cut them out. Eventually we succeeded in raising a sum sufficient for the actual expenses, including the prizes. These were mostly small sums of money, as pewter medals, which had been first proposed, were found not to offer sufficient attraction to competitors. Several of the more artful tradespeople indeed sought to serve their own interests by offering prizes of their own goods, and we accepted a meerschaum pipe from one and an aluminium gold pencil-case from another; but when Mr. Sands, the grocer, of High Street, offered a box of fancy soaps and half a dozen bottles of the Jumbo pickle (his speciality) we found ourselves obliged to draw the line, more especially as Mr. Bulpit pointed out that to award soap to a German band would not only be useless but might hurt their feelings.

The next important point to be settled was the place at which the Festival was to be held, and this was not easily decided. The music was to be all open-air music, and one could not judge of its effect properly in a room. The Town Hall and Assembly Rooms being therefore rejected, there remained only three courses—to hold it at the head of the pier, to erect a sort of open-air amphitheatre on the esplanade, or to seek some uncovered building in the town. The pier did not afford room enough; we had not sufficient funds for the eminently desirable plan of building an amphitheatre; and the offer of the new gasometer which the Dullborough Gas Company were erecting had to be reluctantly refused, as in the case of bad weather it would be impossible to cover so large a space in any way. Finally we hired the riding-school, a large and lofty building with the solitary drawback of its smell of tan. It was gaily decorated with flowers and flags, and a platform was erected at one end. On seeking for two busts of musicians to place one on each side, we could only find one in all the town, a plaster bust of Handel which graced the principal music-shop. The Mayor declared that nothing could be more appropriate, as he "knowed that 'Andel had a lot to do with organs," but I fancy that there was some confusion in his mind as to the connection. Failing a second bust this worthy man lent us a marble head of Apollo—"god of music, don't yer know?"—but I cannot say that the two harmonised very well.

Herr Müller, finding himself much relied upon and looked up to as the principal authority in musical matters, had meanwhile grown rather puffed up. He therefore resolved to supplement the competitions by a grand concert at the Town Hall—something which should eclipse all previous Dullborough concerts. A full orchestra and singers from London were the two amazing attractions which afforded scope for numerous preliminary paragraphs in the local papers. Every one wondered how Herr Müller was going to make it pay, but I regret to say that these wonderers were seldom good-natured enough to endeavour to obviate the wonder by taking tickets. But Herr Müller knew what he was about. He certainly engaged eight or ten principals for his band from London, but counted on finding in the town and among the Festival competitors sufficient subordinates to fill up and make a respectable number. Then he discovered that two third-rate London vocalists were born at Dullborough, and on the strength of this contrived to engage them at reduced terms. He filled up his bill with local amateurs, including the lady music-teacher mentioned above.

Well, the grand day arrived at last, and Mr. Bulpit had indeed "waked up the town." The committee and judges bustled about in dazzling white waistcoats and with a distinguishing knot of blue ribbon in their buttonholes, this ornament of course provoking facetious remark from the vulgar; crowds were assembled before the riding-school to see the judges and competitors arrive, but we were rather surprised to find how few paid their half-crown and entered the building. But the competition began at 10 a.m., and we comforted ourselves with the idea that the room would fill up later on. The united brass bands having played the National Anthem with rather discordant effect, it not having occurred to them to tune together, the Mayor opened the proceedings with a speech which, from his dreadfully hesitating style, occupied twenty minutes in delivery, though it only filled half a column of the *Dullborough Gazette*. I spare you his dreadful grammar and "exasperated" h's, but his speech was to the effect that in these days when music was making such startling progress in England it behoved every one to keep up with the times and help in removing the reproach that we were an unmusical nation. The great interest taken by the town in the present Festival was a convincing proof that Dullborough was not backward in—in—taking as much interest in music as any town, if not more so. (Judicious applause from the committee concealed this weak place in the orator's speech.) It must not be thought that, because most of the competitors belonged to Italy and Germany, those two lands of song, that we were obliged to go abroad for our music, as certain sneerers pretended. There was plenty of music in England. Why, two of the artists who were to sing that evening were natives of Dullborough—(great applause)—and, to quote another proof, Miss Smith, of this town, had only last year sold the copyright of one of her beautiful compositions to a London publisher for five pounds. (Immense applause.) But Art was of no country, and it was in the interests of Art, and at the same time as a graceful compliment to our two sister countries, that we offered the present opportunity of offering them the present opportunity—he should say—er—of, in short, earning them—their earning some token of reward for the Art they have so long exhibited to us. (General relief felt at his Honour successfully extricating himself from this quagmire.) He thought, he was sure every one thought, it was only right that such inducements as the present should be frequently offered to musicians to improve their Art, and do even better than they had done hitherto. (Hear, hear.) When he looked round him and saw the crowd of eager competitors longing to—to—go in and win, he felt his heart swell with satisfaction, and he was sure that their efforts could not but advance the interests of English Art. (Tremendous applause, upon which the speaker thought that he had better stop with this good point; so after a pause he resumed his seat, and the applause increased.)

Several other speeches followed, but all to much the same effect, dragging in "English Art" at every available opportunity. When this was done, the National Anthem was again played, and the real business began. There were seven bands in the first two classes, the Dullborough pier and town bands, and one from each of the five neighbouring towns, Harbourtop, Quagly, Beacham, Dawdlings, and Westbrook. It is hard to say which was the most discordant; but it having been represented that, after travelling so far and losing so much time, they would all feel hurt if their exertions proved fruitless, we awarded a prize to each.

The competition of organ-grinders was found to be rather monotonous, each having to play his whole *répertoire* of six or eight tunes. A pipe organ of fearfully powerful tone whined and howled through four slow movements from Bellini in succession, and

aided by a tremolo stop, nearly reduced the judges to tears; he bore off the prize in his class. The first prize for piano organs was gained by two ladies from Clerkenwell in the costume of Neapolitans, who together worked a clattering monster of an instrument which played "Home, sweet home," "In the gloaming," "The Marseillaise," "Nelson's Hornpipe," and terrific variations on the "Carnival of Venice." Most of these airs were so concealed by redundant accompaniments in bass, middle, and treble all at once, with wild scale passages heaping horror upon horror's head, as to be quite unrecognisable, but the general effect was decided to be "most brilliant."

The competition of the soloists was much more amusing. The prize for instrumentalists was fairly won by a rubicund gentleman who played the harp in accompaniment to melodies which he whistled with singularly powerful tone, but in quite another key. This the judges did not mind, but there was some question as to whether whistling was not a vocal rather than an instrumental performance. The objection, however, was waived. A special prize was given to a gentleman without any legs, who sat in a truck and played seven instruments at once.

Among the singers a decent widow, who wore, for no obvious reason, a white apron over her black dress, was thought to have a good chance for the first prize, but her style was considered too defective. She brought out the first note in each bar with a whoop, and the remainder was inaudible. An old sailor with two wooden legs had a very powerful voice, but his objectionable habit of clearing his throat noisily and expectorating after every other line disqualified him. The successful candidate, or rather candidates, proved to be an interesting family of father (blown up in a coal mine), mother (consumptive), and three small children, who sang hymns, relieving one another at quite irregular intervals.

The prizes having been all awarded, there were more speeches, more "God save the Queen," and the exhausted judges went home to dinner and dress for Herr Müller's concert. I am strongly tempted to describe this portion of the Festival at full length, but I fear to weary my readers. Most of them must have experienced the horrors of a provincial "grand" concert, and to describe how fifth-rate performers mangled a few hackneyed pieces would be a painful and needless task. The programme of the first part of the concert will give them a fair idea of what it was like:—

1. Overture	"Masaniello" ... ... The Orchestra.		*Auber.*
2. Air	"Il segreto per esse felice" ... ... Mdlle. Tite Laisse.		*Donizetti.*
3. Song	"The Bellringer" ... ... Mr. Booms.		*Wallace.*
4. Pianoforte Solo...	"Home, sweet home" ... ... Herr Müller.		*Thalberg.*
5. Song	"Bid me discourse" ... ... Miss Weakleigh.		*Bishop.*
6. Violin Solo	"Elegie" ... ... Herr Horst Rozzini.		*Ernst.*
7. Reading ...	"The Charge of the Light Brigade" ... Miss Haresfoot (Of the Theatre Royal. By kind permission of the management).		*Tennyson.*
8. Song	"The Death of Nelson" ... ... Bronchial Trochee, Esq. (The eminent amateur tenor, who has kindly offered his services for this occasion).		*Braham.*
9. Danse Epileptique	(MS. First time of performance.) The Orchestra.		*J. Müller.*

Herr Müller was naturally rather nervous at conducting an orchestra for the first time. He endeavoured to beat four in a bar for the overture to "Masaniello," and nearly wagged his arm off in consequence. His "Danse" was very successful, though it bore a certain family resemblance to many polkas I know. But the fun was great at the end of the concert. The last piece was the overture to "Figaro," and the London members of the band were in agony lest they should lose their train. Accordingly, the instant Herr Müller set foot upon his conductor's rostrum the leader dashed away at the opening passage, and before the astonished conductor had found his place and raised his stick the piece was all but finished. I afterwards heard that it was accomplished in 2 min. 15 sec., the fastest time on record. The local men, as may be imagined, hardly played a note. As if unable to stop himself, the leader then dashed from the last D straight on into "God save the Queen," and before Herr Müller had recovered his senses, the platform was empty and the concert over. Every one seemed to think a grand undertaking had been brilliantly carried through, there was abundance of cheap champagne and congratulations in the artists' room, but as I walked home I could not help feeling a doubt as to whether English Art had really benefited much by Dullborough Festival. A good deal of more or less good music had been performed in a very inferior manner, a number of dreadful speeches had been made and reported in the local papers, several very commonplace individuals had had their vanity enormously flattered by seeing themselves in print, a great deal of money had been spent, and the prize-winners were, man, woman, and child, every soul now inside the public-houses. But, after all these weeks of talk and labour and excitement, who can dare assert that the love of music had increased in our townspeople's hearts? I much fear that the same question might be asked after many far more pretentious music festivals than that of Dullborough.

WORDS FOR SONGS.

By Mrs. Walter Carr.

A good deal has been said lately about the words of modern songs. The general run of these are bad, undeniably bad. Roughly speaking, the songs of the present day may be divided into two great classes—the love-song and the death-song. Occasionally these are combined, as in the case of the lover whose fair one dies, but as a rule the supposed speaker in the death-song is a mother. In the first verse she gives way to a little natural motherly exultation over the perfection of her offspring, in the second she weeps over its untimely end, and in the end she rejoices over its being, as consolers so often say, "better off." If the verses be very skilfully written, one may be carried along with them in a single case only, but when once the idea has been hackneyed (and how hackneyed it is now!) one's very soul revolts against it. For the love-song pure and simple there is always something to be said. The sentiment in itself is lasting as the world, and, if the words are free from vulgarity either of thought or expression, they are particularly easy to sing, for the simple reason that any passion which can be felt dramatically is easy to express. An emotion very deeply felt chokes the utterance, but one that is felt by instinct or sympathy, instead of experience, is a positive help. Having some real sentiment to carry into the mind of others distracts the attention from self and prevents nervousness. For this reason sacred words are, generally speaking, easiest of all to sing, and what one may characterise as the reflective type of song the hardest.

And yet it does not do to have too much sense in a song. However distinct the utterance of a singer, it is impossible to convey either a crowd of images or a crowd of thoughts to several hearers at once. Shakespeare's songs are a striking example of this. Look at "Sigh no more, ladies," with its "hey,

nonny, nonny"; "The poor soul sat sighing by a sycamore tree," with its "Sing, willow, willow, willow"; and "When that I was and a little tiny boy," with its double burden of "Hey, ho, the wind and the rain" and "The rain it raineth every day"—and see how very thinly the sense is spread, as it were. Compare these with one of his utterances on music:—

> That strain again:—It hath a dying fall;
> O it came o'er my ear like the sweet south,
> That breathes upon a bank of violets,
> Stealing and giving odour.

Here we have perfect melody in the words, and, *therefore*, they are infinitely less fitted for singing than the simpler ones quoted above, as Shakespeare knew. Such a passage may be set to some fine recitative, as has been proved with that from "The Merchant of Venice" beginning "Look how the floor of heaven is thick inlaid with patines of bright gold," which Sir Arthur Sullivan has set so beautifully for a tenor voice in his Cantata "Kenilworth"; but such words are unsuited for rhythmic melody, being complete music in themselves.

Having said that words may be too full of sense and too full of melody to be appropriate for singing, it is worth while to spend a few moments in considering what does characterise a good song. Here, of course, it is impossible to speak otherwise than very generally, for to the end of time the individual musician will catch his inspiration now here, now there, in a manner defiant of all set rules and maxims.

First of all there is the narrative song, which may be a simple ballad or a highly dramatic composition, like Schubert's "Erl-König." It is this type which has been so specially overdone lately, so that one starts with a prejudice against it, and yet it must always remain effective. Look at Kingsley's "Three Fishers"—what essentially striking words they are for singing! The story is plainly indicated, rises gradually to its tragic climax, and has a refrain which binds the whole together. The very popularity of Mr. Hullah's setting, which marred the pleasure of hearing it, was a tribute to the truth of both words and music; and now that it is possible to walk down a street without catching the often inharmonious moan of "the harbour bar," a really good singer might again thrill his audience with the story. This is an instance of a story plainly told; but it may also be indicated in shadowy outline, as is so beautifully done in Tennyson's "Break, break, break." Like most of the Laureate's songs, this little poem seems ideally fitted for music. How suggestive is the change of mood in the second verse! One feels at once that here must come in a change of key or of *tempo* which would last through half the third verse, changing again at—

> O for the touch of a vanished hand,
> And the sound of a voice that is still.

The last verse rounds off the idea without literally repeating the first words. In the hand of a master this narrative type will always remain perhaps the most effective of all, either for the drawing-room or the concert-platform, as affording the most scope for both composer and singer. But at present we get far too much of it, and—the words, at any rate—touched by a hand very far from that of a master. Fresh topics are what we most want. We will not stand any more of the good children who die, and the ships that go down with all hands on board. True pathos never palls; but this is not true pathos. If ballad-writers must be pathetic, let their tones ring true; and then, be their theme passion or pain, they will inspire musicians with worthy accents.

More difficult to deal with than the narrative are the reflective songs—that is to say, if the type be pure; for such songs as "Break, break, break," partake of this type as well as the other. It is not easy to find songs of this description familiar enough to serve as specimens where the limits of space forbid quotation, but Moore's "Those evening bells" will do as an example. As a rule, such words do best for part-songs, and at all times require a superior style of workmanship to the shop-ballad written for sale.

We have said nothing of sacred songs, or many others of a less defined character, for the reason mentioned before—that it is impossible to lay down rules for inspiration, and individual poems will always appeal to individual minds. By way of summing up, however, it may be well to make a few observations upon *forms* of poetry most suitable for musical treatment. The ballad-form, whether in four, eight, or twelve lines, it is unnecessary to mention, as all are obviously suitable. Of all poems the sonnet is the most ill-fitted for composition, being too crowded with thought and too set, elasticity being a great desideratum. There should be a unity of idea, either intentional on the poet's part or created by the composer's repeating certain strophes or parts of strophes. The refrain is very useful in this sense, but it requires care, or a similar result is produced to that in a song popular some years ago, when a mystified audience used to be informed that—

> His last stirrup-cup,
> Was his true maiden ever.

Of course repetition may become wearisome, but it seems dramatically true, for is it not natural to repeat words or phrases when speaking with unusual emphasis? and it is certainly conducive to musical form. The roundel, as treated by Mr. Swinburne, seems a very suitable form for composition. The idea is one, the refrain may be repeated or not, and the alternate rhymes would please the ear. Personally, we long to hear a worthy setting of "The little eyes" in his new "Century of Roundels." But—and it is a large "but"—the skill of the poet who hides the artificiality of the form he has chosen by the perfect simplicity and flow of his words must be met by a skill as great in the composer.

When songs are written by such poets, set by composers of equal eminence, and sung by true musicians, we shall have done a great deal to wipe out the reproach sometimes cast at us by other nations—that English composers never draw their inspiration from true poetry, but set words intended for lazy amateurs to sing, by which means publishers may fill their own tills, and replenish the composers' pockets.

The "Wandering Minstrel" in Mr. Mayhew's well-known farce, who knows the value of peace and quietness so well as never to "move on" under sixpence, at least placed the public in possession of the price at which perfect repose could be bought. His victims, therefore, could complain of nothing but the exorbitant terms he demanded for the purchase of his absence. But what commiseration must we all feel for persons with sensitive ears who can neither bribe their tormentors to "move on," nor remove themselves from the noise which distracts them. The "cheerful musical society" promised in the advertisements of boarding-houses—although perhaps often more musical than cheerful—is usually partially regulated according to the taste or convenience of the assembled guests, and at all events those who enter these establishments know what they have to expect. How, then, can we wonder that people who unexpectedly find themselves located near musical houses, which they would have studiously avoided had they been aware of the fact, should endeavour by every means in their power to release themselves from the infliction? In some continental

cities we have heard that fines are inflicted upon persons who, perhaps unintentionally, thus annoy their neighbours; and in our own country applications on this subject are often made to landlords, and even to magistrates; but the following letter addressed to two amateur vocalists, which appears in a suburban newspaper, seems so carefully worded that we are tempted to place it before our readers as a model: "The inhabitants of several houses on the west side of G——n Road would esteem it a favour if the two gentlemen residing at 49, S——e Road would have the courtesy and consideration to *shut* their window during their evening practice, until their musical education is more advanced, and until they have agreed to sing either in parts or unison." Since the receipt of this communication—in a lady's handwriting—we are informed that "the evenings have passed without a sound from the open windows."

Under the heading "A New Danger to the Trade," a contemporary says: "Another not entirely new, and to me quite pleasing, fashion we enjoyed a short time since at an evening party. A young and pretty lady was seated at the piano, playing an accompaniment, to which she whistled, with exceeding cleverness, a lively air, following the notes as precisely as in singing. Is the accomplishment—for it certainly is one to whistle perfectly—much in vogue here? It is said to be growing in popularity here with violin, guitar, and banjo playing. There are schools and teachers who give lessons—a pleasant task, one would think, to teach pretty lips how to pucker—at the houses of pupils. Two young ladies will whistle a duet to a piano accompaniment, or a quartet of ladies and gentlemen." We certainly never yet met with a professor of whistling, and were quite unaware of the fact of lessons in the art being given to ladies at schools and in private houses. That this accomplishment is by no means confined to the male sex we know, because we have heard, from undoubted authority, of soprano vocalists who have created almost as much enthusiasm by whistling as by singing; but this of course has always been before a select circle of friends. Even presuming, however, that this natural musical instrument were as extensively taught and exhibited as the voice itself, we cannot understand what trade it would injure, for the "pretty puckered lips," though thoroughly under the control of their possessor, would scarcely discourse sweet music without the aid of a pianoforte accompaniment. From our own experience, we can assert that a large amount of musical feeling can be thrown into this novel performance: but there can be no doubt that, like banjo-playing, it will never cease to be a mere curiosity. At all events, we cannot say that a "whistling recital" has to our own knowledge ever taken place, or that advertisements from teachers of the art have yet appeared in the newspapers.

No one who has attended an Eisteddfod can have failed to note the unbusiness-like character of the proceedings. The programme is never observed, and the irrepressible desire of fussy nobodies to pose on the platform as somebodies is a constant source of interruption and distraction. A remarkable example of this occurred at Cardiff, and it received, we are happy to say, a no less conspicuous rebuke. The occasion was the great competition of choirs which some fifteen thousand people had gathered to hear. For a while matters went smoothly, but no sooner had the fourth choir finished than it occurred to the Mayor of Cardiff that the time was opportune for proposing a vote of thanks to the Chairman, Dean Vaughan. His Worship accordingly made a short speech in English and then called upon a Mr. Clark, of Dowlais, to express the same sentiments in Welsh. It happened, however, that Mr. Clark was shy of the vernacular, and proceeded to deliver what sounded like a set harangue in the tongue of the Saxon. This proved too much for the patience of Sir George Macfarren. Lifting up his voice, the chief of the adjudicators shouted the number of the next competing choir. "No. 5," demanded Sir George, "go on with the competition! This interruption is most indecent." All eyes turned upon him in astonishment for the majority present were born to the Eisteddfod manner and saw nothing unusual in the proceedings. As for Mr. Clark, carried by the stream of his eloquence he halted not. Sir George, however, was not to be beaten, and, raising his voice to its highest pitch, he exclaimed, "Unless the competition goes on the adjudicators will retire in a body." This was enough. Mr. Clark subsided, looking daggers and bottling up his rhetoric for another occasion. The competition was then resumed. All honour to Sir George Macfarren for so effectually asserting the principle of order on a platform where it does not seem to be understood.

It is always pleasurable to record instances of sympathy with artists in their misfortunes, and from time to time we have in this journal drawn attention to very many acts of benevolence towards both executive and creative musicians. An exceptional case now comes before us from America which shows a self-devotion in the cause, as far as we know, without precedent. The announcement appeared as an advertisement in the *Baltimore Daily News*, and runs as follows: "In the Circuit Court of Baltimore City, ex parte in the matter of James Marion Roche. The object of the petition in the above entitled case, to change the name of James Marion Roche to James Marion Roche Crouch. The petition states that the said James Marion Roche is a resident of the City of Baltimore, that he is more than twenty-one years of age, and that he desires that his name be changed to James Marion Roche Crouch because he has become attached and devoted to Frederick N. W. Crouch, the composer of 'Kathleen Mavourneen,' &c., and his family in their adversity. He feels that by adopting the name of Crouch he can better look after and care for his adopted father in his declining years, and after he is gone his little children can have a brother to look up to and call upon for aid and protection." The very fact of mentioning the veteran musician in this petition as "the composer of 'Kathleen Mavourneen,' &c.," proves the effect which this one ballad has made upon the sympathetic nature of the friend who thus assumes the responsibility of taking under his protection not only the author of the song, but the whole of his family. The value of such a helping hand as this cannot be over-estimated, for, in the words of the lyric which has given rise to such kindly feeling, "It may be for years, and it may be for ever."

The experiment of conveying the sounds of voices and instruments from the stage of the Savoy Theatre to the assembled guests at the residence of the composer of the work being performed, was so successfully tested some short time since that nothing seemed wanting to complete the effect but the power of seeing the vocalists, with the scenery and all the stage accessories. If we can believe the truth of a statement in the *Musical Courier*, of New York, this difficulty is now removed. "A certain Doctor Guidrah, of Victoria, Australia," we are told, "by means of an apparatus of his own invention, has applied

Thine am I, dearest.

MADRIGAL FOR FIVE VOICES.

Composed by CLAUDIO MONTEVERDE.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

1st. SOPRANO. — *Tempo moderato.* Thine . . . am I, dear - est.

ALTO. — *p* Hark, what sounds sa-lute me!

TENOR. — *p* Hark, what sounds sa-lute me!

BASS. — *p* Hark, what sounds sa-lute me!

PIANO. — *Tempo moderato.* *p*

Thine

cres - - cen - - do. hark, what sounds sa-lute me! hark, what sounds sa-lute me! 'Tis my Cyn - thia speak - eth;

cres - - cen - do. *f* hark, what sounds sa-lute me! hark, what sounds sa-lute me! 'Tis my Cyn - thia speak-eth;

cres - - cen - - do. *f* hark, what sounds sa-lute me! hark, what sounds sa-lute me! 'Tis my Cyn - thia speak - eth;

cres. *f*

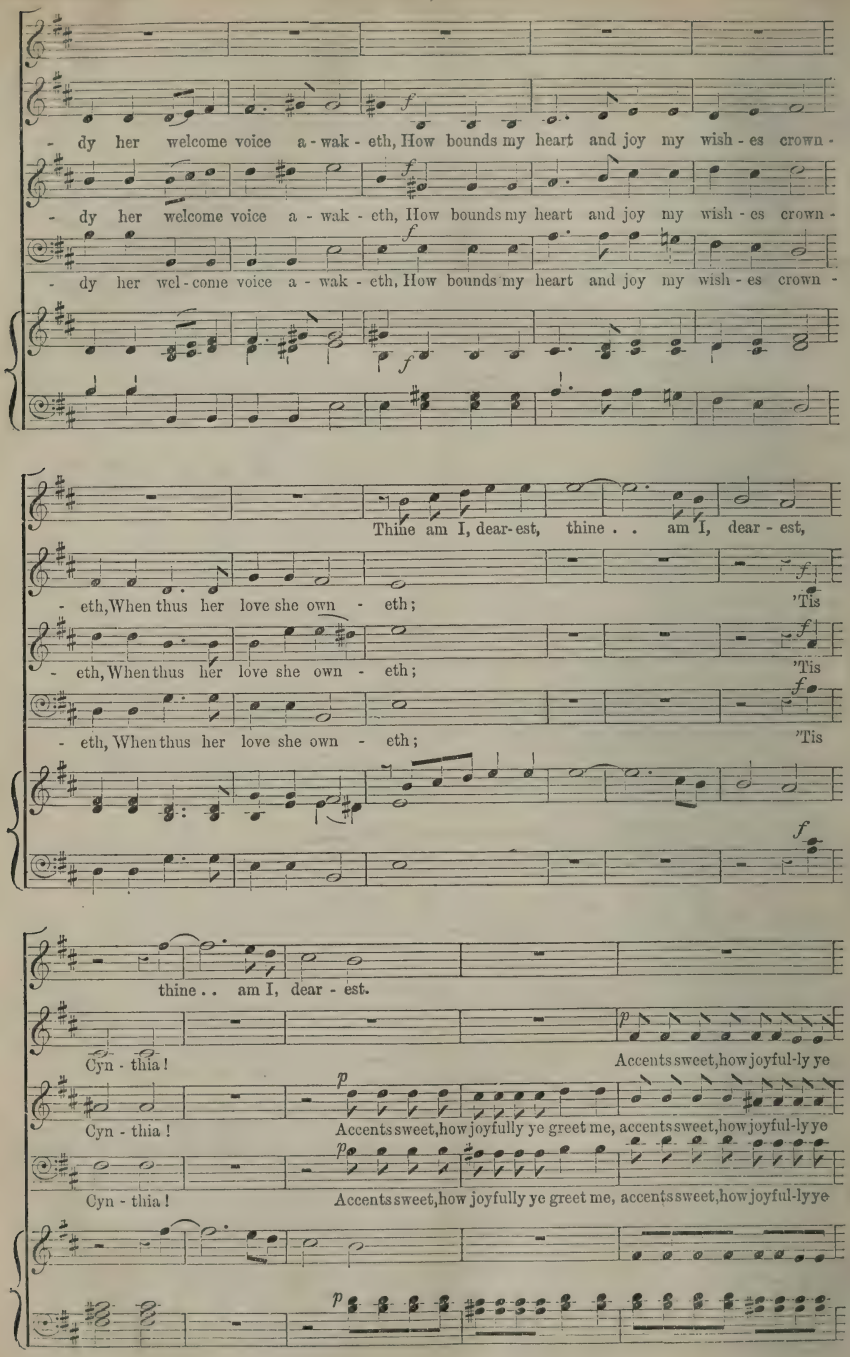
. am I, dear - est.

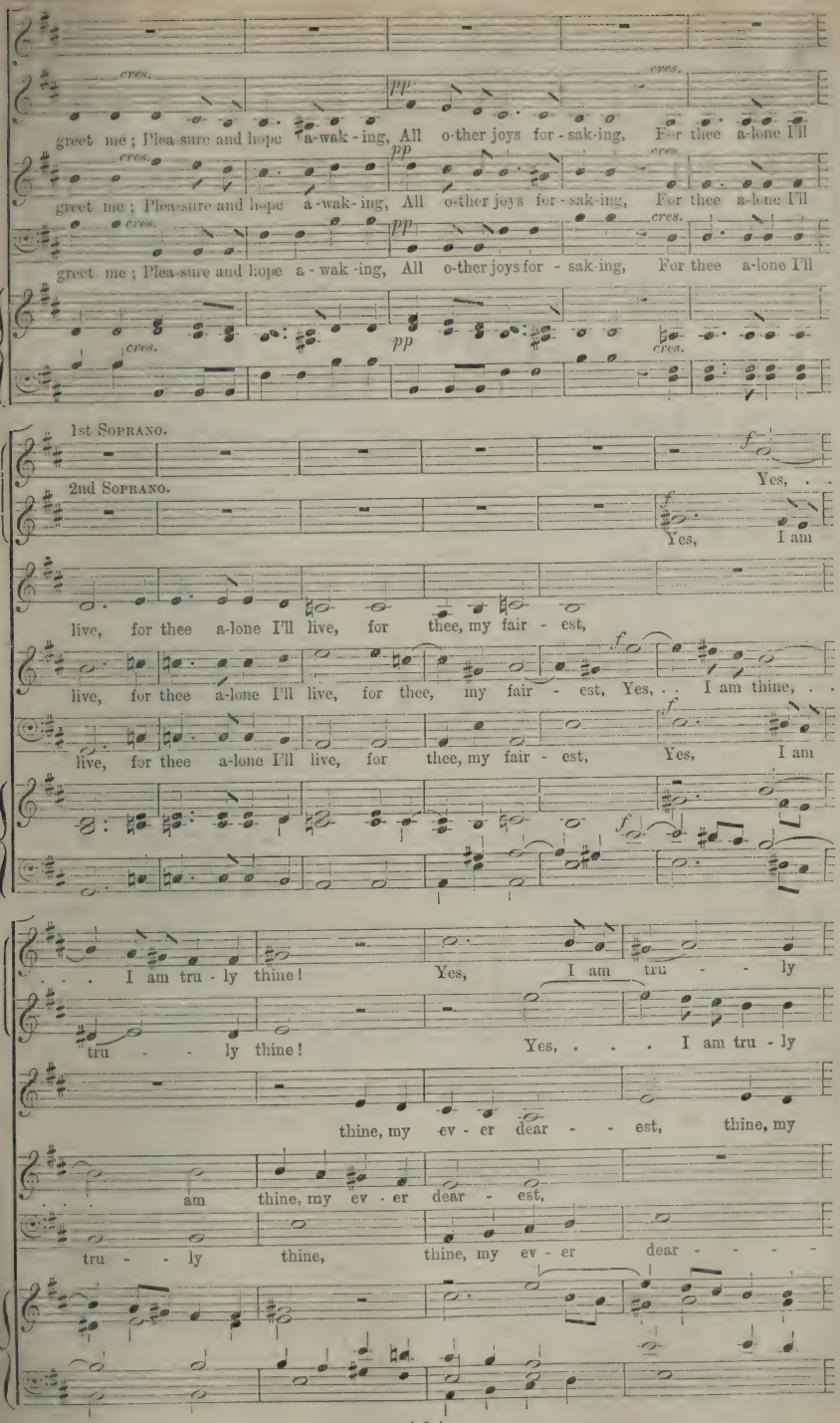
p What mel - o - dy her wel-come voice a - wak - eth, what mel - o -

p What mel - o - dy her wel-come voice a - wak - eth, what mel - o -

p What mel - o - dy her wel - come voice a - wak - eth, what mel - o -

p


- dy her welcome voice a - wak - eth, How bounds my heart and joy my wish - es crown -
- dy her welcome voice a - wak - eth, How bounds my heart and joy my wish - es crown -
- dy her wel - come voice a - wak - eth, How bounds my heart and joy my wish - es crown -
Thine am I, dear - est, thine . . am I, dear - est,
- eth, When thus her love she own - eth; 'Tis
- eth, When thus her love she own - eth; 'Tis
- eth, When thus her love she own - eth; 'Tis
thine . . am I, dear - est.
Cyn - thia! Accents sweet, how joyful - ly ye
Cyn - thia! Accents sweet, how joyfully ye greet me, accents sweet, how joyful - ly ye
Cyn - thia! Accents sweet, how joyfully ye greet me, accents sweet, how joyful - ly ye


cres.
pp
cres.
greet me; Plea-sure and hope a-wak-ing, All o-ther joys for-sak-ing, For thee a-lone I'll
greet me; Plea-sure and hope a-wak-ing, All o-ther joys for-sak-ing, For thee a-lone I'll
greet me; Plea-sure and hope a-wak-ing, All o-ther joys for-sak-ing, For thee a-lone I'll
1st Soprano.
2nd Soprano.
f
Yes, . . .
Yes, I am
live, for thee a-lone I'll live, for thee, my fair-est,
live, for thee a-lone I'll live, for thee, my fair-est, Yes, . . I am thine, . .
live, for thee a-lone I'll live, for thee, my fair-est, Yes, I am
. . . I am tru-ly thine! Yes, I am tru-ly
tru-ly thine! Yes, . . . I am tru-ly
thine, my ev-er dear-est, thine, my
am thine, my ev-er dear-est,
tru-ly thine, thine, my ev-er dear-

thine, Yes, I am tru-ly thine, . . my dear - est.

thine, Yes, I am tru-ly thine, . . my dear est,

ev - er dear - est, thine, my ev - er dear - - - - - - est,

p

thine, my ev - er dear - - est, thine, my

- est, thine, my ev - er dear - est, thine, my ev - er dear - est,

p

cres.

cres. thine, my ev - er

p

yes, I am tru - ly thine, . . my dear - - est, thine, my ev - er dear-est,

p

yes, I am tru - ly thine, thine, . . . my dear - est,

ev - er dear - - est, yes, I am tru - ly thine, my dear - est,

p

cres.

thine, my ev - er dear - - - est, thine, my

cres.

f

dear - est, thine, my ev - er dear - est, my ev - er dear - - est.

f

thine, my ev - er dear - - est, my ev - er dear - - est.

cres.

f

thine, my ev - er dear - - est, my ev - er dear - - est.

cres.

f

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electricity in the transmission to long distances of luminous rays. The experiments made at Melbourne succeeded splendidly. Forty persons in a dark room saw reflected upon a large metallic disc the race-course of Flegmington, with the thousands of persons who were there. This marvellous discovery will enable those who cannot go to the theatre to see the stage and what passes upon it. While the telephone enables us to hear the sound of voices, the music and words, Doctor Guidrah's apparatus will enable us to see the inside of the theatre, the stage, the artists, and the audience." It is difficult indeed to foresee what this may lead to; for if operas, performed perhaps some miles away, can be both heard and seen in our drawing-rooms, few will take the trouble to undertake a journey to the theatre. On the other hand, as operas cannot be given without opera-houses, lessees may doubtless calculate upon two sources of profit, one from persons who pay for admission to the building, and the other from those who prefer to have the rendering of a work "laid on" to their own houses. There can be no reason, therefore, why our present lyrical establishments should not continue to flourish, or the new opera-house on the Thames Embankment be energetically proceeded with.

THE CARDIFF EISTEDDFOD.

(By our Special Correspondent.)

Let me begin by clearing the ground a little. An Eisteddfod programme, embracing art, science, and literature in the most comprehensive manner, ranges from China to Peru in the world of intellectual exercise. I have here to deal with music only, leaving to other writers in other pages all there is to say concerning poetry and prose, painting, sculpture, *et hoc genus omne*.

The musical arrangements made by the Cardiff Local Committee of the National Eisteddfod were quite unique in their comprehensiveness, as became relationship with one of the most go-ahead towns in the kingdom—a town, moreover, in which there is a strong, if not a preponderating, English element. I do not say this so much with reference to the competitions, though they were numerous and important, as will be allowed when I state that prizes of £100 and £30 were offered to the best two choirs; that a prize of £50 was offered to the best setting of a secular cantata, and that no form of solo and concerted music, either creative or executive, escaped attention. Such features were, however, looked for; what the public did not expect was the engagement, at a cost of £600, of a London orchestra numbering sixty instruments, and the organisation of high-class concerts having symphonies and overtures as their staple. Here Eisteddfod frequenters had a surprise indeed—one which most of them gladly approved, and all of them owed to the English chairman of the Musical Committee, Mr. S. Aitken, himself a musician of no common sort. It is significant as bearing upon still surviving controversy that this great advance in the direction of highest art should have been initiated by a Saxon from over the border. From the same source, I fully believe, must come directly or indirectly most of the reforms needed to place the Eisteddfod abreast of modern developments. Our Welsh friends, excellent people as they are, show all the tenacity with which a small nation in danger of being absorbed by a greater clings to its distinctive life. We cannot wonder at this. It is perfectly natural, and has its source in a feeling which is even laudable. But sentiment may be carried too far. The patriotism is false which shuts out light because it comes from another country, and the policy is bad which checks progress for the sake of national peculiarities. Yet there are some Welshmen who prefer such patriotism and such policy to any other. They would use the Eisteddfod for the purpose of retaining the Welsh language in popular use, heedless of the fact that the people are handicapped thereby as compared with those of the rest of the island; and they would employ the ancient institution for a mere archæological purpose, instead of turning its unique force in the direction of more practical results. Hence it has been complained of the late Eisteddfod that it was more English than Welsh. There was certainly an English orchestra instead of a Welsh harp. How am I to answer such arguments? The English reader does not want a reply, and he of Wales would probably say that the matter, besides concerning me little, is one I cannot understand. Begging the latter's pardon, the matter concerns everybody interested in our common country, and, as for understanding it, outsiders are able to see far more clearly than those directly concerned what the cry for an Eisteddfod on the old lines involves. I, for one, desire the Eisteddfod to identify itself completely with modern life and modern ways. It is a machine of perfect adaptability, and can be made to help largely in raising the Welsh nation above mere provincialism instead of keeping it there. For this reason I rejoiced at the presence of Mr. Aitken's orchestra, which day after day preached the gospel of a higher art than can be found in mere national music, even though that music be as beautiful as the melodies of Wales.

The proceedings began with customary observances on the 6th ult., the place of meeting being a vast newly erected engine-shed capable of seating some fourteen thousand people. All the first day was devoted, as regards music, to competitive exercises, the more important of which took place on the platform, others being carried on in ante-rooms, and only the winners appearing before the public. The morning session of each succeeding day brought similar work, so that the adjudicators, Sir G. Macfarren, Mr. Joseph Barnby, Mr. Joseph Bennett, Mr. Emlyn Evans, Mr. David Jenkins, Mr. John Thomas, and Mr. Brinley Richards, found their hands completely full, in some cases as many as forty competitors appearing for a single prize. I can speak with some assurance of the general merit displayed. Often, of course, candidates were found seriously wanting in even ordinary requirements; but many more showed great natural powers with a fair measure of cultivation. I should say that what Wales most wants for her music is good teachers. Such instructors as act upon the mass of the people, though very earnest and laborious, are not educated sufficiently, and advance beyond a certain point is therefore hard to make. On the other hand, the people cannot afford to pay good teachers; so for any material improvement we shall have to wait a more favourable combination of circumstances. Yet it is surprising how, even now, individual talent asserts itself. I heard, in Cardiff, solo-singing, playing upon orchestral instruments, and concerted vocal performances—all by working men and women—such as proved that, were Wales properly cultivated, she would contribute most valuable help towards the progress of the nation at large. This is one reason why Englishmen have a direct interest in the proper development of the Eisteddfod. Every step in advance is a gain for them.

As regards composition the results of the Eisteddfod were far from satisfactory. Prizes were offered for the best cantata, anthem, part-song, psalm-tune, chant, &c., but the adjudicators in some cases withheld rewards altogether, while in others they tempered its bestowal with a good deal of qualification. Of seventeen cantatas sent in for the £50 prize, the best were written by Englishmen, and not one was found worthy. The general result in the department of creative music went to show that education has not yet spread sufficiently for good results. There must be more working and waiting before the Welsh people can distinguish themselves as composers on the Eisteddfod platform. It is well that they should know this through such action as that of the Cardiff adjudicators, who based their decisions on a higher standard than usually rules at such meetings. The question they answered was not whether this or that composition was good as a Welsh composition, but whether it had absolute claims as a work of art.

Coming to the orchestral performances, which took place on the evenings of the 7th and 8th, let me say that they were directed with great zeal and intelligence by Mr. E. H. Turpin, who also acted as Eisteddfod organist during the week. Some admirable work was done at each Concert by the well-known performers who had Herr Pollitzer at their head, the programmes including, amongst many other things of a like sort, Beethoven's C minor Symphony,

Handel's First Organ Concerto (solo by Mr. Scott, a resident artist), Mendelssohn's "Scotch" Symphony, Schubert's work of the same class in B minor, and the Overtures "In Memoriam" (Sullivan), "Die Zauberflöte," "Der Freyschütz," and "Guillaume Tell." All these works were heard with intense interest by thousands who, probably, had never listened to a first-class orchestra in their lives. The result could not have been more gratifying, especially as it showed how capable the Welsh people are of appreciating good music when it is presented to them under proper conditions. The musical proceedings on the last day (9th) were rather unfortunate. It was the day of the great choral competition, and as a choir had entered from North Wales (Bethesda), under Dr. Rogers, Organist of Bangor Cathedral, the keenest interest attended the occasion. An immense crowd filled the engine-shed, stormed over into places to which they were not entitled, and behaved so noisily that the duties of the speakers, singers, and adjudicators were discharged under trying circumstances, while in the evening, when the united choirs were to have sung accompanied by the orchestra, an unreasoning mob actually seized the places intended for the performers, and would not be removed, thus causing the programme to be abandoned and a sort of impromptu entertainment substituted as best it could. This was most unfortunate, and in its origin most unpardonable, because the authorities knew perfectly well with what a crowd they would have to deal, and should have provided a force of police strong enough to maintain order. The choral competition can hardly be described as a competition at all. It was a case of "Eclipse first, the rest nowhere," Dr. Rogers and his excellent singers carry-off the first prize with ridiculous ease. They did well and deserved to win, but South Wales should have made a better fight. Her representatives were lost in their own enthusiasm. They sang with zeal, but not according to knowledge, and in each case sang themselves so completely out of the original key that it became a question with the adjudicators whether the second prize should be awarded. Ultimately they gave it to the choir from Llanelly. At another Eisteddfod South Wales will do better, for "sweet are the uses of adversity."

FESTIVAL IN HARLECH CASTLE.

For sixteen years past a number of Choral Societies located along the sea coast of Carnarvon and Merioneth have been in the habit of assembling annually within the grand old ruin of Harlech for the purpose of holding a musical Festival, limited to one day, but consisting of three separate performances. The proceedings have some features in common with those of an Eisteddfod, though there are no competitions for prizes. Thus, at each sitting a President takes the chair, and makes a speech, the choirs also sing individually as well as collectively, and, though successful rivalry be not rewarded, it is at least recognised. We are sorry to find that the institution does not prosper just now. Bad weather, for several successive years, has impoverished its treasury, this in turn preventing the managers from engaging an orchestra, as had been their wont. Continuing the chain of misfortune, several choirs have fallen out of the union, and hence it was that the Festival held on the 16th ult. appeared shorn of its fair proportions and character. Nevertheless, the doings were interesting and attracted a considerable number of visitors, many of whom were, no doubt, impressed by the hearing of solemn music within the frowning walls of a stronghold built centuries ago for a very different purpose.

The morning session began at 10.30, under the Presidency of Sir R. Wyatt, whose address turned chiefly upon the subject of temperance, that virtue having, it seems, a formal connection of some sort with the Festival. There were present six choirs in all—those, namely, from Penllwyn, Portmadoc, Nevin, Towyn, Dolgelley and Talsarau, the whole numbering perhaps, four hundred voices. The soloists were the Misses Pierce and Roberts, of Dolgelley, Mr. Dyfed Lewis, R.A.M., and Mr. Lucas Williams, R.A.M., the conductor being Mr. Eos Morlais. Considerable modesty distinguished the programme, which included psalm tunes, chants, and simple anthems, sung for the most part by separate choirs. About this there is only to say that one of the objects of the gathering comprises the improvement of sacred music used in churches and chapels. Works of a rather more complicated nature entered into the business of the afternoon, when the chair was taken by S. Holland, Esq., M.P. Glees and part-songs were conspicuous in this programme and some of them were very fairly sung, notably "The Three Fishers," by the Dolgelley Choir; "The return of spring," by the Talsarau Choir; and "Here in cool grot," by the Towyn Choir. To say that the performance in any single case was of a high class would be absurd, but looking at the disadvantages under which the singers laboured it is but simple justice to award them high praise. They amply asserted the capacity of the Welsh people for music. The choral efforts were pleasantly varied by the solos of Miss Annie Marriott, Eos Morlais, Mr. Lewis, and Mr. Williams, and in the course of the afternoon a short address was delivered, on the invitation of the Chairman, by Mr. Joseph Bennett, of London, who chanced to be present. Mr. Bennett naturally referred, amid loud cheers, to the great success of the Penrhyn Choir at Cardiff, and added, as one of the adjudicators, that the supremacy of the North Wales singers was never for a moment in doubt. He then proceeded to show the points wherein the Penrhyn Choir excelled, insisting that Welsh enthusiasm, though a precious quality when held in proper restraint, needs to be supplemented by intelligence and the careful training of an accomplished musician. Upon this the speaker insisted at some length, his remarks being extremely well received. In conclusion Mr. Bennett complimented the choirs present upon the work done that day, seeing in it further evidence of a national talent destined, with proper cultivation, to play a conspicuous part in the development of music throughout the land.

The evening sitting, presided over by Mr. S. Pope, Q.C., was devoted to a performance of "Judas Maccabæus." This proved hardly satisfactory, although the solos were well sung by Miss Marriott, Miss Roberts, Mr. Dyfed Lewis, and Mr. Lucas Williams. The accompaniments played on a pianoforte and harmonium were of course ineffective, while the choirs, never having rehearsed together, sang at a very obvious and serious disadvantage. We trust that on the next occasion the managers will be able to obtain an orchestra, and also arrange for some sort of rehearsal in the case of large and important works. The Festival is too useful and much too interesting to be allowed to degenerate and finally disappear.

The Duchess of Connaught and Princess Christian took part on Saturday afternoon, the 11th ult., at a Concert given at Ascot in aid of the fund for the completion of St. Anne's Church, Bagshot, the erection of which is mainly attributable to the exertions of the Duke of Connaught and the parishioners of the village. The entertainment took place in the ball-room within the grounds of the Grand Stand. Signor Tosti conducted. The programme consisted of selections from Beethoven, Offenbach, &c. (a strange combination of composers), and among the amateur musicians were Lord William Compton, Mrs. Ronalds, Mr. Charles Wade, and Miss Damian, Miss Shinner and Mr. Parratt (of St. George's Chapel), also rendering assistance. In the course of the concert Princess Christian, who received an enthusiastic greeting, and Mr. Parratt played a pianoforte selection by Chopin and Saint-Saëns. The Duchess of Connaught sang "The Last Dream," by Bowen, and a chansonet by Alary, displaying a very sweet and musical voice, and was greatly applauded.

The works to be performed by the Tufnell Park Choral Society during the forthcoming season will be selected from the following list: "The End of the World" (Raff), "The Lord is King" (J. Barnby), "St. Mary Magdalen" (Dr. Stainer), "Jason" (A. C. Mackenzie), "St. Peter" (Sir J. Benedict), "Bride of Dunkerron" (H. Smart), "May Queen" (Sir Sterndale Bennett), and "Acis and Galatea" (Handel). The rehearsals will commence on the 9th prox., and the first Concert takes place on Dec. 18. Mr. W. Henry Thomas will continue to be Conductor, and will open the season on the 2nd prox. with his annual Concert, postponed from May last.

SIR GEORGE MACFARREN, the senior adjudicator on the recent Choral Contest at the National Eisteddfod, Cardiff, between choirs from all parts of Wales, and which resulted in the victory of a choir from North Wales, has written from Swanage a long critical letter in respect of that contest to the conductor of one of the choirs, on the understanding that it would be communicated to the other conductors, with the wish that his opinion "may serve a cause which commands the support of every musician." Sir George proceeds as follows:—"The point most to blame in some of the performances was a tendency to force the voices, especially among the boy singers. That boys may sing with beautiful effect is proved daily in our Cathedral services, but this effect is produced by an easy emission of tone, without tightening of the throat. The breath should be impelled from the diaphragm, and never influenced by the rising of the shoulders. Disregard of these principles, by female and male adults as much as by boys, induces hardness of tone to the extent of harshness, and causes the rising of the pitch which, in some instances at Cardiff, proceeded into strange keys, and rendered the singing impossible to instrumental accompaniment. Noise is not power, and the best quality attained is with the least physical exertion. The fault I have named, and certainly not an incorrect knowledge of the music, was the cause of the singing being out of tune on the occasion. By musicianly phrasing I mean the taking of breath at the natural reading places in the musical sentences, analogous to observing the punctuation of words, the giving more or less emphasis to words according to their significance in the musical sense. By just variety of power I mean regard to the directions for loudness and softness and the gradations between the extremes, avoiding to sink in pitch with the diminution of tone, and beginning every phrase with distinct firmness, whether it be soft or loud. I cannot too strongly set forth my admiration of non-professional musicians such as you, for the ability they have acquired under obvious disadvantage, and for their influence upon those who were fortunate enough to have the benefit of their direction elsewhere in Wales, as well as in Cardiff. I have witnessed such proofs of musical aptitude as make me proud of my fellow-countrymen, for so I must and will consider you to be, though my lot be cast on the other side of the mountains that surround, but cannot cut off, the Cymric race, and will never part them from the sympathy of music lovers who claim Britain as their native land."

A LETTER from Mr. W. P. Andrew, quoted in the *Daily Telegraph*, says: "The movement regarding the translation of the National Anthem into the languages of India has received the approval of leading men of all shades of political opinion in this country, and has been welcomed in many parts of India as an expression of good feeling and sympathy; but, for some cause or other, we have given it very slender pecuniary support, while in India considerable liberality has been exhibited towards it. Canon Harford, the originator of the movement, has already explained on several occasions the absolute necessity of collecting funds to enable translations to be made, and for the extensive distribution of the anthem (when translated) amongst the thousands of native schools in India. For that purpose an account has been opened with Messrs. Drummond and Co., and all who wish well to the movement are requested to send in their contributions with as little delay as possible."

A FOUR weeks' term of study closed on the 15th ult. at the Tonic Sol-fa College, Forest Gate, which was attended by forty student teachers of music from all parts of Great Britain, who, although engaged in teaching in schools and in conducting choral Societies, are desirous of receiving the benefit of further study. The practising class of children has been this year under the charge of Messrs. Proudman, McNaught, and Venables. The subjects studied have included Voice Training (Mr. Proudman), Mechanism of the Voice (Herr Behnke), Harmony (Mr. Oakey, Mus. B.), Acoustics (Mr. T. F. Harris, B.Sc.), Elocution (Mr. Arthur Kestin), Sight Singing (Mr. Venables), Ear Training (Mr. McNaught), and Organ (Mr. W. C. Harris).

AT the annual distribution of prizes at the Royal Academy of Music on July 28, the Principal, Sir George Macfarren, in an earnest and eloquent speech, gave a highly satisfactory account of the continued prosperity of the institution, and especially alluded to the fact of the Principals and chief professors of several of the Schools of Music which had gradually grown up of late years having been educated within the walls of the Academy. He also mentioned that the standard of examination had been raised year by year; and that a higher average of talent had been shown by the pupils on this than on any former occasion. The awards were presented by Mrs. Ellicott; and the Bishop of Gloucester in responding for a vote of thanks to his wife, expressed his extreme gratification at the progress which music had latterly made in this country, which he said was mainly owing to the steady persistent work of a central institution like the Academy. The following were the prizes in the female department: Llewellyn Thomas' gold medal, A. Ehrenberg. "Sterndale Bennett" prize, F. C. Smith. Certificates of Merit.—C. Thudichum (singing); A. Dyer, K. Isaacson, A. V. Mukle, L. Munster, F. C. Smith (pianoforte). Silver Medals.—R. Davenport (harmony); A. Ehrenberg, A. Iggulden, E. Rees (singing); C. Alexander, D. Bright, J. W. Buckland, A. Daymond, M. Devey, H. Gilder, M. Pope, E. Pound, E. Thompson (pianoforte); M. Chetham (violin). Bronze Medals.—B. Davenport, M. Gillington (harmony); Misses Arnold, Bocquet, Booth, Brittain, Burton, Cookworthy, Dwelley, Eddison, Etherington, Fenn, Harrison, Hoare, Howard, McKrill, Payne, Pople, Reynolds, Rolls, Rose, Russell, Watkis (singing); Bull, Butler, Corper, Cox, Hampton, Horrocks, Lockwood, Pain, Robinson, Rix, Shaw, Stephenson, Young (pianoforte); Jones (harp); Green (organ); Bull, Cantelo, Cox, Davenport, B. McKrill, Mukle (sight-singing). In the male department the prizes were as under: "Charles Lucas" medal, F. K. Hattersley; "Parepa Rosa" medal and "Evill" prize, Musgrove Tufnail; "Heathcote Long" prize, G. W. F. Crowther; "Santley" prize, Alfred Izard; "Bonamy Dobree" prize, J. E. Hambleton. Certificates of Merit.—Messrs. Croager, Crowther, Dace, H. Lake, Macpherson, Webbe, Wiggins (pianoforte); Hambleton, Hann (violoncello); Briant (organ). Silver Medals.—Knott, Macpherson, Prout (harmony); Lewis, Tufnail, Williams (singing); Cullen, Kiver, Knott, Reddie (pianoforte); Richardson, Windeatt (violin); Drewett, A. Lake (organ). Bronze Medals.—Baker, Briant, Dancey, Hattersley, Izard, H. Lake, Metcalf, Wilkes (harmony); Barker, Copland, Cundy, Edwardes, Henry, Morgan, Thompson (singing); Bennett, Dancey, Fox, Gwyn, Norton, Philpot, Smith (pianoforte); Hann, Newton, O'Brien (violin); Burton (violoncello); Tonking, Wilkes (organ); Cullen, Kiver, Richardson, and Webbe (sight-singing). For languages, books were awarded to Miss Russell (Italian), Miss Horrocks (French), and Miss Wilkins (German); for violin playing, a violin bow was presented to Joseph Moore, and commendations were also given to a large number of students in both departments.

THE following is the result of the recent examinations for musical diplomas at Trinity College, London: Licentiates—Richard Frederic Tyler, Trinity College; Harry Edgar Hyatt, Trinity College; Lucy Elinor Hatchett Jackson, Oxford. Associates—Lewis E. Lewis, Meopham Vicarage, Gravesend; Herbert Rolfe, Trinity College; Jane Trotter Bird, Berwick-on-Tweed; John Freeman Dovaston, London; Henry Pickford, B.A., Cambridge and Trinity College, London; Francis Wilman, Heslington, York; John Matthew Ennis, University of London; Emily Asquith, Barnsley; Robert Reah, South Shields; Joseph Walsh, Trinity College; Alfred Frederick Tindall, London; Henry Glasspoole, London; Emily Jane Champion, Trinity College; Philip Sharpe, Bishops Stortford. The following gentlemen acted as examiners: Sir Julius Benedict, musical form and orchestration; R. W. Crowe, Mus. D., Cantab., harmony; A. H. Mann, Mus. D., Organist of King's College, Cambridge, choir training, &c.; E. H. Turpin, counterpoint and fugue; James Keene, F.R.C.S., England, vocal and aural physiology; and Mr. W. H. Walshe, M.D., F.R.C.P., London, acoustics.

THE detailed programme of the Leeds Triennial Musical Festival, which commences on October 10, is now published. The opening performance will be Mendelssohn's "Elijah," the principal vocalists being Madame Valleria, Miss Annie Marriott, Madame Patey, Miss Damian, Mr. Maas, and Mr. Santley. At the evening Concert, Mr. Alfred Cellier's Cantata "Gray's Elegy," written for the Festival, will be performed under the conductorship of the composer, the solo singers being Misses Anna Williams and Hilda Wilson; Messrs. Lloyd and King. The second part will be miscellaneous, and include Beethoven's Symphony in D, No. 2, the vocalists being Madame Valleria and Mr. Lloyd. The first performance in England of Joachim Raff's Symphony-Oratorio "The World's End, the Judgment, the New World," will take place on the second morning, Miss Damian and Mr. Santley singing the principal parts; the second part comprising a selection from the works of Handel. In the evening, Mr. Joseph Barnby's setting of the 97th Psalm, "The Lord is King" (written for the festival, and conducted by the composer) and Bach's Sacred Cantata "Thou Guide of Israel" (for the first time in this country), will be given; Mozart's motett "Glory, Praise, and Honor," and Rossini's "Stabat Mater" being also included in the Concert. Sir G. A. Macfarren's Oratorio "King David," composed for the Festival, will occupy the third morning, Madame Valleria, Madame Patey, Mr. Lloyd, and Mr. Santley being the solo vocalists; and in the evening Gade's "Crusaders," with Miss Hilda Wilson, Mr. Lloyd, and Mr. Blower as the principal singers, and a miscellaneous part will form the programme. Beethoven's great Mass in D, solo parts by Miss Anna Williams, Madame Patey, Mr. Lloyd, and Mr. Santley; and Mendelssohn's "Hymn of Praise" will be given on the last morning; and in the evening there will be an extra Miscellaneous Concert, consisting of selections from the Festival works. The choir numbers 313, and the band 112; leader, Mr. Carrodus. Sir Arthur Sullivan is the Conductor, and Dr. Spark and Mr. W. Parratt the Organists. Choirmaster, Mr. J. Broughton; Accompanist, Mr. A. Broughton.

THE Edinburgh Choral Union, in conjunction with the Glasgow Choral Union, will give a series of Choral and Orchestral Concerts, under the conductorship of Mr. August Manns, during the months of December and January next. The arrangements are not yet fully completed, but it may be noted that among the works to be given are Haydn's "Seasons," with Miss Mary Davies and Messrs. Maas and Bridson; Handel's "Ode to St. Cecilia," and A. C. Mackenzie's "Jason," with Mrs. Hutchinson and Messrs. Edward Lloyd and Santley. The Orchestra will be strengthened and will again be under M. Buziau's leadership. The Choral Union may be said to begin a new life this season. It has been in existence twenty-five years, and has done much good in raising the tone of choral singing as well as improving the taste for orchestral and high class music. For the last seventeen years the Conductor has been Mr. Adam Hamilton, to whose influence and training much of the past success is due. He is succeeded by Mr. Thomas H. Collinson, Mus. Bac., Oxon., Organist of St. Mary's Cathedral. The accompanist this season will be Mr. Charles Bradley, Organist of St. George's Parish Church.

IN the *Natal Mercury* of July 21 a correspondent, speaking of the Durban Philharmonic Society, says: "What a lot of good things the Society have in hand just now. In about three weeks they will give a Concert with the following part-songs—Macfarren's 'Hunting Song,' Berger's 'Lovely Night,' the Gipsy Chorus from Weber's 'Preciosa,' Macirone's 'Sir Knight,' and Rossini's 'Carnovale'; while the orchestra will give you the Overtures to Bishop's 'Guy Mannering' and Handel's 'Samson,' and two other pieces, and there will be some vocal and instrumental solos. At another Concert a few weeks later you will have Beethoven's 'Ruins of Athens' and Van Bree's 'St. Cecilia's Day.' These are all being practised just now. In about three weeks the members will give selections from 'Saul,' 'Elijah,' 'Judas,' and possibly 'The Messiah,' for their last and fifth big Concert of the 1883 series. Truly Mr. McColl does wonders for music in Durban."

THE annual meeting of the Watford School of Music, and the distribution of certificates to the successful students, took place on Saturday afternoon, the 4th ult., in the large Hall of the Public Library—Sir George Grove, Director of the Royal College of Music, in the chair. On behalf of Miss Alice Brooks, the hon. secretary, the Report of the progress of the school was read by Mr. Brooks. In this it was announced that two scholarships had been presented to the Institution, one for pianoforte-playing by the head master, Mr. Henry Baumer, and one for singing by Mr. Visetti. The first of these scholarships was awarded by the Examiner, Mr. John Francis Barnett, to Miss K. S. Burns, and the second to Miss C. S. Grindley, the Examiner being Mr. W. H. Cummings. Four exhibitions, two of five guineas and two of three guineas, had also been offered by the Council to be competed for by students of limited means possessed of musical talent, the money to be spent in their education at the School. The Council, on the recommendation of the Examiner, Dr. C. H. H. Parry, awarded those for pianoforte-playing to Miss Mary B. Grindley and Miss Bluett, and those for singing to Miss Raynes and Mr. A. Spicer, who were adjudged to be equal. In the latter case the exhibitions have been equally divided. The Examiner to the School, Dr. Parry, in his Report said that there appeared a decided advancement in every department upon the standard of last year, and especially commended for singing Miss Alice Wilson and Mr. Healey; Miss Rebecca Longland, Miss Kate Longland, and Mr. Spicer being also entitled to favourable mention. Sir George Grove, in an eloquent speech, gave much praise to all connected with the School, and particularly to Miss Alice Brooks, the hon. secretary, for her unwearied exertions in the cause. Speeches were also made by the Rev. N. Price, Dr. Brett, the Hon. R. Capell, and Mr. Baumer. The certificates were presented to the students by the Hon. Miss Grosvenor.

THE series of operas at the Crystal Palace commenced with a performance of "Maritana" on the 21st ult., Mr. J. W. Turner, Mr. Lansmere, Miss Josephine Yorke, and Miss Parkinson undertaking the principal parts. On the 23rd Gounod's "Faust" was performed, when Miss Marion Hood made a most successful *début* as *Marguerite*, the title-rolê being played by Mr. Faulkner Leigh. On the 25th Rossini's "Il Barbiere di Siviglia" was produced with Madame Rose Hersee, Madame Mariani, Messrs. Faulkner Leigh and Walter Bolton, Signori Zoboli and Bellini, and Mr. Griffin. The audiences have been large on each occasion. On the 29th inst. Benedict's "Graziella" and Sterndale Bennett's "May Queen" are to be placed on the stage for the first time in England, conducted by Sir Julius Benedict.

THE members of the St. George's Glee Union, under the direction of Mr. Joseph Monday, gave their usual Monthly Concert at the Pimlico Rooms on the 3rd ult. The artists were Mrs. Lansdell Sims, Mrs. A. H. Watkins, Mr. Edward Dalzell, Mr. H. Schartau, and Mr. Thurley Beale. The part-songs by the choir were excellently sung, and included "Parting and Meeting" (Hatton), "Silent Night" (Barnby), "Gipsy Life" (Schumann), "Meek Twilight" (Martin), and "The Cruiskeen Lawn" (Sir R. P. Stewart); the latter receiving a well-merited encore. The Overture to "Raymond," as a duet for pianoforte and harmonium, was brilliantly rendered by Mr. Kinkee and Mr. F. R. Kinkee. The accompaniments were played by Miss Edith Mahon and Mr. F. R. Kinkee.

THE Grosvenor Choral Society gave its 138th Monthly Concert at the Grosvenor Hall on Friday, the 17th ult. The programme consisted of glees, part-songs, madrigals, &c. Songs were also contributed by Miss Louise Bond, Miss Edith Anderson, Mr. T. P. Frame, and Mr. Frederick Bevan; and two pianoforte duets by Moszkowski and Jensen were performed by Mr. G. R. Egerton and Mr. G. Winney. Miss Florence Hartley presided at the pianoforte, and Mr. G. R. Egerton conducted.

AT the recent Competition of Choirs, held at Northampton, the Rev. T. Herbert Spinney, Organist of Exeter College, Oxford, was the judge. Nine choirs entered, numbering in all about 600 voices, and the prizes were of the value of £8, £6, £4, and £2.

AT the last rehearsal of the St. Anne's Choral Society, at the Presbyterian Church, West Hill, Mr. J. Heald, on behalf of the members, presented Mr. Flavell, the Conductor, with a handsome gold-mounted ivory *bâton*, inscribed: "To Edwin Mark Flavell, R.A.M., by the Members of his Choral Society. Wandsworth, 1883." Mr. Flavell briefly returned thanks for the gift. Since the institution of the Society in April, 1882, the following works have been successfully performed: Handel's "Messiah," "Judas Maccabæus," and Dettingen Te Deum; Mendelssohn's "St. Paul" and 42nd Psalm; Haydn's "Creation," and a Cantata by E. M. Flavell and P. J. Brebner.

MISS EVA THOMPSON (Silver Medalist, R.A.M.) gave a very successful Concert at the Congregational Lecture Hall, Lewisham, on Friday, July 27. Miss Thompson's rendering of Mendelssohn's "Variations Sérieuses," "The Arabeske" (Schumann), and a Nocturne in F sharp and Waltz of Chopin, was received with well-merited applause. Miss Ambler was heard to good effect in "Softly sighs" ("Der Freischütz"). Mr. W. H. Burgon took the place of Signor Gustave Garcia, who was unavoidably absent, and Miss Pople and Mr. Sanders also contributed solos. Miss Marie Schumann's violin-playing was much admired. Messrs. Kiver and H. R. A. Robinson accompanied.

THE Highbury Philharmonic Society will give three Subscription Concerts during the approaching season, on the following dates: Monday, November 26, 1883; Monday, March 17; and Monday, May 19, 1884. Amongst the works selected for performance are Mendelssohn's "Athalie," Schumann's "Pilgrimage of the Rose," Beethoven's "Fidelio," and selections from Weber's "Euryanthe." The artists already engaged are Miss Mary Davies, Miss Marian McKenzie, Mr. Joseph Maas, and Mr. Bridson. It is also proposed to give an Orchestral Concert on Saturday, January 26, 1884. The Society remains under the able conductorship of Dr. Bridge.

WE are informed that Miss Helen Kenway—to whose exertions in the cause of the education of the orphan children of musicians we alluded in our last number—has taken a house at 10, Darnley Road, Notting Hill, which will be opened during the present month as a school to provide free board and education for orphan and indigent daughters of musicians, and board and education at a moderate cost for daughters of musicians, or girls with musical abilities whose means are limited. Orphans without musical ability will be trained for some other profession or business.

THE prospectus of the third series of "Drawing-Room Concerts" at Nottingham announces three performances, commencing on November 21, at which the following eminent artists are engaged: first violin, Madame Norman-Néruda, Herr Joachim, and Mr. Carrodus; second violin, Herr L. Ries; viola, Messrs. Doyle and Zerbini; violoncello, Mr. Howell, M. Vieuxtemps, and Signor Piatti; contra-basso, Mr. White; and pianoforte, Mr. Charles Hallé, Mdlle. Marie Krebs, and Miss Cantelo. The subscription tickets will be limited to 450.

A VERY successful Service of Song, consisting of the Cantata "Jesus of Nazareth," composed by Messrs. W. H. Hopkins, Mason, and Thomas, was given at St. James's Church, Curtain Road, Shoreditch, on Friday, July 27. The principal parts were taken by Mr. Hurle, Mr. Elsley, Mr. Smith, Masters Browne and Statham. The alto solo, "Love the enemy that hates you," by Mr. Smith, and the tenor solo, "The Believers' Song," by Mr. Elsley, were excellently rendered. The organ was well played by Mr. H. S. Browne, jun.

IN the notice of the Students' Concert of the Royal Academy of Music, at St. James's Hall, on June 27, which appeared in our last number, we inadvertently omitted to mention that Mr. Musgrove Tufnail sang with much effect Mozart's recitative "Hai gia vinta la causa!" and aria "Vedrò, mentre io sospiro," and was warmly applauded.

MR. HULBERT L. FULKERSON, an American, from Cleveland, Ohio, student at the Royal Academy of Music, has been appointed Precentor and Choirmaster to Regent's Square Presbyterian Church (Dr. Dykes's), the position so long filled by Mr. Proudman.

A CONCERT was given by Mr. Sanders at the Beethoven Rooms on Thursday evening, July 26. The vocalists were Miss Clara Dowle, Miss Jessie Royd, Miss Eleanor Crux, Mr. Thurley Beale, and Mr. Holmes; solo pianoforte, Miss Edith Collins; solo violin, Miss Charlotte Wilkes; solo trumpet, Mr. T. Harper; violoncello, Mr. Edmund Woolhouse. The singing of Miss Clara Dowle and the violoncello-playing of Mr. Woolhouse were special features of the Concert.

THE prospectus of the Monday Popular Concerts announces for its twenty-sixth season a series of twenty-one evening Concerts, commencing on November 5, 1883, and extending to April 7, 1884. The Saturday Popular Concerts will consist of twenty performances, to be given in the afternoon, and will extend from November 10, 1883, to April 5, 1884. The artists will include Madame Norman-Néruda, Herr Joachim, M. Pachmann and Signor Piatti, other engagements being still pending.

THE first number of a new periodical, called "Pitman's Musical Monthly," is announced to appear on October 1, under the editorship of Mr. T. Crampton. The journal, besides vocal and pianoforte pieces, original and selected, arrangements for various instruments, old tunes, ballads, &c., will contain records of musical doings in London, a Summary of Country News, Notes and Queries, &c.

ON Monday, July 30, Miss Mina Poole gave her last musical reception of the season, at her residence, before a large audience. Miss Poole's selection included a Spanish song with castanet obbligato (the castanets being played by a celebrated Spanish amateur). The other artists were Madame Viard-Louis (piano) and Herr Otto Booth violin). Several of Miss Poole's pupils also assisted.

THE magnificent three-hundred-guinea American Organ, built by Messrs. Estey and Co. for the Festival at Bayreuth, has been purchased by Messrs. Haynes and Co., musical instrument merchants, of Cecilia Hall, Malvern, for the Rev. E. Ford's new private chapel at his College, Hillside, West Malvern.

WE regret to announce the death of Mr. Edwin Aspa, which occured suddenly, at Lincoln, on the 17th ult. Mr. Aspa formerly resided at Leamington, and was well known as a composer, his principal works being the Cantatas "Endymion," "The Gipsies," and "The Villagers." He was also the author of several pianoforte pieces and songs.

WE are glad to hear that the tickets for the Gloucester Musical Festival, which commences on the 4th inst., are selling rapidly, and that, from the growing sympathy with these meetings in the city and surrounding neighbourhood, there is every probability that it will prove a financial success.

THE Archbishop of Canterbury and the Bishops of London, St. Albans, and Rochester have become Patrons of the London Church Choir Association. The annual Festival takes place at St. Paul's Cathedral on November 8.

WE are informed that a medal has been awarded to the celebrated pianos for export manufactured by Weidenslaufer, Berlin, by the International Jury of the Colonial Exhibition in Amsterdam.

MR. H. C. TONKING, R.A.M. (pupil of Dr. Chas. Steggall) has been giving, and will continue to give, Organ Recitals at the International Fisheries Exhibition.

REVIEWS.

Grétry (André Ernest Modeste), Célèbre Compositeur Belge. Par Edouard G. J. Grégoir, Membre de l'Académie St. Cécile de Rome, et de plusieurs Sociétés Artistiques. [Schott Frères.]

IN this goodly volume of nearly 400 pages M. Grégoir has done for Grétry that which Otto Jahn has achieved for Mozart, and Mr. Thayer is doing for Beethoven. It is a monument of industrious research, covering all the ground and leaving no stone unturned. We gather from the preface that the author compiled his work in competition for a prize offered by the Académie Royale de Belgique, and

that he was not fortunate enough to win, the jurors adopting a collective memoir by the members of the musical section. This takes nothing from the value of M. Grégoir's labours, the result of which, as now laid before us, is a welcome contribution to artistic biography, and a storehouse of information for all who are concerned about Grétry and his contemporaries. We are bound to add that our author has not laid out his materials to the best advantage. He appears not to be a skilled *litterateur*, neither the style of the writing nor the manner in which the abundant information is arranged being of the best. Students will, however, forgive M. Grégoir on this account, inasmuch as they do not read merely for satisfaction with a style and a plan.

Our author begins at the beginning with researches into the origin of the Grétry family, who appear to have taken their name from, or given it to, a little hamlet near Bolland, in the province of Liège, and to have numbered amongst them a rich proprietor, grandfather of the composer, and a prelate named Delvilette who was at one time tutor to the Emperor Joseph I. Grétry's father, born at Bolland, in 1715, was a violinist, and in 1738 married at Liège one of his pupils, Marie de Fossez. He had seven children, and of these André Ernest Modeste was born, also at Liège, in February, 1741. Visitors to the fine old Belgian city may see at this day on the house No. 28, Rue de Recollets, a tablet inscribed "Ici est né André Ernest Modeste Grétry, le 11 Fevrier, 1741." Our author follows pretty closely the boyhood of the future composer, which, however, was not fertile in striking incident, and duly accompanies him to Rome in 1759, where the young man went for better instruction than was obtainable in Liège. Grétry walked the whole way, and was two months on the road. On reaching the Eternal City, he obtained admission to a college open only to Liège students, and there seriously began his studies under Cassali. He appears to have laboured intensely, and to have astonished his masters and friends, among whom was Père Martini, by his extraordinary thirst for knowledge. But, according to our author, he made little way as a contrapuntist. "When one works," he said in after life, "it is needful to forget counterpoint, and to attend only to forms; rules will come of themselves to find the composer in order to strengthen the work." Again, he remarked: "The cry of nature, it is that which constitutes good music."

Leaving Rome in 1767, Grétry produced his first opera at Geneva, and arrived in Paris the same year. At this point our author fairly enters upon the serious part of his biography, and revels in it; taking no pains, as we have already remarked, to make an effective story, but piling detail upon detail till, as it seems, nothing is wanting to complete information. We cannot follow him step by step through his innumerable facts and quotations, but if the reader will copy our example and read M. Grégoir's pages carefully we promise great interest and often no little amusement, for the author drags in all sorts of things that have reference to his hero. Grétry married Jeanne Marie Grandon in 1771, and by her had three daughters, all of whom predeceased him. The story of those young, clever, and lovable girls—one, Lucile, composed and produced an opera—is told by M. Grégoir without art, but touchingly, nevertheless, for the facts speak for themselves and enlist all sympathies. In 1784, the master made an epoch in his life by bringing out "Richard Cœur de Lion," concerning which famous opera M. Grégoir gives a large mass of details. Thenceforward we read not of labour only, but of labour and honour. Grétry went from success to success. He was made a member of the Institute in 1796, and soon after purchased Rousseau's "Ermitage," at Montmorency, where he settled down for the rest of his life, quitting it only once, and then under the influence of fear caused by an atrocious murder in a neighbouring house. In his later years the master dropped the pen of the composer for that of a philosopher, and wrote several speculative books, among them one entitled "The Truth; or, that which we were, that which we are, and that which we shall be." These, however, do not appear to have been as successful as his operas. He died peacefully at the "Ermitage," in September, 1813.

M. Grégoir devotes fair space to the consideration of Grétry's qualities as a musician, but prefers to give the opinion of others in lieu of his own, a course more interesting and perhaps more valuable than any other. We refer the reader to the book itself for a mass of valuable quotation under this head, and shall be content to cite here an anecdote of Rossini, which, as it appears to us, places the characteristics of the Liège master in a light at once strong and truthful. Rossini was dining one day at the house of Mdlle. Mars, in company with several well-known connoisseurs, when the talk ran upon Grétry, whose works one of the *convives* pronounced antiquated and out of fashion. Hearing this, Rossini fired up and said: "Antiquated! out of fashion! learn, sir, that in all times—and I will cite, for example, the very Grétry of whom you have dared to speak, without knowing him. The beauties of Grétry will live for ever. He is the most French composer that you have, although he came from Liège. True, Grétry is not perfect; he arrived, when so to speak, opéra comique had just been born; before him opéra comique was but a vaudeville with new airs. He was the first to give it style . . . Grétry is wanting in harmony it is true, but let me say that in his time they sang on the stage, whereas we sing in the orchestra. With a mere trifle (*un petit rien*) one can finish that great composer, whom one can reproach only with faults of spelling." On Rossini's invitation, Nourrit and Dabadie then sang a duet from "Les Deux Avares," Rossini accompanying and supplying what he thought was wanted in the score. The effect was immense, and rising from the instrument Rossini exclaimed "You see; I did no more than correct his faults of spelling."

The recital of this anecdote may induce our readers to look into M. Grégoir's book for themselves, and make the intimate acquaintance of a very remarkable man.

F. W. Kornatzki's Compendium of Thorough Bass, and Patent Chord Denoter. [Weekes and Co.]

We usually find that the inventors of mechanical contrivances by which the study of music may be made easy and agreeable assume the belief to be universal that the received method of studying the art is difficult and disagreeable. We cannot say that we have generally heard such an opinion expressed, save by those dabblers in music who prefer to sport on the surface, or by those who, thoroughly ignorant of the subject, merely repeat what they have heard; but if any artificial aid to the acquisition of musical knowledge can in the slightest degree smooth the path of the student—which, we need scarcely say, is not our own belief—assuredly the "Chord Denoter" now before us may be strongly recommended. Our readers will understand the nature of the instrument by the following description given in the introduction to the "Compendium." "The eleven lines on which the notation of our whole musical system is based are painted on a glass fixed on a little stand, which is divided into two compartments. The smaller one, on the left, is for slides bearing the signatures of all keys. The larger one, on the right, is for slides exhibiting the chords and other musical matters." It may also be stated that notes on the slides raised a semitone are printed in red, and notes lowered a semitone are printed in blue. The numbers indicating them have respectively a red or blue line drawn through them. The scales, intervals, and principal chords are beautifully printed upon the slides, which are to be placed underneath the glass upon which the eleven-line staff is ruled. The method is extremely ingenious, and little difficulty will be found, even by children, in using the "Chord Denoter" precisely in the manner intended by its inventor. With regard to the "Compendium," of course we are bound to accept as truth everything advanced by the author, or the practical illustrations would be useless. We are here told that "there are no such intervals as the eleventh, thirteenth, and fifteenth; therefore chords of the seventh constructed in close harmony on every degree of a major scale, and on every degree of a minor scale, and a chord of the ninth constructed on the dominant of each of them, enable us to trace all fundamental chords in music." It is very certain that many eminent theorists will not agree with these sweeping assertions; for, to say nothing of the supertonic discords, assuredly the chord of the thirteenth on the dominant has been freely written by composers, not only of the present but of a past generation. With Kornatzki's "Chord Denoter," however, we must of necessity combine Kornatzki's "System of Har-

mony"; and our review, therefore, must be upon the method of teaching, rather than upon the matter taught. Abstractedly, then, we give warm praise to the author for the admirable manner in which he has carried out his design. The book, slides, and stand are enclosed in a handsome case; and every credit is due to the publishers for the elegant style in which the invention has been issued to the public.

A Song of Spain. Words by Mrs. Hemans. Music by A. Goring Thomas. [Metzler and Co.]

AMIDST the sickly sentimental songs of the day, it is quite refreshing to find one which breathes of "mountain pines" and "sunny lands," especially when the verses are written by an inborn poet like Mrs. Hemans, and the music is contributed by an artist so sympathetic with the words as Mr. Goring Thomas. Not only is the melody charming, but the harmonies are natural and appropriate, and the treatment of the song shows throughout the hand of a master. The unexpected change of key on the words "Hast thou heard the music still wandering by?" is an excellent point; and the conclusion of the first verse on the fifth of the key-note harmony in the voice part, with the symphony stealing in on the holding note, is extremely effective. We cordially commend this composition to the attention of vocalists; and as we find that it "may be sung in public without payment of fee," there can be little doubt that it will speedily be heard in the concert-room.

Bourrée in D.
Gavotte in G.
Sarabande in C major and minor.
Composed for the Pianoforte by Walter Macfarren.
[York: Banks and Son.]

THIS group of pieces, composed by one who has already proved his power of successfully speaking in the musical idiom of a past age, will assuredly be received with much favour by pianists of classical taste. One great recommendation is that in each composition the special character of the dance it is intended to represent is most faithfully preserved; and this, we need scarcely say, is not always the case even in some modern specimens where, abstractedly, the music is exceptionally good. The Bourrée has a fresh and melodious subject, and the harmonies throughout are thoroughly in sympathy with the nature of the piece. The Gavotte, however, is our favourite, yet this by no means proves that one of its companions may not become more popular. The theme is extremely attractive, and the second subject, in the subdominant, on a prolonged tonic pedal (or "drone-bass," such as usually characterises the *Musette*) is quite in accordance with the well-known models upon which the piece is founded. In the Sarabande we have good exercise for the fingers as well as good music; and although we have named the one which most commends itself to our notice, we can assure our readers that all three compositions will amply repay them for the practice they demand.

Poets' Corner. Song. Words by Rosa Carlyle. Music by Berthold Tours.
Longing Hearts. Song. Words by Rosa Carlyle. Music by Leigh Kingsmill.
[Alfred Phillips.]

ALTHOUGH Mr. Tours has now become a prolific songwriter, he need not fear that he will wear out his welcome as long as he contributes such artistic little musical poems as the one before us. It is impossible to separate melody from accompaniment in a vocal piece where the two are so interwoven; but we may say that in "Poets' Corner" the harmonies are charmingly sympathetic with the words, and that in the true interpretation of the song, therefore, the vocalist and the pianist must feel with one mind. We especially direct attention to the varied character of the pianoforte part in the last two pages, which invariably heightens, without disturbing, the due expression of the text. Mr. Kingsmill's song has an unpretentious melody which faithfully colours the words; but the effect of the two verses passing from C minor to the relative major, with scarcely any variation, is certainly somewhat monotonous. The harmonies, however, are unexceptionable throughout, and the song may be made attractive by an expressive singer.

Drill-Book in Vocal Culture. By Rev. Edward P. Thwing, M.A. Fourth Edition, enlarged.
[S. W. Partridge and Co.]

THE author of this volume has been a lecturer at various institutions, and brings not only the result of wide reading, but of much practical experience in the exercise of the vocal organs, to his task. In the title-page of the book he tells us that it is written "with special reference to the needs of professional men and private students," and it is high praise to say that this object is steadily kept in view throughout. After some excellent remarks on physical training, we have a chapter on the production of tone, followed by one on articulation, the last-named especially containing some valuable hints both to speakers and singers. In treating of what the author terms the "pictorial features of words," he says: "In the expression 'the hiss of the serpent,' a speaker once slightly prolonged the final sound of *hiss*. It was wholly an unconscious act, only that he had long been trained in articulation. One of his hearers told him afterwards that a vivid dream of a serpent was the result of that slight sibilant sound." With regard to gesture, too, it is truly said that "monotony" is a prevailing fault. Professor Porter speaks, for example, of one preacher "who had but three gestures, first with the right hand, then the left, and then with both." Vocalists, especially on the stage, cannot too much study this important subject; for what has been derisively called the "teapot action" is still too much resorted to by those who imagine that movement of any kind gives as much effect as is necessary to the words they are singing. In conclusion we strongly recommend this "Drill-Book" to all who are interested in the subject of vocal culture.

The Great Musicians. Edited by Francis Hueffer.
Handel. By Mrs. Julian Marshall.
[Sampson Low, Marston, Searle, and Rivington.]

THE authoress is well known as an accomplished and cultivated amateur musician, and her admirable little book labours under only one disadvantage, which she has herself pointed out—the materials are so vast and the space allotted to her is so small. From this cause the book is compelled to be too much a mere compilation of bare facts. For instance, we read that Handel's father "began life as a barber, and owed his first upward step in the social scale to an advantageous marriage with the widow of another barber." Space we presume, did not admit of the explanation that in the seventeenth century barbers were also surgeons, and not quite the counterparts of our modern proprietors of easy shaving shops.

Mrs. Marshall is also ignorant, apparently, that the trios written by Handel in his youth, and brought to England by Lord Marchmont, are not only in existence, but have been printed by the German Handel Society. Want of space must account for the abrupt introduction of various subjects in Mrs. Marshall's book; for example, on p. 27 we plunge into a notice of "Almira" without a hint of what it was or by whom; and some of the statements are open to question. At p. 136, in the last line but one, the municipality of *Halle* should be *Hamburg*. Mrs. Marshall's book, notwithstanding its brevity, contains much valuable information in a condensed form, and is one of a series of biographies published by Sampson Low, Fleet Street, edited by F. Hueffer. From the way in which this last instalment of the series is got up, the publishers would seem to be chary of expense; and we should be glad to learn why the names of the individual writers of the various biographies are not mentioned in the lists of the series which precede and are appended to the volume under notice.

Thirty-six Brilliant Postludes for the Organ. By Dr. W. Volckmar. [William Reeves.]

WHETHER or not the above compositions fulfil all that the word "brilliant" generally conveys we will not at present discuss. The three books each contain twelve short movements chiefly for the full organ. They are well written and melodious, and almost all require a careful and clean style of fingering. The only fault that may be found with them is their brevity, few of these covering more than one of the quarto pages. Those, however, who may be on the look-out for short concluding voluntaries will find them, we feel sure, both pleasing and satisfactory.

Beauty and the Beast. A Humorous Cantata for Solo Voices, Chorus and Orchestra. Words from "Dean's Pantomine Toy Tale Book." Music by Edmund Rogers. [Weekes and Co.]

MR. ROGERS has evidently a special talent for the composition of Humorous Cantatas, for not only is the whole of the music both to "Beauty and the Beast" and "Blue-Beard" (which we noticed some time since) really comic, but it is touched throughout with such an artistic hand as to render these works equally welcome to musical and non-musical listeners. The Overture to the Cantata before us, which contains fragments of the subjects in the Operetta (if we may so term it) is well written and effective. The opening chorus commences the tale, to some appropriate and well-considered music, the narrative being continued by the contralto, with choral observations upon the events which are happening interspersed. Then comes one of the best pieces in the work, a chorus, "Off went the old man," in D major, the principal phrase of which is most happily repeated, in the tonic minor, when he mournfully returns, to the words "Home came the old man." It would be impossible to enumerate the many numbers calling for praise in this clever trifle; but we may mention a melodious air, duet, and chorus, "Oh! I am very, very sad," the aria buffa for the bass, "Say, do you love me?" and the scena for the principal voices, with chorus, "Home came Beauty"—the last-named piece having some really excellent dramatic points. In conclusion, we cordially commend this Cantata to the attention of Choral Societies, as well as to drawing-room amateurs in search of novelty.

The River. Song. Words by Claxson Bellamy. Composed by E. A. Sydenham. [Novello, Ewer and Co.]

MR. SYDENHAM'S name has often been before us, both as a pianoforte and vocal writer, and we have always been enabled conscientiously to recommend his works to those in search of artistic novelties. "The River" has a graceful, flowing theme truly in consonance with the poetry, a characteristic figure in the accompaniment materially heightening the effect of the voice part. After the close upon the dominant, at the eighth bar, the unexpected minor phrase is a point of extreme beauty; and the close of the song upon the fifth of the tonic harmony—lengthened during a fragment of the opening symphony as an accompaniment—may also be mentioned in terms of commendation. The composition is in every respect worthy the attention of vocalists.

FOREIGN NOTES.

THE Parsifal performances at Bayreuth, which took place during July, were crowned with the greatest success, both artistic and pecuniary. The utmost enthusiasm prevailed at the final performance on July 30, and it was decided at a meeting, subsequently held, and at which delegates from all the German Wagner Societies took part, to repeat the performances next year. Next to the exertions of the management it is due to the excellent artists who did their very best to render the master's last work as perfectly as possible that the success was so decided and unexpectedly great. The General German Wagner Society, which was founded last Whitsuntide for the maintenance of the annual performances of "Parsifal" at Bayreuth, already numbers 1,581 members, and is enabled to carry forward the sum of about £300 as a guarantee fund towards this purpose. King Ludwig of Bavaria, the great patron of the late Richard Wagner, will have "Parsifal" performed at Munich during next May.

We have received a prospectus from the "Crystal Palace" of Leipzig announcing the intention of the directors to enable all composers, publishers, virtuosi, and singers to bring their works and talents before the Leipzig public. The prospectus states that composers, as well as virtuosi and singers, year after year proclaim their ardent desire to introduce themselves and their works to the musical public of Leipzig, and declare themselves willing to submit to any sacrifice to obtain this opportunity. As the existing institutions are quite unable to cope with these demands in any satisfactory way, the directors of the "Crystal Palace" have resolved to give composers, &c., the chance to "exhibit their works in the same way that painters and sculptors exhibit theirs." This will be effected by a permanent series of "Novelties and Artists' Concerts," to be given before the musical critics of the town and a selected public. A jury of musicians will consider the merits of each work, and decide if it shall be submitted to public approval. The performances will be under the conductorship of Herr Hans Sitt or the respective authors. Authors desirous of having their works produced will be required to supply gratis the score and a sufficient number of parts for the performance, and will have to pay a small fee towards the expenses of the necessary body of executants. There will be no fee charged for the hire of the concert-hall. The prospectus is signed by a committee, consisting of Eduard Berthold, director of the "Crystal Palace" at Leipzig; C. F. Kahnt, the well-known Leipzig publisher; and Hans Sitt, the Conductor. There is also a list given of representatives and correspondents at several of the largest cities of Europe and America. For London we find mentioned for this purpose "Professor F. Praeger" and "Ewen and Co." (?), Musicsellers.

Amongst the novelties announced for the next season at the numerous opera-houses in Germany, we find Délibes's "Lakmé" accepted for no less than six towns—viz., Cologne, Frankfort, Dresden, Munich, Leipzig, and Prague; Goring Thomas's "Esmeralda" will be produced at Cologne; and Mackenzie's "Colomba" at Hamburg, where also Rubinstein's "Sulamite" will be given for the first time.

Berlioz' Opera "Benvenuto Cellini" was produced for the first time at Leipzig on the 3rd ult., and was received with unbounded enthusiasm. Herr Schott, well known to our readers as a former member of the Carl Rosa troupe, sang the title-rôle.

The following dates have been fixed for the Concerts during the next season at the Gewandhaus in Leipzig: October 11, 18, and 25; November 29; December 6, 13, and 20; January 1, 10, 17, 24, and 31; February 7, 14, 21 and 28; and March 6, 20, and 27. Full rehearsals will always take place on the previous day.

Herr Angelo Neumann, the director of the late travelling Richard Wagner Theatre, known in this country by the performances of the "Nibelungen Ring" at Her Majesty's Theatre, has taken the management of the Opera-house at Bremen. He announces as novelties for next season "Rheingold," "Walküre," and "Tristan," when Herr Anton Seidl will conduct.

Victor Nessler, who, it will be remembered, made such an immense success with his Opera the "Rattenfänger von Hameln," has written a new work founded on Scheffel's celebrated novel "Der Trompeter von Säckingen."

Liszt is about finishing the composition of another Oratorio, called "St. Stanislaus." He will remain in Weimar until the beginning of November.

Besides the manuscripts already announced to have been left by the late Joachim Raff, an Italian Suite for orchestra called "Im Sürden" has been discovered. It is said to have been composed in Raff's best time, between the two symphonies "Im Walde" and "Leonora."

Meinardus's Oratorio "Luther in Worms" has been translated into French, for performance at Geneva at the celebration of the fourth centenary of Luther's birth.

Dr. Ferdinand von Hiller, the veteran Rhenish composer and conductor, has contradicted the rumour, which has appeared in several musical papers, that he contemplates retiring from his office as director of the Gurzenich Concerts.

Dr. Hans von Bülow has completely recovered from his recent severe illness, and will be able, next autumn, to resume the conductorship at the Court Theatre of Meiningen.

A new international journal on all branches of art and literature is about to be published at Warsaw. The editor, B. Zawadski, intends giving his subscribers not only illustrations by the best artists, but also with every number a musical composition.

Dr. Hugo Riemann, the second edition of whose "Musik-Lexicon" is already announced, is collecting materials for a supplementary volume, and will be glad to receive contributions addressed to his residence, 20, Bogenstrasse, Hamburg.

Henri Viotta has just issued books 27 and 28 of his "Lexicon der Toonkunst," containing articles from "Middenstimmen" to "Novello."

Tschaikowsky, the celebrated Russian composer, has written a new Opera, "Mazeppa," which will be performed shortly at St. Petersburg.

"Don Carlos," with which the new Théâtre Italien in Paris will open next season, has been entirely revised by Verdi. The new version will contain only three acts instead of four, and the orchestration will be changed in many places.

An Italian composer, Signor Cagnoni, whose Opera "Don Bucefalo" has been successful in his own country, has written a new Opera on the subject of "King Lear."

King Kalakaua's band, consisting of forty well-trained musicians, is on the way to Europe, where its Conductor, a German, Heinrich Verger, formerly a member of one of the military bands of Prussia, intends giving Concerts.

The first prize of the Milan Quartet Society was allotted this year to a Trio for piano, violin, and violoncello, composed by Josef Martucci, of Naples.

Franz Doppler, the well-known flautist and composer, died on July 27, at Baden, near Vienna, aged sixty-two years.

Another virtuoso on the flute, Joseph Fahrbach, also well known by compositions for his instrument, died recently at Vienna, aged seventy-nine years.

I. P. R. Reinecke, professor of music, and father of the celebrated composer and director of the Gewandhaus Concerts at Leipzig, Carl Reinecke, died at Altona on the 14th ult., at the age of eighty-eight.

CORRESPONDENCE.

PROFESSIONAL AND AMATEUR MUSICIANS.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—Permit me a few words in reference to Dr. Pole's very interesting paper on the above subject in the issue of your valuable magazine for August.

I think the majority will agree with Dr. Pole in his clear and distinct definition of the difference between a "professional musician" and a "musical amateur." Also, I think, must we agree with him in conceding that persons engaged in various occupations other than music have a perfect right, if they think fit, to fill up spare hours by some musical occupation: as, for instance, playing the organ at church, the violin in an orchestra, or singing in a paid choir. But when this class of persons, having had little or no musical "training" in the fullest meaning of the term, being in very many instances self-taught, set themselves up as "teachers of music," then I think it is time for the legitimate professional musician, one who has, probably at much expense, been properly trained for his calling, who has made it his chief study, and depends solely upon it for his livelihood, to cry out and to inquire if some stop cannot be put to so serious a malpractice. Dr. Pole reaches the root of the matter when he says: "The semi-professional must remember that if he enters into competition with *bonâ fide* professional men on their own ground, he must expect no favour; on the contrary, he fairly provokes hostile criticism." Again, he touches upon what is to me the crying evil of the whole system when he uses these remarks: "And, again, the semi-professionals should bear in mind that in entering the field against professional musicians they ought to compete with them on equal terms, and not (if I may be pardoned the expression) to *undersell* them." Dr. Pole needs not to apologise for using the expression "undersell." It is this abominable practice which makes the non-professional competition so thoroughly unfair. The professional teacher of music has, probably, prepared himself for the exercise of his calling at the cost of considerable money and time—and time is money. Desiring to reap some return for this outlay, and relying upon his musical avocation alone for the support of himself and those dependent on him, he charges what he conceives to be a fair remunerative fee. But what about those semi-professionals who enter into competition with him? In nineteen cases out of twenty their musical education has not cost a tithe of that of the professional teacher, and as they are not dependent upon music for their daily bread, but simply follow it, more or less, to add to their incomes, they can afford to charge a low fee for their lessons (?) (generally far more than they are worth, however) and thus enter into decidedly unfair rivalry with professional teachers. While writing, numerous illustrations of this come into my mind. I am well acquainted with a young lady whose father is very well off; she is an only child, and will some day come into a considerable sum of money. She teaches music, why I cannot conceive, except it be for the sake of occupying her time; and as she charges but a very low fee, some 7s. 6d. or 10s. 6d. per quarter, she thus unfairly places herself in distinct competition with those whose income is solely derived from the profession.

I might multiply instances; in most cases these *quasi* teachers are young girls (I can think of some half-dozen in my own town), who, possessed of sufficient practical knowledge of music to enable them to get through an ordinary drawing-room fantasia with tolerable correctness, but being generally *utterly destitute* of theoretical knowledge, set themselves up as teachers of music, principally for the sake of having some pocket-money.

The little that many—nay, most—of these self-constituted teachers really know of the art they profess to teach is amazing. Only a short time ago a pupil came to me for lessons. He displayed an utter ignorance of key and time signatures, marks of expression, &c., &c., but could get through one or two pieces, so far as mere playing went, without any very serious blunders. Of course (as is, alas! too often the case) I had to undo a great deal that had been done in the way of bad fingering, &c., and commence at the very beginning. Judge my surprise on discovering, shortly afterwards, that this very young gentleman was himself a teacher, and was being paid for attempting to instruct others in an art of which he himself was almost utterly ignorant! Does not this come very near to obtaining money by false pretences?

Of course, if no persons could be found to employ such "teachers" their "occupation" would soon be, like Othello's, "gone." But, unfortunately, in many towns, and especially in manufacturing towns like the one in which I live, plenty of people are to be found eager and willing to employ a teacher who charges low terms. It is an undoubted fact that while persons will pay the best price for the food they eat, the beverages they drink, the clothes they wear, so as to ensure the quality being good, they *will* have their children taught (?) music at the lowest possible price, no matter how inferior or, in many cases, how worthless, such teaching may be.

Only a few weeks ago a gentleman in a good position, with a substantial *settled* salary and many advantages besides, asked me to hear his daughter play. I did so, and found, as usual, that she could play, with very fair correctness, so far as the actual notes were concerned, a few ordinary and somewhat showy pieces, while the fingering was wretched, the phrasing nowhere, and the theoretical knowledge as to the construction of the pieces she played "nil." She learned from a young lady who charged but a very low fee. With all deference to Dr. Pole's exactly opposite deduction, I think that professional men are, and will be, seriously injured, especially in third or fourth rate manufacturing towns, by these semi-professional teachers. And inasmuch as no one can become a clergyman, or a dissenting minister, or a lawyer, or a doctor without having some authority to show for the exercise of his calling, failing which he becomes a "quack" at once—very shortly we shall have no schoolmasters or schoolmistresses, even in our public schools, but such as are certificated—so music ought to be placed on a similar level, and quackery suffer its just doom. Let every one who desires to follow music as a means of livelihood be obliged to pass a somewhat severe examination, and to obtain a certificate of positive efficiency before he or she can set up as a teacher of the art.

I am, Sir, yours obediently,

JUSTITIA.

August 18, 1883.

THE "CHURCH OF ENGLAND HYMN-BOOK."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In your notice of Mr. Thring's "Church of England Hymn-Book," you remark, not unnaturally, on the "frequent recurrence of the word 'altered.'" A brief explanation is needed, which you will perhaps kindly permit me to give. Of the editors of modern hymnals Mr. Thring will probably be found to have adhered to the original texts more closely than any one except Mr. Bickersteth; but he has marked all changes, however minute, while in other hymnals they are not indicated at all. Some of these are merely readings which have become thoroughly established by long usage. Again, many of the older hymns *must* be more or less modified to make them fit for use. I could fill your columns with examples.

A few slight alterations have been made by Mr. Thring in accordance with principles laid down in his preface, and some others to amend a faulty rhyme, correct a defect in grammar, or elucidate an obscurity of expression. Changes of this kind are usually slight, often of not more than a single word.

Of the residue, every alteration has been carefully considered, and made or adopted for reasons which, in Mr. Thring's judgment, rendered it absolutely necessary.

Everything for which Mr. Thring is personally responsible has been specially initialed, and he ought, I think, to be credited, *per contra*, with the restoration of the original text in many passages which have been commonly altered without sufficient reason. Such cases, of course, cannot possibly be marked, but they are tolerably numerous.

Yours faithfully,
G. A. C.

CONGREGATIONAL SINGING.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—No one can deny the importance of this subject, involving as it does the problem of how best to utilise the singing powers of the congregation. In the solution of this problem, owing to the rapid spread of musical knowledge and practice, we can reckon upon the fact that the congregation as a whole are both *able* and *willing* to sing. Your correspondent asks, Shall they sing in unison or harmony? and is of opinion that the harmony "would only prove of a very questionable kind, if not altogether distracting." To whom? This is a point not sufficiently considered. It is not the minister, for he has the burden of the service on his shoulders. It is neither the organist nor choir, for their duty is to lead and help the singing. Nor can it be either the pew-opener or the organ-blower. It is the congregation, and from their point of view must the question be answered. And I may say with confidence, as well as with experience, that so great is the pleasure and so complete the effect of singing in full harmony that those who *can* take their proper part *will* do so, in preference to being content with a unisonal rendering. But this latter is effective—and grandly so—as a change, and in nearly every hymn will be found verses which naturally suggest themselves for such treatment. These might be so noted in the hymn-books, as the marks of expression are given in the "Hymns Ancient and Modern."—Yours very faithfully,
J. TAFFS.

THE EISTEDDFOD CANTATA COMPETITION.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—As a competitor in the above competition, I write to protest against the withholding of the prize by the umpires.

In the March number of THE MUSICAL TIMES it was advertised that "a prize of £50 was offered by the Committee for the *best* setting to music," &c., and when I applied for the libretto and stated my wish to become a candidate, no standard was mentioned or conditions imposed.

I am an experienced professional musician of many years' standing; my works have been favourably noticed in the London papers, THE MUSICAL TIMES having always been specially kind to me; and I now, for the first time, presume on that kindness by asking you to insert this communication, to demand that, as there *is* a *best* setting (even allowing that there is not much merit in it), the prize be awarded. If it is withheld after this letter, I invite the co-operation of the other sixteen candidates in testing the legality of the proceeding.

I do not suppose for one moment that any competitor wrote his best, but (not knowing who the adjudicators were to be) wrote only up to the Eisteddfod standard, which previously has not been very high.

In conclusion, I would say, if prizes are to be withdrawn at will, this should be distinctly stated, even presuming that the number of competitors was thereby considerably reduced.—I am, yours truly,

DOTTED CROTCHET.

22, Milner Square, London.

TO CORRESPONDENTS.

**** Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ABERFELDY.—Organ Recitals have been given by Mr. Jesse Timson, Organist and Choirmaster to Sir Robert Menzies, Bart., at the Episcopal Church of St. David's, Treem. The programmes have included Handel's Fourth Organ Concerto and "Hailstone" Chorus, Wély's Offertoire in G, Bach's "St. Ann's" Fugue, Smart's Minuet in C, and other pieces from Handel, with selections from the works of Mendelssohn, Wély, Calkin, and Wallis.

BRADFORD.—The organ erected in the Leeds Road Baptist Chapel was opened on Friday, July 27, by Mr. J. H. Rooks, who gave an excellent Recital, which was highly appreciated. A selection of vocal music was contributed by Miss Shaw, Mrs. Clarke, Mr. C. W. Smith, and Mr. Emsley.——The organ at Holy Trinity Church having been renovated by Messrs. Wordsworth and Maskell, of Leeds, was inaugurated on the 2nd ult. by Mr. J. H. Rooks, who, in a well-selected programme, displayed the qualities of the instrument to the utmost advantage. The ordinary choir of the church was reinforced by a number of friends, and several choruses were effectively rendered under the direction of Mr. Popplewell; the Choirmaster, Mr. B. N. Parkinson, also contributing some tenor solos.

BRISTOL.—Beethoven's Mass in C was performed at St. Mary's Roman Catholic Church on Sunday, the 19th ult., for the first time in any Roman Catholic Church in Bristol, with full orchestra. The soloists were Misses L. Benham, Flemming, and Jackson, and Messrs. James Williams, George Williams, and Partridge. The leader of the band was Mr. Jacobs, the Conductor Mr. Richelieu Jones, and the Choirmaster, Mr. Augustus Simmons, presided at the organ. The performance was highly appreciated by the crowded congregation, and reflected credit on all concerned. At the evening service the orchestra again assisted, and amongst the items rendered were Sir M. Costa's "Date Sonitum," Emmerig's Magnificat, Tantum ergo (Lutz in C minor), &c., and as a concluding voluntary the band and organ played Sir M. Costa's March from *Naaman*.

CARDIFF.—The large Taff Vale Railway engine-sheds, the scene of recent Eisteddfoddic meetings, were again used on the 11th and 13th ult. for musical purposes, Concerts being given in aid of a fund for providing telephonic communication between the new Infirmary building and the residences of the medical staff. There was a large attendance on each occasion, the fame of the band of the 2nd Battalion Royal Highlanders, on whom the programme principally devolved, having doubtless contributed to that result. The sum of £170 was required to complete the projected work. The first Concert cleared the expenses of the band, &c., and on the second night the whole of the desired amount was obtained, two gentlemen personally offering to contribute a small balance necessary to make up the sum.

CARMARTHEN.—Miss Marian Ellis, R.A.M., gave an excellent Concert on the 2nd ult., at the Assembly Room, assisted by the following students of the Academy: Miss Marie Mackway, Miss Eleanor Rees (an excellent contralto), Mr. Musgrove Tufnail (Gold Medalist), Mr. E. H Hann, and Miss A. T. Jones (harp). The singing of the *bénéficiaire* was much admired, and Miss Jones's harp-playing elicited warm and well-deserved applause. Several local artists also lent valuable assistance.

COLOMBO, CEYLON.—A union of the Catholic choirs of this city was held on June 19 last, in a beautiful church recently built in one of its faubourgs, on the occasion of St. Anthony's Festival. The success

was so great that another Festival has been decided upon, to take place on the Feast of St. Cecilia in November next. The music, which consisted of selections from the works of Mozart, Mercadante, and Rossi, and some original pieces by the local composers, Professor Botticelli and Rev. Fathers Faha and Bergeretti (well known in the musical circles of Ceylon), was excellently rendered. The organists were Messrs. N. Brohier, D. John, and C. M. Fernando; and the soloists Messrs. Ubald and Stephen Van Langenberg, Vincent Neydorf, Fred. Gomes, Pierre Landsberger, Edmund Gomes, and D. Alexander, assisted by boys' voices.——Another Musical Festival took place on Sunday, July 8, on the occasion of the Feast of the Sacred Heart. It was important for the reason that the Rosary was, for the first time in Ceylon, and perhaps too in the whole world, sung in English to the original setting of Mr. N. Brohier. The choristers and soloists were almost the same as above mentioned, with the addition of Messrs. A. Holsenger and A. Loduwyke. The Right Rev. Clement Pagnani, Bishop of the Vicariate, was present, and his Lordship confirmed the universal opinion that it was one of the most magnificent Festivals in the annals of the Catholic Church in Ceylon.

CORK.—A Concert by the students of the Cork School of Music, under the conductorship of Professor T. J. Sullivan, was given on the 14th ult., at the Exhibition. The first part of the programme consisted of Spohr's Oratorio *The Last Judgment*, which was exceedingly well rendered. The solos were taken by Miss O'Connell, Mr. O'Leary, Mr. Coudon, Mr. Fitzgibbon, and Mr. Paul. The second part was miscellaneous, the varied items displaying to advantage the training of the students, the pianoforte-playing of Miss Wcekes, Miss Bayley, and Miss O'Keeffe being especially commendable. Miss O'Hanlon was highly successful in her rendering of "Tell me, my heart." Mr. R. Howard led the band.

COVENTRY.—Friday, the 3rd ult., being the fifty-first anniversary of the consecration of Christ Church, in this city, Holy Communion was celebrated at 8 a.m., and there was a special service in the evening, when the preacher was the Right Rev. Bishop Mitchinson, D.D. The Anthem consisted of the quartet "Honour and glory" and the concluding chorus from Sir M. Costa's Oratorio *Naaman*, the soloists being Mrs. Mason, Mrs. Sharpe, Mr. Mason, and Mr. W. Sutton. The Cantate and Deus were sung to Dr. Bunnett's setting in F, and the service also included some special hymns written by the Rev. John Napleton, the Incumbent. The services were continued on the following Sunday, when the morning Anthem was Dr. Clarke-Whitfeld's "O praise God in His holiness." The Te Deum was G. B. Allen's in D, and the Ante-Communion Office Tours in F. The Evening Service (at which the Anthem from *Naaman* was repeated) concluded with Winchester's Grand Festival March. Mr. F. W. Humberstone, A.K.C., was the organist.

DOVER.—*The Messiah* was performed at the New Town Hall on Thursday, July 26, under the conductorship of Mr. Howells. The solo vocalists were Madame Worrell, Miss Marion Burton, Mr. Henry Guy, Mr. F. Bevan, and Mr. A. Hill; trumpet solo, Mr. Doland. The orchestra, led by Mr. L. Silberberg, was highly efficient, and the choruses were exceedingly well rendered.

FAILSWORTH, NEAR MANCHESTER.—On Sunday, the 12th ult., the Sacred Cantata *Under the Palms* was performed with orchestral and organ accompaniments, in St. John's School, before a crowded congregation. The soloists were Miss Dowd, Miss Baron, Miss Allen, Mr. Clegg, Mr. Kinder, Mr. J. Allen, Mr. N. Whittaker, and Mr. Byrom Dewhurst. The choir (composed of about 100 voices) gave an excellent rendering of the choruses. The Infant Class had been well trained, and was extremely effective. After the Cantata the following selections from *The Messiah* were given: "Worthy is the Lamb," "Why do the nations" (exceedingly well sung by Mr. J. D. Smith, of Manchester), and the "Hallelujah" Chorus. Mr. A. Wood was leader of the orchestra, and Mr. Meal presided at the organ. Great praise is due to the exertions of Mr. Thomas Allen, the Conductor.

HELENSBURGH.—The new organ constructed in the Episcopal Church of SS. Michael and All Angels was inaugurated on Saturday evening the 18th ult., with an Organ Recital by Dr. Spark, of Leeds. The organ has been built by Mr. August Gern, London, to the specifications, musical and structural, of Mr. C. W. Methven, of Greenock. The programme was well selected to display the fine instrument to the best advantage. The Choir was largely augmented, Sullivan's "Onward, Christian Soldiers" and Dr. Spark's Anthem "And now Israel" being excellently rendered.

HUDDERSFIELD.—The Hillhouse Musical Festival, in aid of the Huddersfield Infirmary, took place on July 27, before a numerous audience. A large orchestra was erected in a field lent for the occasion, and an efficient band was led by the Rev. J. Thomas, M.A., the Conductor being Mr. John North. The programme was well selected, and included several choruses from *The Messiah*, all of which were excellently rendered. Mention must also be made of a hymn, composed by Mr. Richard Mellor, which was expressively sung and highly appreciated.

HURSTPIERPOINT.—An open-air Concert was given by the choir of St John's College, in the inner quadrangle, on Tuesday, July 31. The Cantata chosen for the first part was Romberg's *Lay of the Bell*. The choruses and solos were well rendered and highly appreciated by the large audience present. Mr. J. H. Bebbington sang the Master's part very creditably. The second part was miscellaneous. Mr. E. C. Allen, Choirmaster, conducted.

ILFRACOMBE.—A series of Concerts have been given in the Oxford Hall during the week ending on the 25th ult. The artists were Miss Jessie Royd, Miss Alice Kean, Signor Odoardo Barri, and Mr. Warwick Gray, vocalists; Herr Hermann Koenig, violin; and Herr Rudolf Koenig, piano. The programmes have been of a popular character, and the audiences, although not large, have been appreciative.

KILMARNOCK.—What may be termed the "Burns Musical Festival" took place on the 11th ult., when an immense open-air gathering assembled to hear a musical setting of some of the best of the poet's lyrics. The choristers belonged chiefly to church choirs in town and neighbourhood, but there was also a number of young people of both sexes not connected with any choir, but who were able to sing their parts creditably. Punctual to the minute, Mr. Dixon took *bâton*, and the vocal part of the festival opened appropriately with "There was a lad was born in Kyle," which was sung with much spirit. In the next piece, "Hail to the Chief," the sopranos were extremely good; and "Had I a cave," and "The bonnie brier bush" (both newly arranged by Mr. Dixon) were very well sung. After the "Men of Harlech" and "My Nannie's awa'," "Farewell, thou fair day" was given, sung to the tune now generally adopted—viz. "My lodging's on the cold ground," which had been arranged for the Festival by Mr. Dixon. It is exceedingly well harmonised and was excellently rendered. "Corn Rigs," which brought the first part to a conclusion, received an unanimous encore, a compliment also awarded to "My love she's but a lassie yet." The rest of the programme was uniformly well sung, the selection ending with "Auld lang syne." Much credit is due to Mr. Dixon both for his admirable arrangement of some of the airs, and for his highly efficient conducting on the occasion.

LEEDS.—The half-yearly Concert of the students of the Organ School and Academy of Music and award of certificates of honour took place on Saturday afternoon, the 28th ult., at the Institution, in Great George Street, in the presence of numerous friends. Special mention should be made of Miss Greenwood's organ-playing, Mr. Arthur Elvey's performance of Bach's great organ Fugue in G minor, and Weber's "Concertstück" for the pianoforte, and the singing of Mr. W. Fisher, Mr. H. G. Jackson, and Mr. Northrop. Towards the end of the programme the Rev. J. Bewley, M.A., of St. Martin's Church (chairman), proceeded to distribute the awards. Before doing so he said that although the institution had only been open ten months, a large number of students had been most successfully taught the organ, pianoforte, singing, harmony, and composition. Several had obtained valuable appointments in open competition, and two had secured the honour of a Fellowship in the College of Organists. These results were most gratifying, and he most sincerely hoped that Dr. Spark and his pupils would go on and prosper.

LEICESTER.—An Invitation Concert was given by Mr. J. Herbert Marshall, at his new establishment in Rutland Street, on the 23rd ult. The violin-playing of Herr Poznanski was much admired, and Miss Carter and Miss Birch were very successful in their songs and duets. Signor Bisaccia was the accompanist.

NEWCASTLE-UPON-TYNE.—The first Musical Festival in connection with Newcastle Cathedral was held on July 26, in the Cathedral Church of St. Nicholas, and the success which attended it was so great that there is every likelihood of its becoming an annual event. The performance was rendered especially attractive by the introduction of Dr. Gladstone's Church Oratorio entitled *Philippi* (or the Acts of St. Paul and St. Silas in Macedonia), the words selected from the Scriptures by the Rev. J. Powell Metcalfe—a work which will compare most favourably with any of a similar character which have preceded it. The style which Dr. Gladstone has adopted is a purely religious one, and although we cannot describe *Philippi* as a dramatic work, the incidents of the narrative are so sympathetically coloured, and the numbers so effectively contrasted, that the interest is sustained from beginning to end. The opening chorus, "How beautiful upon the mountains," is an excellent example of four-part writing. The recitative which follows leads to a charming trio for two tenors and a bass, which contains effective passages of imitation. All the choruses deserve praise, but special mention must be made of the fugal choruses "Praise the Lord, O my soul" and "To Whom be glory," the chorus of disciples, "Why do the heathen," the chorus of freed prisoners, "We will rejoice," and the final chorus, "Now unto God." The most charming solo in the work is perhaps that for the soprano voice, "O the depth of the riches," which contains some striking passages of modulation. The duet for tenor and bass, "Thou, O Lord," and the unaccompanied quintet "Rejoice in the Lord" also demand special mention. The Magnificat and Nunc dimittis were sung to the music in G, specially composed for the occasion by Mr. Ions, Organist of the Cathedral. The Service contains many striking passages, all of which were well rendered by the choir. The Magnificat is likely to become a favourite service among parochial choirs, although from an artistic point the Nunc dimittis is more successful. The principal vocalists—Messrs. F. Mace, Nutton, E. Perry, McDonald, McCall, and Master J. Walker—were thoroughly efficient, and the choruses were effectively rendered throughout. Dr. Gladstone was present and conducted his own work. Mr. Ions presided at the organ and played the accompaniments with great taste and ability. The service was concluded by the singing of the festival hymn commencing "Hail, festal day, for ever sanctified!" to music composed by Dr. Armes, the Organist of Durham Cathedral.——The annual Musical Flower Service was held at Elswick Road Wesleyan Chapel, on Wednesday, the 1st ult., when a new Cantata, entitled *Judah's Captivity and Restoration*, composed by George Shinn, Mus. Bac., was performed. The soloists were Miss Foster, Miss Jennie Thompson, Miss Bellas, Messrs. J. Thompson (Cathedral Choir), T. S. Seatree, and J. Robinson. The chorus numbered sixty voices. Mr. G. Dobbs conducted, Mr. J. M. Gibson presided at the organ, and Mr. A. B. Thomson at the pianoforte.

NORTH BERWICK.—Mr. T. S. Guyer gave the third Organ Recital of the season on the 22nd ult., in St. Baldred's Church. The programme comprised works by Handel, Mozart, Bach, Haydn, Mendelssohn, &c.

OLDHAM.—At the opening of the Fine Art and Industrial Exhibition on the 1st ult., an evening Concert was given by Mr. G. R. Platt's Choir and Orchestra, the programme including Sterndale Bennett's *May Queen*. Daily Concerts have been given also by Mr. R. Jackson's Instrumental Quartet.——On the 15th ult., the Apollo Choir gave its usual monthly Concert at the "Tit-Bits" Coffee Tavern, Mr. J. Greaves conducting, and the accompaniments being played by Master A. H. Greaves.

SALTBURN.—Dr. Spark, Organist of the Leeds Town Hall, is at present giving a series of Organ Recitals in North Yorkshire. The first took place on Wednesday, the 8th ult., in the Parish Church, the programme including a Concerto by Handel, a Fugue by Bach, and other important and interesting works by Mendelssohn, Beethoven,

Guilmant, Rossini, Batiste, and the performer himself, all of which were highly appreciated by the audience. In the evening Dr. Spark presided at the organ at a Festival of Choirs, consisting of about 200 voices, when several pieces were sung with much effect.

SCARBOROUGH.—At the Spa Theatre, on the 6th ult., Mr. Owen Williams, Organist of St. Martin's, gave a Pianoforte Recital in aid of the Royal Northern Sea-Bathing Infirmary, which was well attended. The programme included one of Beethoven's Sonatas, a Prelude and Fugue by Bach, a selection from Chopin, and a Trio by Gade for violin, violoncello, and pianoforte, in which Mr. Williams was ably assisted by the Misses Alderson-Smith. The performance of the concert-giver elicited warm and well-deserved applause, and a solo on the violoncello by Miss M. Alderson-Smith was one of the features of the Concert.

WELLINGTON, N.Z.—The Orchestral Society gave its third Concert on July 9, when a programme drawn exclusively from classical sources was presented to a large and attentive audience, which included the Governor of New Zealand. At each Concert of the Society, a Symphony is given in its entirety as the central feature, the one played on this occasion being Mozart's *Jupiter*, which, in spite of one or two slips, went admirably from first to last, the splendid final movement being given with unflagging spirit and precision. The Overtures were Cherubini's *Lodoiska* and Weber's *Oberon;* Schubert's ballet music from *Rosamunde* and a selection from Beethoven's *Ruins of Athens* being also given. Three movements of the last-named composer's "Septuor" were smoothly played by members of the Society; and songs by Beethoven, Mozart, and Kücken were also given. The orchestra numbered thirty-two performers, and was under the direction of Mr. Robert Parker.

WHITBY.—The Whitby Choral Society gave a Concert in the Saloon, on Thursday, the 2nd ult. There was a large and brilliant attendance. Cowen's Cantata *The Rose Maiden* was admirably sung, the principals being Madame Tomsett, Mr. Moxon, and Mr. R. Grice. Miss Trust was harpist, and Mr. N. Kilburn, Mus. Bac., Cantab., was an able accompanist. The Saloon Band did good service. Mr. Henry Hallgate, the Society's Conductor, had the musical management of the Concert.——A Festival of Choirs was held at St. Michael's Church on the 21st ult., when a large congregation assembled. Special psalms were sung to chants by Elvey and Jones, and the Magnificat and Nunc dimittis were by Lloyd. The Anthem was "From all that dwell below the skies," by Dr. Walmisley. Hymns were also sung before the sermon, and while the offertory was being taken. The musical portion of the service was rendered with much taste and judgment throughout, and reflected the greatest possible credit upon all who took an active part in it. The prayers were intoned by the Rev. S. Flood Jones, Precentor of Westminster Abbey, and the sermon was preached by the Rev. Canon Wright, Vicar of Doncaster. The organ accompaniment was played by Mr. H. R. Bird, Organist of Kensington Parish Church. Mr. Carr was the Choirmaster, and Mr. Henry Hallgate conducted.

WISBECH.—Mr. W. H. Jude, Principal of the Liverpool Organ School, gave an Organ Recital at the Parish Church on July 31, which was highly appreciated by a large audience. The programme was selected from the works of Handel, Mendelssohn, Sterndale Bennett, Guilmant, Wesley, and also included a Trumpet March of Mr. Jude's own composition.

YORK.—A Pianoforte Recital was given in the Blind School in aid of the Jubilee Fund, on Friday, the 24th ult., by Mr. O. S. Marshall, R.A.M. The programme consisted of classical compositions by Bach, Scarlatti, Schubert, Schumann, Mendelssohn, Chopin, Liszt, W. S. Bennett, Henselt, F. Hiller, and W. Macfarren, and included the celebrated "Etudes Symphoniques" (Schumann). Mr. Marshall was listened to with marked attention by a select and appreciative audience.

ORGAN APPOINTMENTS.—Mr. Samuel Leighton to Christ Church, Battersea.—Mr. Ernest Slater, R.A.M., A.C.O., Organist and Choirmaster to Lambeth Palace Church.—Mr. W. Whitmore Warne, Organist and Choirmaster to the Congregational Church, Beckenham.—Mr. Lewis P. Lewis, A.Mus., T.C.L., Assistant-Organist to King's College and St. Matthias, Stoke Newington, N.

CHOIR APPOINTMENTS.—Mr. A. Butterworth (Principal Bass) to St. Peter's Church, Great Windmill Street, W.—Herr J. A. Toepfer, G.C.L., Conductor of the Lavender Hill Choral Society.

DEATHS.

On the 1st ult., at Dublin, after two years' painful illness, HENRY DAWSON STANISTREET, Mus. Doc., Oxon., and T.C.D., Member of the Senate, Trinity College, Dublin, aged 39.

On the 17th ult., at Lincoln, EDWIN ASPA, in his 48th year.

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MISS FLORENCE WALLIS (Contralto)
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MISS ALICE WOLSTENHOLME (Contralto).
For Oratorios, Concerts, &c., address, Radcliffe, Manchester.

MR. HAYDN GROVER (Alto)
(Of St. Anne's, Soho, Deputy Alto, Westminster Abbey).
For Concert Engagements, &c., address, 55, Queen Street, Edgware Road, W.

MR. HENRY BEAUMONT (Primo Tenore).
For Oratorios, Concerts, &c., address, N. Vert, Esq., 52, New Bond Street, London, W.; or to Christ Church Cathedral, Dublin.

MR. TOM BUCKLAND (Tenor).
New Bond Street, Halifax.

MR. ARTHUR CASTINGS (Tenor)
is open to accept engagements for Oratorios, Concerts, &c. Dates engaged: October 16, 18, 27, 30; November 13, 20, 26; December 11. Other engagements pending. Address, Cathedral, Lincoln.

MR. SINCLAIR DUNN (Scottish Tenor).
For Oratorios, Concerts, and his English, Irish, and Scottish Entertainments, address, 26, Southam Street, Westbourne Park, W.

MR. W. MANN DYSON (Tenor).
For Concerts or Oratorios, address, The Cathedral, Worcester.

MR. T. W. HANSON (Tenor)
(Of St. Paul's Cathedral).
For Oratorios, Concerts, address, 19, Belvoir Road, Lordship Lane, Dulwich, S.E.

MR. J. AUSTIN HERBERT (Tenor).
For Oratorios, Concerts, &c., address, 277, Brunswick Road, E.

MR. EDWIN LONGMORE (Tenor).
MR. THOMAS HUNTER (Bass).
For Oratorios, Concerts, &c., address, The Minster, Southwell.

MR. WAKEFIELD REED (Tenor),
Of the Covent Garden Promenade Concerts, 1882; Newcastle-on-Tyne, ditto; Glasgow, ditto; Nottingham, Paisley, Harwich, Buxton Gardens, Jersey, and Dover. Terms for Oratorio, Cricket Club Concerts, Dinners, &c., to 90, Rattray Road, Brixton, London; also terms for Quartet.

MR. ALFRED J. SEARL (Tenor).
For Oratorios, Concerts, &c., address, 39, Woodland Street, Stockton-on-Tees.

MR. ALEXANDER SMITH (Tenor)
(Pupil of Dr. Swinnerton Heap).
For Concerts, Oratorios, &c., address, Burnt Tree, near Dudley.

MR. S. THORNBOROUGH (Tenor).
For Oratorios, Concerts, &c., address, 23, Brunswick Street, Chorlton-on-Medlock, Manchester; or 27, Storey Square, Barrow-in-Furness.

MR. JOHN BURGIN (Baritone).
For Concerts, Oratorios, &c., Portland Place, Darlington.

MR. DENBIGH COOPER (Baritone).
Oratorios, Concerts, &c., address, Pavilion, Llandudno, North Wales.

MR. HENRY CROSS (Baritone).
Waldeck House, Willesden Lane, Brondesbury, N.W.

MR. W. J. INESON (Baritone).
For Oratorios, Concerts, &c., address, The Cathedral, Hereford.

MR. FERGUS ASQUITH (Bass).
For Oratorios, Concerts, &c., address, Cathedral, Wells.

MR. BERNARD BEARD (Bass).
Oratorios and Concerts, 4, Calvert Road, East Greenwich, S.E.

MR. T. W. BOOTH (Basso).
For Oratorios, Concerts, &c., address, Bramhope, near Leeds.

MR. E. JACKSON (Bass)
(Lincoln Cathedral).
Engaged: Nottingham (Ballads), September 29; Lincoln ("May Queen"), October 18; Lincoln (Selections), November 12; Brigg ("Messiah"), December 11; Sheffield "Messiah"), December 17; Nottingham ("Messiah"), December 26; Uttoxeter ("Messiah"), March 7. Other engagements pending.

MR. FRANK MAY (Bass)
(Evill Prize Holder and Medalist of Royal Academy of Music. Pupil of Mr. W. H. Cummings).
For Oratorios, Concerts, &c., address, Messrs. Weekes and Co., 14, Hanover Street, W.

MR. EGBERT ROBERTS (Bass).
Oratorios and Miscellaneous Concerts, care of Mr. N. Vert, 52, New Bond Street, W.

MR. BINGLEY SHAW (Bass).
All communications to be addressed The Minster, Southwell.

MISS VINNIE BEAUMONT (Soprano). Engaged: September 26, Belton; September 28, Hull; October 15, Barton ("Messiah"); October 18, Matlock ("Acis and Galatea" and "Hear my Prayer"); December 10, Sheffield (Mozart's First Mass, "Daughter of Jairus," and "Alma Virgo"); October 11, Brigg ("Messiah"). Point House, Brigg, Lincolnshire.

MISS JULIA JONES (Soprano) begs to announce that she is at liberty to accept ENGAGEMENTS for Oratorios, Concerts, &c. Address, 149, Bridge Road, Battersea, London, S.W.

MADAME LAURA SMART (Soprano). Engaged as follows: September 26, 27, 28 (Ballad Concerts); September 29 (Ballad Concert); October 10 (Ballad Concert); October 14 (Sacred Concert); October 20 (Ballad Concert). Also dates in November, December, January, February, March, and April next. For vacant dates, &c. kindly address, 50, Church Street, Liverpool.

MADAME LAURA SMART sings in Gounod's "Redemption"; Handel's "Messiah," "Judas," and "Israel"; Mendelssohn's "Lobgesang," "Hear my Prayer," &c.; Weber's "Jubilee Cantata"; Rossini's "Stabat Mater," &c., &c., dates and particulars of which will be forwarded on application to 50, Church Street, Liverpool.

MADAME TALBOT LEGG (Mezzo-Soprano) begs to announce that she is at liberty to accept ENGAGEMENTS for Ballad and other Concerts. Address, 94, Lenthall Road, Dalston.

MR. LEONARD E. AUTY (Tenor). Engaged: Glasgow, City Hall, September 22; Pudsey (Ballads), October 1; Morley (Ballads), October 3; Huddersfield ("Eli"), October 26; Dewsbury ("Ancient Mariner" and "Daughter of Jairus"), October 27; Longwood ("Samson"), November 8. Other engagements pending. For terms and vacant dates, address, Mayfield, Ashenhurst, Huddersfield.

MR. A. McCALL (Bass Vocalist) requests that all communications respecting Oratorios, Concerts, &c., should be addressed 14, Vynor Street; or the Minster Choir, York.

MR. T. KEMPTON (Bass) begs to announce that all communications respecting Oratorio and Miscellaneous Concerts, and for Quartet party, should be addressed to 6, Halliford Street, N.

MR. BRIDSON begs to announce his REMOVAL to 41, Lawford Road, Camden Road, N.W.

MR. FREDERICK BEVAN (Bass, H.M. Chapel Royal, Whitehall) begs to announce that he is open to accept ENGAGEMENTS for Oratorios, Classical, Operatic, or Ballad Concerts, &c. 21, Bonham Road, Brixton Rise, S.W.

MR. ALFRED J. CALDICOTT (late of Worcester and Torquay), Organist of St. Stephen's, Gloucester Road, South Kensington, begs to request that all communications may in future be addressed to 57, Nevern Square, Earl's Court, S.W.

MISS F. LOCKWOOD, Harpist to the Carl Rosa Opera Company. London address, 6, Frederick Place, Gray's Inn Road, W.C.

MR. ARTHUR DOREY (Organ and Pianoforte). For Pupils, Engagements for Concerts, &c., 68, Woodstock Road, Finsbury Park, N.

TO CHORAL SOCIETIES and MANAGERS of CONCERTS.—Mr. THOS. HARPER'S CONCERT PARTY will be available during the ensuing Autumn and Winter for Oratorios, Miscellaneous Entertainments, &c. Address, 25, Brecknock Crescent, N.W.

MR. CARRODUS (Violinist) begs to announce his intention of visiting the chief towns of Great Britain with his STRING QUARTET PARTY during the winter season. Terms for drawing-room, miscellaneous concerts, or oratorios. Address, Mr. Carrodus, 47, St. Paul's Road, Camden Square, N.W.

THE BIRMINGHAM and MIDLAND COUNTIES CONCERT PARTY: Soprano, Miss Blanthorne; Contralto, Miss Emilie Harris; Tenor, Mr. Richard Clarke; Bass, Mr. George Harriss, are prepared to accept and book engagements for Oratorios and Miscellaneous Concerts. Solo Pianist and Accompanist combined provided if desired. For terms and vacant dates, address, Mr. George Harriss, 194, High Street, Deritend' Birmingham.

ON TOUR in the NORTH, from November 5 to 12 inclusive, the following party of eminent artists: Miss Carlotta Elliott (Soprano), Madame Isabel Fassett (Contralto), Mr. Henry Guy (Tenor), Mr. Barrington Foote (Bass). Applications for vacant dates and terms should be made at once to Mr. Stedman, Musical Agency, 12, Berners Street, W.

MR. JOSEF CANTOR'S CONCERT COMPANY, available either for Oratorio, Operatic Recital, or Ballad Concert. For all particulars, address, Church Street, Liverpool.

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Conductor—Mr. W. G. McNAUGHT.
THE NEW SACRED CANTATA
ST. MARY MAGDALEN
Composed by Dr. Stainer
Will be performed at the Institute, on TUESDAY, October 30.
Miss MARY DAVIES, Miss HILDA WILSON, Mr. EDWARD LLOYD, Mr. FREDERIC KING. Full orchestra selected from the Gloucester Festival Band.
Leader—Mr. W. F. PARKER.
Organ—Dr. STAINER.
Numbered Seats, 5s. and 3s.; Unreserved, 1s. 6d. To be had from Mr. F. T. Allen, the Bow and Bromley Institute, E. The Hall is built over the Bow Station of the N.L.R. Trains every quarter of an hour from Broad Street; journey 25 minutes. The Cantata will commence at 8 o'clock, and will be finished by 9.30.

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Conductor—Mr. HOWARD LEASK.
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CAMBERWELL NEW ROAD, S.E.

Principal—Mr. LEONARD C. VENABLES.

The SIXTEENTH SEASON will be inaugurated on Tuesday, October 2, 1883, with a Lecture on "Science and Singing," by Emil Behnke, Esq. Illustrated by photographs of the throat in the act of singing, thrown upon the screen by means of the Oxy-Hydrogen Light.

Dr. John Stainer, M.A., H.M. Inspector of Music, will take the chair at 8 o'clock.

Classes are held and private tuition given in all branches of musical education, under competent professors, for particulars of which see prospectus; post-free on application.

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KENNINGTON ORCHESTRAL CLUB.

Conductor—Mr. ORBEL HINCHLIFF.

THIRD SESSION COMMENCES OCTOBER 4.

There are vacancies for Amateur Instrumentalists, Wood and Brass Wind, 'Cellos and Double-Bass. For particulars apply to the Hon. Secretary, Mr. E. Howard Davis, 4, Stopford Road, Walworth, S.E.

TO AMATEURS.—Herr LAUBACH'S CHOIR and ORCHESTRA will commence rehearsing in the Town Hall, Kilburn, early in October. Apply, Herr Laubach, 59, Victoria Road, Kilburn, N.W.

ST. MARK'S (North Audley Street) CHORAL SOCIETY. The first Meeting this season will be held on Tuesday, October 30, at 8 p.m., in St. Mark's Church Room, George Street, Grosvenor Square, W. All particulars of Hon. Sec., Mr. Bamber, 1, Tenterden Street, W.

MR. JOHN HENKEN'S MUSIC CLASSES at the Birkbeck Institution, Southampton Buildings, Chancery Lane, will commence the first week in October. Elementary on Monday, Advanced on Tuesday, Upper Advanced on Thursday, Theory on Friday. For Fees, &c., see Prospectus, gratis, on application. Opening Lecture on October 1, at 8.30. Admission free.

Mr. FITZHENRY'S VIOLIN CLASSES will commence on Wednesday, October 3. A Special Class for Ladies on Saturdays at 6.30.

MR. C. FRANCIS LLOYD, Mus. Bac., Oxon., L.Mus. T.C.L., gives LESSONS in HARMONY, COUNTERPOINT, &c., by post. Address, Market Place, South Shields.

DR. CROW, of Ripon Cathedral, teaches HARMONY, COUNTERPOINT, FUGUE, &c., by correspondence.

MR. W. H. TUTT, Mus. Bac., Cantab., L.R.A.M., teaches HARMONY, COUNTERPOINT, ACOUSTICS, &c., by correspondence. Address, Ashburne, Derbyshire.

H. A. HARDING, Mus. Doc., Oxon, L.Mus.T.C.L., F.C.O., gives LESSONS in HARMONY, COUNTERPOINT, FUGUE, and INSTRUMENTATION by correspondence. Address, Dr. Harding, Sidmouth, Devon.

LESSONS by post in HARMONY, COUNTERPOINT, COMPOSITION, &c., on a new and highly successful system. Terms very moderate. Address, A. B. C., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

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MR. E. BURRITT LANE, L.Mus.T.C.L. (Tallis Gold Medalist, 1880), begs to announce his REMOVAL to 38, London Road, Twickenham. Tuition in Harmony, Counterpoint, &c., personally or by correspondence.

MR. C. STIEBLER COOK, A.R.A.M. (five years Music and Choir Master at Uppingham School; Professor of Piano at Royal School for Officers' Daughters, &c.), desires additional Pupils for PIANO, HARMONY, or CLASS-SINGING. 17, Keppel Street, Russell Square, W.C. Harmony Lessons by correspondence.

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MR. STEDMAN begs to inform Projectors of Concerts, Managers of Operas, Operettas, and Entrepreneurs generally that he is prepared to arrange for large or small parties of artists of all positions in the profession, and for Concert Tours. All details of management undertaken without the slightest trouble to those favouring Mr. Stedman with their wishes. Terms upon application.

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MR. STEDMAN begs to inform the Clergy that he has established a REGISTRY of ORGANISTS, CHOIRMEN, and CHORISTERS seeking APPOINTMENTS, which is open to their inspection, and they are invited either to call or to write stating their requirements. From his personal knowledge of the qualifications of Organists and Singers, Mr. Stedman is able to give the Clergy valuable information as a guide to selection.

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MR. STEDMAN will be happy to advise his clients upon all professional matters, confidential or otherwise, either by letter or personally by previous appointment at his Offices, 12, Berners Street, London, W.

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A HARMONY CLASS, with preparation for Examination, is held on Saturday evenings, at Stoke Newington, by a Local Examiner, Royal College. For terms, address, Tutor, 1, Clissold Park Villas, Stoke Newington, N.

MUSICAL TRAINING.—A LONDON ORGANIST, L.Mus., T.C.L., Local Examiner, Royal College of Music, &c., can receive a Youth or Young Lady as RESIDENT PUPIL on moderate terms. No premium required. Thorough preparation. Organ, Pianoforte, Singing, and Theory. Address, Tutor, 1, Clissold Park Villas, Stoke Newington, N.

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DR. C. J. FROST requires an ASSISTANT PUPIL. Burlington Villa, Underhill Road, Lordship Lane, S.E.

VIOLIN.—A Young Lady desires to attend Schools and Private Families to give INSTRUCTION in the above. Address, Violeena, care of C. Walter, 24, Old Cavendish Street, W.

ORGAN PRACTICE. Three Manuals. One Shilling per hour. The South London Organ Studio, 343, Coldharbour Lane (close to Brixton Station).

ORGAN PRACTICE (in the City) upon a complete instrument. Three manuals and independent pedals &c.; blown by engine. Willis, 29, Minories.

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MUSIC SCHOOL.—CHURCH OF ENGLAND HIGH SCHOOL for GIRLS (Limited), 6, Upper Baker Street, Regent's Park.—Head Music-Mistress, Miss Macirone, late Professor of Royal Academy of Music. Fees, two or three guineas a term. Pupils not in the school pay an entrance fee of one guinea. The Music School Christmas term will begin on October 4. Intending pupils are to attend for examination on Wednesday, October 3. Music Scholarships were awarded on May 11 by Professor Sir G. A. Macfarren. F. J. HOLLAND, Chairman.

A LADY teaching Music and Singing requires an ENGAGEMENT in the morning at a school, or for private lessons. Address, E. R., Novello, Ewer and Co., Queen Street, E.C.

ETON COLLEGE CHAPEL.—There are VACANCIES for TWO SOLO TREBLES. Board, lodging, and education offered. Apply to Precentor, Eton College, Windsor.

WANTED, a SOLO BOY (Treble) for the Choir of St. Mary of the Angels, Bayswater. Salary, £25. Good reading necessary. Services light, mostly morning. Apply (in the first instance by letter) to the Rev. E. L. Taunton, St. Mary of the Angels, Bayswater, W.

SOPRANO (Brilliant, powerful tone, not mezzo quality) WANTED, for Sandyford Church Choir, Glasgow. £25 per annum. Apply, Channon Cornwall, 25, Belmont Street, Hillhead, Glasgow.

DEPUTY CHOIR LEADER (lady, soprano) is open to ENGAGEMENTS at Church or Chapel. Good soloist. One or more services, as required. Terms very moderate. Address, Mrs. L., Stationer, 125, Grove Road, Holloway.

ALTO.—A Cathedral Lay Vicar would be glad to join a MALE QUARTET PARTY for Concerts, &c. Address, Alto, 219, City Road, E.C.

ALTO WANTED, for St. Margaret's Church, Lee, S.E. Good voice and reader. Stipend liberal and according to ability. Apply to the Rev. H. F. Law, the Rectory, Lee Terrace, Lee.

HEREFORD CATHEDRAL.—WANTED, an ASSISTANT VICAR, with superior TENOR voice of good quality and compass, thoroughly acquainted with Church music (old and new), and competent to sing solos and take part in choir services. Stipend, £120 per annum. For further particulars apply to Mr. J. H. Knight, Chapter Clerk, Hereford.

CHRIST CHURCH, Oxford.—There is a VACANCY for a TENOR in this Cathedral Choir. Stipend, £80 a year. Candidates must be under 30 years of age, members of the Church of England and communicants, and fully qualified to take solo and verse parts in the daily services. Testimonials as to moral character and musical ability must be sent to the Organist, Christ Church, Oxford, not later than Saturday, October 13. If competent candidates appear, certainly one and perhaps two will be taken.

TENOR WANTED for the Choir of Bedford Chapel, Bloomsbury. Must be able to read fairly at sight. Stipend £10. Apply by letter to the Organist, stating age and experience.

TENOR and LEADING BOY (Soloists) WANTED for St. Edmund's, Lombard Street. Stipend £10 per annum. Address, stating ability, &c., Mr. Tutill, 112, Greenwood Road, Dalston.

TENOR WANTED for Holy Trinity, Clapham Common. Attendance twice on Sundays, and Wednesday Evening practice. Stipend, £15. Address applications to Mr. Carder, 51, The Chase, Clapham Common, S.W.

PRECENTOR WANTED for Belgrave Presbyterian Church, Halkin Street West. Must reside in the neighbourhood. Salary £50 per annum. Applications, with testimonials of recent date as to character and musical ability, to be made to G. Shield, Sloane Square, on or before Tuesday, October 2.

PRECENTOR WANTED for Saint Matthias Temporary Church, Upper Tulse Hill. TENOR voice. Plain service. Salary £20, or according to qualifications. Apply to Rev. John T. Gadsdun, 149, Elm Park, Brixton Rise.

BASS (not Baritone) WANTED immediately. West-End. Stipend, £10. Address, F. O., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

WANTED, for St. Peter's, Belsize Park, N.W., a SOLO BASS (not Baritone); also a good TENOR. Rehearsal in the week. Apply by letter, stating salary required, to the Organist, J. Carisbrooke Merrick, 141, Haverstock Hill, N.W.

WANTED, ENGAGEMENT for SUNDAY EVENING only. Good Reader, and well acquainted with Church Services. Reply, Baritone, 16, Cloudesley Square, N.

ISLINGTON MUSICAL SOCIETY ("Creation," &c.). A few VACANCIES for competent VOCALISTS and INSTRUMENTALISTS. An Honorary Accompanist wanted. Hon. Sec., Percy Collins, 22, Milner Square, N.

TWENTY MEN'S VOICES WANTED to form Choir of Church in Camden Town. Cathedral Service; cassocks and surplices provided. Opportunity for solo singing; if inexperienced, instruction will be given. Address, C. G., 47, Hemingford Road, N.

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AN experienced ORGANIST and CHOIRMASTER WANTED for Christ Church, Wanstead (close to Snaresbrook Station, G.E.R.). Services fully choral. Evening services during Advent and Lent and on Festivals. Practice on Fridays; boys' practices (for voice training, &c.) three times a week. Salary £70, or excluding the boys' practices, £50. Preference will be given to applicants who will reside in the neighbourhood, where there is a good opening for tuition. Apply by letter, with copies of testimonials, to F. C. Hill, Esq., Choir Secretary, Gwynne Lodge, Snaresbrook.

WANTED, ORGANIST for St. Mary's, Dover. Two manual organ, by Hill. Duties: Services on Sundays and holidays. Choral. No charge of choir work. Stipend from £50 per annum. Apply at once, stating age and qualifications, to Churchwardens, 20, Maison Dieu Road, Dover.

ORGANIST and CHOIRMASTER WANTED at once for a church in suburbs, S.E. London. Two Sunday services, one week night. An efficient man required, who will work at the training of the choir, &c. Salary £70. Applications to be addressed, V. P., care of Mr. Young, 15, St. Dunstan's Hill, London, E.C.

GOOD ORGANIST and CHOIRMASTER required for St. Peter's, Southborough. Salary £50. New organ. Choir of men and boys. Desirable neighbourhood. Applications, with testimonials, to Rev. W. Hay-Chapman, Southborough Vicarage, Tunbridge Wells.

THE ORGANIST and CHOIRMASTER of Gibraltar Cathedral would be glad to hear from a gentleman holding a similar appointment in Surrey, Sussex, or Hants with a view to permanent exchange. Fine organ, recently erected. Choral services; large surpliced choir. Good teaching connection. Further particulars will be furnished on applying as above.

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THE ORGANIST and CHOIRMASTER of Banbury Parish Church has a VACANCY for a Second Resident ARTICLED PUPIL. Full Choral Service, large three-manual Organ, Philharmonic Society, &c. Address, M. J. Monk, Mus. Bac., Oxon., 20, Marlborough Road, Banbury.

ORGANIST and CHOIRMASTER (fifteen years' experience) will be DISENGAGED about the middle of October. Address, Delta, Messrs. Novello, Ewer and Co.

ORGANIST'S APPOINTMENT WANTED. Moderate salary required. X. Y., Mr. Edwards, 176, Queen's Road, Hastings.

ORGANIST (A.C.O., First-class Certificate, Society of Arts) desires ENGAGEMENT in or near London, or Seaside. Anglican Service. Good references. F. J., 10, Sangora Road, St. John's Hill, New Wandsworth, S.W.

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ORGANIST and CHOIRMASTER.—Advertiser, Communicant and good Churchman, brilliant Performer and Choir-trainer, with sixteen years' experience, now Cathedral Organist abroad, seeks Post in England at Christmas, or even earlier. Hearty Services, Gregorian or Anglican, and Teaching prospects wanted. Married, thirty years of age, with very highest testimonials and references. Organist, 2, Bruyère Place, Bexley Heath.

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"DAS WOHLTEMPERIRTE CLAVIER."

By J. S. Shedlock, B.A.

J. N. Forkel, the celebrated musical critic and historian, in his biography of Bach, says that the composer, throughout his life, strove to make the faulty good, the good better, and the better best. Bach had an extraordinary power of self-criticism, and he did not hesitate to alter notes and passages even in writings which were printed, or copied and distributed among his friends and pupils. It is all very well to read about the wonderful rapidity with which some works by the great composers were written down; but, after all, the most perfect masterpieces are only produced by great patience and labour, and by attention even to the minutest details. A glance at Beethoven's sketch-books will show how that great writer turned over his thoughts until they assumed a shape which perfectly satisfied him. In a series of articles on "Elijah," in last year's Musical Times, we learnt how Mendelssohn "touched and retouched as long as anything seemed wanting to his stern self-criticism." And now we propose to speak about Bach's great work "Das Wohltemperirte Clavier," an account of the autographs, copies, and printed editions, with their varied readings, will not only illustrate what we have said with regard to parturition, progress, and perfection, but will also lead us to speak of matters which can scarcely fail to prove both interesting and instructive to musicians.

The first part of the "Wohltemperirte Clavier" was written in 1722. At that time Bach was Kapellmeister to Prince Leopold of Anhalt-Cöthen. The lexicographer Gerber, whose father was a pupil of Bach's, in Leipzig, soon after 1722, and whose testimony, therefore, is of some value, tells us that this first part was written at a place where Bach had neither musical occupation nor instrument, and that he set to work at the Preludes and Fugues in order to kill time. Beyond this we know scarcely anything of the origin of these wonderful masterpieces. The second part was written at a much later period. The first printed copy of both parts appeared either at the end of the eighteenth or the beginning of the nineteenth century. (We may perhaps mention that the twenty-fourth Fugue, Book I., and the twentieth Prelude, Book II., are to be found at the end of Kirnberger's "Kunst des reinen Satzes in der Musik," which appeared in 1774.) Hilgenfeldt, in his biography of Bach (1850), speaks of a London edition of the Preludes and Fugues brought out by Kollmann, Organist of the German Chapel, St. James's, in 1799. We are, however, disposed to question the accuracy of this statement. Sir George Grove, in his "Dictionary of Music and Musicians," only makes vague mention of it; no such book is to be found in the musical library of the British Museum; and, besides, we think that S. Wesley would certainly have spoken of it in his letters which we shall presently notice, or in the preface to the Wesley and Horn edition of the Preludes and Fugues. The editions of Nägeli (of Zurich) and of Simrock (of Bonn) came out in 1800. Several autographs of the first part and copies of both parts have been preserved: some are in the hands of private persons, some in the Berlin and other libraries.

The principal autograph (marked as No. 1 in Kroll's preface to the volume of the Bach-Gesellschaft containing the "Wohltemperirte Clavier") was formerly in the possession of Herr R. Volkmann, in Pesth, and now belongs to Herr Dr. Wagener, of Berlin. It contains the whole of the first twenty-four Preludes and Fugues with the exception of the F sharp major Fugue and the first six bars of the F sharp minor Prelude. These were on one sheet, which has been lost. The title, in Bach's handwriting, is characteristic, and we give it in full: "Das wohl temperirte Clavier oder Praeludia und Fugen durch alle Tone und Semitonia so wohl tertiam majorem oder Ut Re Mi anlangend, als auch tertiam minorem oder Re Mi Fa betreffend. Zum Nutzen und Gebrauch der Lehrbegierigen Musicalischen Jugend als auch derer in diesem Studio schon habil seyenden besondern Zeit Vertrieb aufgesetzet und verfertiget von Johann Sebastian Bach p. t. Hochfürstl. Anhalt. Cöthenischen Capell-Meistern und Directore derer Cammer-Musiquen. Anno 1722." After the last fugue is marked "1732," probably the year in which the copy was made. Of the original autograph there seems to be no trace.

In this Wagener autograph there are many corrections and additions. It is somewhat difficult to determine whether or not they are in Bach's handwriting, for about sixty years ago the manuscript was damaged by water, and the notes were touched up by some skilful pen. These corrections and additions are, however, considered by Kroll, almost in every case, improvements; and he has adopted this second reading as the text of the B.-G. edition, giving in the appendix many quotations from the earlier form. He lays great stress on the fact that Altnikol and Kirnberger (the former Bach's pupil and son-in-law, the latter "one of the most remarkable of Bach's scholars") introduced all these changes in the copies which they made of the "Wohltemperirte Clavier." Spitta is of opinion that this Wagener autograph was the one which Bach kept for his own use. The autograph marked by Kroll as No. 7 is now in the Berlin Royal Library, and is said to have belonged to Wilhelm Friedemann, Bach's eldest son, and to have been sold by him to an organist named Müller, in Brunswick. Some sheets were missing containing the earlier numbers up to the fiftieth bar of the C sharp minor Fugue. When Müller died, in 1835, the autograph passed into the hands of Professor Griepenkerl. This manuscript contains many mistakes—incorrect notes, others omitted, wrong entry of parts, and so on—as if, to use Kroll's expression, the composer's patience had become gradually exhausted. Many alterations have also been made by a strange hand.

The only other autograph of the first part mentioned by Kroll is the so-called Fischhof'sches autograph (B.-G., No. 10). It was bequeathed to the Berlin Royal Library by the late Professor Fischof. It has the same title as No. 1, only the year mark is wanting. Its authenticity has been called into question.

With regard to the second part of the "Wohltemperirte Clavier," Kroll only mentions some of the Preludes and Fugues in the possession of Professor Bach, of Berlin; and the Fugue in A flat in the Berlin Library. Spitta, however, declares that the former are not autographs, and he further informs us that the rest of the manuscript (with the exception of the G and B major Fugues) was found in 1876 among the collections of music belonging to the King of Saxony. So the only known autograph of the second part is the one Fugue in A flat. Of the first part Spitta has more to tell us.

After Emanuel Bach's death, at Hamburg in 1788, his only daughter, Anna Karoline Philippine, is said to have sold an autograph to a certain J. K. Horner, who in turn gave or sold it in 1802 to Hans George

Nägeli, of Zurich. His sons sold the manuscript to Herr Ott-Usteri; and at his death his collection of autographs, including this one, were deposited in the Zurich Library. Spitta considers this Nägeli autograph the latest and the best; and, moreover, he adds that it was probably the copy which Emanuel took away with him when he left his father's house in 1735. It follows, as a rule, the first reading of the Wagener autograph: and, if we may judge from the examples given by Spitta, the passages which differ from the other autographs and copies are of great interest. The change, for instance, of the two quavers, C, B♮ into crotchet C tied to following semiquaver, in bar 21 of Fugue 7, is an improvement; and the same may certainly be said of the change in bar 16 of Prelude 10: here the first half in the right hand is a minim C tied to following semiquaver; by this alteration the bar is more in keeping with the rest of the Prelude. In the A minor Prelude the passage from the seventh quaver of bar 22 to the seventh quaver of bar 23, which is unsatisfactory in more respects than one, is cleverly omitted; while one or two finishing touches to the grand Fugue in B flat minor show the hand of the master. It should be mentioned that in this Zurich manuscript the first six Preludes and Fugues are not in Bach's handwriting. There are very possibly other autographs hidden away which may one day come to light. Forkel is said to have seen an old copy with "Scripsit, 1734" on it; though Spitta thinks it must have been the Wagener autograph that he saw, and that he misread the date. Hilgenfeldt, again, speaks of two autographs in his possession with corrections and additions partly in red, partly in black ink. He tells us that the second part came from E. Bach's collection; that it had on it the date 1740 and consisted of 136 pages. There is a manuscript of this second part in Hamburg which contains similar corrections. Is it perchance the same copy, and was Hilgenfeldt mistaken in describing it as an autograph?

Of copies of the "Wohltemperirte Clavier" two of the most important are those of Altnikol and Kirnberger already mentioned. The copy belonging to C. F. Weitzmann is of considerable interest. It differs from autographs Nos. 1 and 7, and also, as far as we can make out, from the Zurich autograph. It would even seem to be of later date, for on the title-page Bach is called "Court composer to the King of Poland," an honour conferred on him only in the year 1736. The manuscript of the organist Schwenke calls for notice. In some modern editions a bar is inserted between bars 22 and 23 of the Prelude in C major (Part I.); it is not to be found in any of the other manuscripts, and there seems to be no authority for it. The progression from the F sharp to the A flat in the bass is a bold one; but this so-called Schwenke bar entirely weakens the effect of the entry of the long dominant pedal.

There is a curious manuscript of both parts in the Berlin Library. Nearly all the pieces are changed; and, from the few examples given by Kroll, we should say for the worse. It is, however, acknowledged that the metamorphoser shows a certain method in his madness; and the tamperings with the text, if bold, are at times skilful. There is an interesting manuscript of both parts of the "Wohltemperirte Clavier" in the British Museum (Add. MS., 14,330). It was made by Samuel Wesley, and from a pretty close examination we have come to the conclusion that the Preludes and Fugues were copied from the Nägeli edition of 1800. It was given to Wesley's friend Joseph Major; at his death it passed into the hands of Vincent Novello, who presented it to the British Museum in 1843.

In the year 1807 C. F. Horn (who, in conjunction with Wesley, edited the "Wohltemperirte Clavier" in 1810) published a "Sett of 12 Fugues composed for the organ by Sebastian Bach," arranged as quartets for two violins, tenor, and bass, with a part for the harpsichord. These were the Fugue in B flat on the name Bach; the great Organ Fugue in D minor; "Wohltemperirte Clavier," Part I., Nos. 1 and 4 (the latter written in C minor); Part II., Nos. 5, 7, 8, 9 (in E flat); 16, 17 (in A); 22 (in B minor); and 23 (in B flat). In the preface, dated May 1, 1807, Horn says: "From the style of the first of these Fugues some of my friends were led to suspect that it was not composed by Sebastian Bach, but by one of his sons—viz., C. P. Emanuel; but the *MS. copy* from Germany expressly affirms Sebastian to be the author." What has become of this copy?

Another and still more interesting manuscript seems to have disappeared. "I can tell you," wrote Dr. Burney to Samuel Wesley in 1807, "that I have a very curious and beautiful copy of Bach's Fugues, which was presented to me many years since by his son Emanuel, and which I shall have much pleasure in showing you." Wesley waited on his venerable friend, examined it, and was surprised to find it so full of faults that he could scarcely do justice to one of the Fugues with which he was most familiar. Of course it is impossible to say how far this may have been owing to the difficulty of reading the MSS. or to variations in the text. Again, in a letter dated September 17, 1808, and addressed to Mr. Jacobs, organist of Surrey Chapel, in which he gives the above account, Wesley adds: "I must also tell you another piece of news—viz., that this imperfect and incorrect volume, this *valuable* and inestimable gift of Sebastian's dutiful son, happens to contain only the twenty-four first Preludes and Fugues, all written in the soprano clef (to make them more easily understood, I suppose), and the Preludes so miserably mangled and mutilated that, had I not met them in such a collection as that of the learned and highly illuminated Doctor Burney, I verily believe that I should have exclaimed, 'An enemy hath done this.'"

From Wesley's account it seems extremely likely that the manuscript would throw some light on the vexed question of the shortened forms of ten of the Preludes of the first part of the "Wohltemperirte Clavier" as they appeared in the Kühnel and Hoffmeister edition in 1800 or 1801. Forkel gave them out as coming directly from Bach; he maintained that these Preludes as they appeared in the autographs and copies belonged to an early period, but that he was able to give the master's latest and ripest alterations and improvements. He professed to be in possession of certain documents, and, besides, to have gathered valuable information from Friedemann and Emanuel Bach, the latter of whom he knew personally. With both he carried on a correspondence for many years on the subject of their father's life and art-work. From an examination of Friedemann's "Clavierbüchlein" (1720) Spitta comes to the conclusion that Forkel had some authentic documents (and in support of this opinion we would mention the minute account which Forkel gives in his book of the various versions of the D minor Prelude, Part II.), but that either Bach's sons or Forkel mistook their relative importance, and treated as later forms what were most probably early ones; in the case of the E minor Prelude especially either they or he seem to have got hopelessly confused, for as Forkel gives it it looks like a mere sketch. This is, we fancy, about the truth of the matter; for if Forkel had had any definite information with regard to the dates of the various versions, he would scarcely have failed to impart it. As far as we can make out, he does not

seem even to have preserved the copies or autographs of which he speaks. The "mangled and mutilated" Preludes in the Burney copy seem as if they were similar to those of Forkel. The manuscript, as we have noticed, belonged formerly to Emanuel Bach; and it is not at all impossible that Forkel may have seen this very copy. Spitta thinks that he probably got some papers from Friedemann, and Hilgenfeldt indeed asserts that when circumstances forced this careless son to sell his father's MSS. Forkel received many of them.

Fortunately, the Prelude in C major has been handed down to us in no less than three forms, and a comparison of these certainly helps us to test the value of Forkel's assertions. The Forkel form, containing twenty-four bars, would appear to be the earliest rather than the latest. In Friedemann's "Clavierbüchlein," which bears the date January 22, 1720, we find this Prelude only containing twenty-seven bars. If we play the first eleven bars of the Prelude as printed in the Bach-Gesellschaft, Halle, or Pauer editions, they are the same as in the Friedemann book; if we leave out bars 5 and 8, and change bar 11 into a chord of the seventh, we have (making a slight allowance for arrangement of notes) the Forkel form. These two bars and the comfortable close on the tonic of the dominant key add greatly to the interest and completeness of the musical phrase; and one can scarcely conceive it possible that Bach should first have written in this way and afterwards have changed to the Forkel form, whereas the reverse process seems quite natural.

The Forkel versions are to be found in the Wolfenbüttel edition of the "Wohltemperirte Clavier," and if compared with the longer ones the superiority of the latter appears almost self-evident. Even if it were established beyond a doubt that Forkel had given Bach's latest forms, we fancy most musicians would still prefer the earlier readings. The Preludes in question are Nos. 1, 2, 3, 4, 5, 6, 8, 10, 12, and 15 of the first book. Of No. 10 Spitta says that Bach would have thrown it into the fire sooner than have sent it into the world in the Forkel form.

(*To be continued.*)

THE GREAT COMPOSERS.

By Joseph Bennett.

No. XIII.—CHERUBINI (*continued from page* 490.)

Admirers of Cherubini are indebted to M. Pougin for much further information concerning the master in London than was available before the appearance (1882-3) of his articles in *Le Ménéstrel*. Mr. Bellasis, who for the purpose of his biography consulted all known authorities, was driven to dismiss Cherubini's second experience in this country with less than a couple of pages. Within that limited space, however, he presents a translation of an Italian letter, which appears not to have been before published. It is undated and addressed to a Mr. S. Vestri, 6, Rupert Street, Haymarket. Mr. Vestri was, from the terms of the note, collaborating with his illustrious countryman—probably upon the pastoral cantata "Inno alla Primavera," and, like most of his tribe, had failed to keep up a proper supply of "copy." The master writes to hurry him on:—

"Most esteemed Signor Vestri,—Well, I shall expect your work to-morrow morning without fail. I hope you will do me the favour of coming to me, or of letting me know whether I am to go to you. I warn you that I shall be unable to wait longer for those words, as the Philharmonic Concerts are going to conclude, and this piece must be ready for the last, which will take place shortly. Believe me, as I have the pleasure of signing myself, your affectionate friend and servant, L. Cherubini."

M. Pougin also prints letters of Cherubini for the first time, but they are of real and high importance, because originally conveying to the master's wife, who remained in France, interesting particulars of his London doings. Unfortunately, the French biographer does not possess the complete set. Cherubini reached London at the end of February, whereas the first printed letter bears date March 22, and it is otherwise evident that he had not neglected to write earlier. The letter just referred to begins with a long account of the circumstances under which Madame Cherubini's third and fourth epistles to her husband reached his hands in inverted order, the fourth coming before the third. Incidentally therefrom we learn that he "dined at the house of Mr. Broadwood, with Erard's son, who was one of the party," Cramer also being present; and that, on the same evening, he went to the Opera, "where I felt thoroughly wearied, so bad was it." Another paragraph has more interest, and should be transcribed entire:—

"Do not be afraid, my dear, of writing at too great length. I am too eager for your letters and for news about you not to relish them deliberately, however long they may be. I have no patience to read long epistles from those for whom I do not care, but I take a pleasure in perusing from beginning to end those of persons whom I cherish. I am now in the midst of dinner parties and society, where I am very well received and petted. The day before yesterday I went to a grand dinner given me by Braham, the best singer in London, and husband of Madame Storace,* whose portrait you saw at that good creature Haydn's. The dinner was given with several directors of the Philharmonic Concerts. H.R.H. the Duke of Sussex, one of the king's sons, a great musical amateur, very affable, and altogether a good fellow, was present. He would have me placed next him at table, and was exceedingly amiable. We drank like fishes, and remained three hours and a half at table. At ten o'clock we had coffee; we then played whist, and left at half-past twelve."

From this truly convivial subject the letter turns to business. Cherubini had in view a benefit concert, and he speculates as to the amount it will bring him in:—

"I think that if the place is full at half a guinea each—and that price cannot be increased without making people cry out—the receipts will amount to 250 or 300 guineas, from which must be deducted the unavoidable expenses. It is better to give the concert in the Philharmonic Rooms than in the Opera House concert-room, which is much larger, and would drag me into greater expenses. Whatever the concert may bring me in will be so much profit, and many a mickle makes a muckle. If, at the end of my visit, I give 'Le Mont St. Bernard' at the Opera House, I think I shall make £700, or a little more. That should be in French money about 14,000 francs."†

The letter ends with a reassuring sentence for the anxious wife whose husband was in the midst of temptation: "Adieu, my dear; I am as good as gold."

Cherubini wrote again on April 7. The Hundred Days had then begun, and communication with France was exceedingly difficult. Letters, however,

* This must be an error. Madame Storace's husband was Fisher, the violinist, who, though he disappeared long before 1815, was not known to be dead.

† M. Pougin corrects Cherubini's arithmetic, and points out that £700 makes about 18,000 francs, which is, of course, right.

could be smuggled from one country to the other through Belgium, and in this way the master and his wife contrived to correspond. The circumstances were exceedingly unpleasant all round, as the following paragraph shows:—

"You reproach me with not often writing to you; your complaint is not well founded, since I have sent you eight letters to your six. Were I sure that the letters would go by the ordinary way, I would write to you oftener; but, being uncertain, I write only when I am sure my letters will go. A time will come when I shall not be able to hear from you nor you from me. This is a distressing prospect, and grieves me very much. Besides this apprehension, I have that of not knowing what road I shall be able to take when I wish to return to France. M. Sorbet told me that, when he is obliged to go back, in six weeks' time, he fears he shall be compelled to reach the Continent by the coast of Spain. Fancy my being obliged to do the same! What a terrible and what a long journey!"

There is next a reference to some negotiations going on between himself and a Prussian Count as to a matter awaiting notice in its place. From this Cherubini passes to his London concerns:—

"Last Monday they played my new overture (in G) at the Philharmonic Concert; it was very successful, and they had it over again. They also sang the 'Incarnatus est' from the three-part Mass, and that also had to be repeated. Despite this success, I foresee that my journey here will be a failure; I expect hardly any profit from it. We have reckoned up the expenses, and they come to 100 guineas. If I have not a full house, I risk, after taking a great deal of trouble, gaining only fifty guineas, if, indeed, I am not something out of pocket. Money runs away here like water, and the slightest things are proportionately dear. The outlay will amount to so much, since I shall not be able to have more than three parts of the band without paying them. There is no longer any idea of the opera of 'Eliza'; this is why I consider my journey a failure, and, had I foreseen such a result, I should certainly not have undertaken it, for I should at least have received in Paris the net sum of £200, which, as things now stand, is broken in upon and pledged for my travelling and living here. All this clouds my soul, and I am so affected by it, so sad, that, with the work I am obliged to do, if I do not fall ill it will be a miracle. Already my health, which up to now has been good, is becoming bad; for several days my *nerves have been ill*, and I suffer from a melancholy which I cannot overcome. All this troubles, consumes, and wears me away."

M. Pougin adds that the English climate had undoubtedly a bad effect upon Cherubini's health, and that, after returning to Paris, he suffered for three years from a nervous affection. Our climate is a trying one, granted; but if gentlemen come here from more abstemious countries, sit three hours and a half at dinner, and drink like fishes, what can they expect?

Mention has been made of a negotiation going on between Cherubini and a certain Prussian nobleman. The distinguished individual in question was Count von Bruhl, Chamberlain of Frederic William's Court, and Intendant of the Royal Theatres. He had been commissioned by his master to organise the Court music on a fitting scale, and his natural desire was to obtain the services of an eminent composer. He thought at once of Cherubini, whom it would be a double pleasure to secure, since the gain of Berlin meant the loss of Paris. Count Bruhl forthwith wrote to Cherubini in the French capital—not knowing that the master was on the other side of the Channel—and asked him his terms for the following duties: To write two operas each year; to conduct them, and, alternately, with the second director, to conduct grand operas by foreign composers; to conduct a Court concert when ordered by the King; and, in case a Conservatory should be established, to act as one of the professors. The Count graciously added: "Everything shall be done to please and content you," and then, like a frugal German, "I only trust that the pecuniary conditions may not be such as place too many obstacles in the way of the treasury of the Theatre Royal."

Cherubini received this letter in London, as we already know, and it seems to have presented a difficulty. He was, of course, doubtful of his position in France, Napoleon having regained the throne. There was a possibility of Louis XVIII. returning, in which case the Berlin appointment would not be needed. On the other hand, the Emperor might hold his ground, and then Cherubini would be glad of such a position. Under these circumstances the master's reply to the Count was adapted to delay a conclusion till the imminent struggle between Napoleon and the Allies should have been determined. As a means to this end Cherubini's letter is skilful. In the first place, he questioned whether, under the altered political circumstances, the offer still held good: "Were the proposal which you made me before this state of things still to be made, sir, would you make it now? Unless you have the kindness to reassure me, I fear, in this storm, to accept an engagement which might afterwards be broken by the force of circumstances. Do you not, therefore, think, M. le Comte, that it would be better to wait till the tempest is over before proceeding with what you propose?" The master then went on to say that he must remain faithful to his French engagement, which was not hopelessly lost, but that he did not decline the Count's, only asking to have it left in abeyance for awhile. On the point of terms, Cherubini asked a salary of 16,000 francs a year (£640), his professorship at the projected Conservatorium to be an extra, as at Paris, where he received 5,000 francs with a residence. He also desired travelling expenses for himself and family, and 2,000 francs down a month before leaving Paris.

When, a few weeks later, the battle of Waterloo—

On that loud Sabbath, shook the spoiler down,

there was an end to all palaver with Berlin. The stupid Bourbons went lumbering back to Paris, and Cherubini remained faithful to his French allegiance. The decisive shock had, however, not taken place when the master left London for his old post. He started, in point of fact, twelve days before Waterloo. This we know from a letter written at Calais to his wife, and dated June 5, eight a.m. Therein we read—and, reading, are thankful for the days of steam—as follows:—

"I quitted London at half-past five and, after travelling all night, arrived at Dover at nine in the morning. I made the indispensable arrangements with regard to passports and luggage, then I took my place on board a French packet which was to start in the afternoon for Calais. At half-past six I went on board; the weather was very favourable, but the wind extremely high, which made me as sick as a pig during all the passage, which began at seven o'clock, and we entered the port of Calais at ten in the evening. Not being at that hour able to enter the town, which was closed, we slept on board the packet, and at six o'clock in the morning of to-day the commissary came to examine our passports. . . . About ten they will examine the luggage. . . . The diligence leaves here every day, and if the luggage

could have been examined before the hour of its departure, I should have been able to set out to-day. But as that cannot be, on account of the Custom House, I shall not start before to-morrow; and on Thursday, about eleven, I shall arrive in Paris."

The master concludes: "Good-bye, my dear. I can scarcely contain myself for joy at being near the moment of embracing you all after so much bother and anxiety with regard to my affairs and our correspondence. Farewell, my darlings; we shall soon see each other again." It should be mentioned here that Cherubini was returning to Paris as a member of the Institute, having been elected in his absence. Here, also, it may be mentioned that his English works were three—an Overture in G, a Symphony in D (the themes of which were subsequently used for the Quartet in C), and the "Hymn to Spring," of which mention has already been made. None of these had a great success then or later, wherefore the master's second visit to London cannot be accounted as a brilliant episode in his career.

On arriving in Paris Cherubini at once resumed his commanding position. The Florentine's genius was the greatest that France then possessed, and when important work had to be done he was sought as a matter of course. Hence we learn from his Diary that in August, 1815, he composed a "Chorus and Couplets for the Festival of St. Louis"; also that (January 29, 1816) he wrote a "Cantata for several voices with chorus and full band" for the banquet given by the Royal Guard to the National Guard on February 5. Nevertheless, the master's position was by no means satisfactory at this time. The Napoleonic Conservatoire met with little favour from the restored government, who not only changed its name to "Royal School of Music and Declamation," but reduced its allowance to 80,000 francs, dismissed all the professors suspected of attachment to the late *régime*, and cut down the salaries of those who, like Cherubini, were retained. Our master, however, did not escape scot-free. As Inspector of Instruction and Professor of Composition, Cherubini had been, since 1812, in the receipt of 5,000 francs a year. The Bourbon ministers reduced this to 3,000 by abolishing the first-named office, and from that small amount took off three per cent. to provide a pension. On the other hand, Cherubini received an annual 1,600 francs as a member of the Institute and two yearly allowances from the King of 2,000 francs and 800 francs respectively. These amounts brought his salary up to 7,400 francs, or £296. The master was at this time fifty-six years old, and it is hardly to be wondered at that Fortune thought the hour had come in which to do him a good turn. This she accomplished by removing from earthly life Martini, the Superintendent of the King's music, of whose post, valued at 6,000 francs per annum, Cherubini held the reversion. We take the particulars concerning this matter from M. Pougin, by whom it is shown that Castil-Blaze, and, necessarily, all who have copied him, including Mr. Bellasis, are wrong when they say, "M. Lesueur, Director of Napoleon's Chapel, became Superintendent of Louis XVIII.'s, and shared the sceptre of harmony with an illustrious colleague, Cherubini." In the first place, Lesueur was not Louis XVIII.'s chapel-master, though he had been Napoleon's. This M. Pougin conclusively proves by an extract from the official *Moniteur* for February 18, 1816, in which we read, after an announcement of Martini's death: "M. Cherubini, who had the reversion, succeeds to the place as master of the music of the chapel." If it be asked how Martini came to supersede Lesueur, the answer is that the Bourbons were accustomed to sell the place, and that, in Louis XVI.'s time, Martini bought the reversion for 16,000 livres. Of course the bargain had no force during the Republic and Empire, but as soon as Louis XVIII. appeared on the scene Martini claimed his right, and Lesueur was dismissed to make room for him. How Cherubini obtained the reversion in turn does not appear, but there is evidence to show that his appointment took place the very day after Martini's death. In the oft-quoted Diary we read: "I did duty with the Royal choir, in the place of M. Martini, ill, February 2, 1816. Martini died February 14, 1816, at five o'clock p.m., and on Thursday, the 15th of the same month, I was appointed to the post of Superintendent." This raised his salary to nearly 14,000 francs, or £560, and relieved him from all anxiety with regard to means of living.

Cherubini's promotion had a most important effect upon his future career as a composer. It took him away from the operatic stage, for which he afterwards wrote but one work of any consequence, and it turned the current of his genius in the direction of the Church with a force and steadiness before unknown. It becomes desirable, therefore, to know something of the conditions under which the master entered upon his new place. He found, we are told, an orchestra and choir "whose equal, perhaps, no other place in Europe could then show." The singers comprised twelve *soli* and thirty-nine chorus voices; there were fourteen violins — played by, amongst others, Baillot, Habeneck, and Kreutzer—four violas, six violoncellos, four double-basses, flutes, oboes, clarinets, trombones, bassoons (two of each), three horns, two harps, and drums. Two pianists and as many organists were also in the *personnel* of this really royal band.

It is much to be regretted that Cherubini was not allowed to write as he pleased for the King's fine choir. Louis XVIII., despite abundant reason to feel thankful and devout, did not love long religious services. The shorter they were the sweeter he found them, and his new chapel-master was under obligation to bear the fact in mind. Hence the number of short masses composed by Cherubini subsequent to his appointment, and also the many fragments written in order that at least one movement might be properly developed. One of the complete masses due to this period is the "Requiem" for four voices and orchestra, performed at an anniversary of Louis XVI.'s death. Contemplation of this work opens up the whole question—if question be the right word—of Cherubini's greatness as a religious composer. As to the "Requiem" itself two very different men have spoken—Fétis and Ferdinand Hiller. The one says: "Although we may object, perhaps, that the 'Dies iræ' is too noisy and its forms too dramatic, the art with which the whole is written is so remarkable, and all the other numbers are at one and the same time of so noble and so melancholy a character, that we may class the work among the finest its author ever wrote. The last number, in which he has expressed, with as much simplicity as depth, the exhaustion of all vital sentiment and the entering into eternal repose, impresses the heart, and strikes it with terror." On the same subject Hiller writes: "While speaking of Cherubini's sacred works, I must mention one which may undoubtedly be called the most perfect of all—the 'Requiem' he composed for the anniversary of Louis XVI.'s death. This is a work almost unique in music. It is possible that Cherubini may not have reached in it the ideal beauty or the profundity of thought and sentiment which we find in certain pages of Mozart's 'Requiem.' But, as we know, that 'Requiem' was not completed by its divine author, all the parts are not equally elevated, and the style wants the finished unity which gives even

secondary ideas the elevated character they ought to have. In Cherubini's work it appears that everything, as far as the words will admit, is developed out of the eternal lamentation 'Dust thou art; to dust thou shalt return.' What ardent supplication! What depth of lamentation! What dread of the Last Judgment! And how, at the end, life appears to be annihilated in one long moan! In the fugue on the words recalling the promise made to Abraham and his race the daring contrapuntist rouses himself, and not only asserts his rights, but obstinately claims them; the episode being, perhaps, necessary in order that the effect of the work might not be too terrific. This composition is truly surprising from the simplicity of the means employed, the colour of the instrumentation, and the truly vocal manner in which the voices are treated. Had Cherubini left nothing else, this alone would suffice to place every true musician under the obligation of considering him as the most extraordinary and the most sublime of composers."

This is high praise, but few who have made careful study of Cherubini's sacred works will care to contest it. They see in them not only the consecration of great genius to religion, but consecration under the guidance of sound judgment. Cherubini's masses are free with an ordered freedom, and they exemplify the fact that a truly great composer is the master of his art, not its slave, and that to exercise a judicious liberty he need not rise in insurrection against rule. "The fruit of the severe studies to which he had so constantly devoted himself in his youth," writes the critic last quoted, "were now apparent in all parts of his music, and, while he employed every modern harmonic license, that music preserved at bottom a character of austerity which, like leaven, imparted to the composition a healthy mordant."

Referring again to the "Requiem" for Louis XVI., it may be interesting to add that the work was appointed for performance at the funeral of Boïeldieu in 1834, but could only be given in the Chapel of the Invalides—a place out of episcopal jurisdiction—because the then Archbishop of Paris, like Cardinal Manning in our own day, forbade women to sing in choirs. Cherubini was much annoyed at this, and said: "Very well, then; since they have resolved that women's voices shall not be heard in a church, I will write for my own funeral a 'Requiem' against which they shall have no objection." This he did, and the second "Requiem," for three-part male choir and orchestra, was duly performed over his body. Cherubini, by the way, attended Boïeldieu's obsequies, and made a speech at his grave. This has, happily, been preserved—happily not less for the orator than for his subject, since it shows what real generosity and frank appreciation the master could show towards the memory of a fellow-artist. We make no apology for quoting a few sentences:—

"To-day we have to weep over Boïeldieu, my very dear friend, whose death will be for us a never-ending source of regret. I was long connected by the bonds of friendship with this kindly man, with this composer of distinguished genius. I saw him first enter on his musical career, in which he proceeded from one success to another. I will not now mention the admirable works he composed. They are immortal; we all know and shall never forget them. . . . I cannot refrain from expressing the deep grief I feel at his death. I have lost a friend and a brother, of whom I shall have nothing left but a sorrowful recollection. . . . Farewell, Boïeldieu, farewell! I preceded you in life and in the career you so nobly followed, yet I now regret you, and weep over the earth about to close upon you, for God has chosen to call you to Him before me."

The year of Cherubini's appointment as chapel-master was one of remarkable fecundity. Besides the "Requiem" already mentioned, the composer wrote the Mass in C (No. 6), nine Kyries, a Laudate, a Sanctus, an O Salutaris, the Mass in E flat (No. 7), several hymns, a cantata ("Le Mariage de Salomon"), and a Lauda Sion. Considering the age at which Cherubini had arrived, this list shows the enthusiasm with which he entered upon his duties and the real devotion he bore to art. Actual production, however, does not represent all his labour. In order to fit himself for Church writing he made careful studies of Palestrina, even going so far as to copy out a number of his works, transposed into other keys, so that the old master's method might become thoroughly familiar. Thus, with all his genius, did Cherubini plod, and only by plodding can genius of any kind reach the highest position. Pegasus is all very well, but his wings are not strong enough for the loftiest place.

(*To be continued.*)

BERLIOZ AND RECENT CRITICISM.

After undergoing, during the life of the composer, the strangest vicissitudes, the art-work of Berlioz is now subjected to a critical process which deserves consideration because it is so singularly characteristic of the age. Until late years the few writers who approached the subject in anything like a critical spirit narrowed their vision to a contemplation of what was strange in the compositions of Berlioz, ignoring or neglecting the essential spirit of his work for an accidental phase of its expression. Schumann, indeed, exercised a keener insight, and he did so through that sympathy of genius without which criticism is impotent. A romanticist himself, he could not but be profoundly affected by that marvellous efflorescence of romanticism, the Symphonie fantastique. But he was a romanticist of the Teuton type, passionate only in the derivative sense of the word—not active, but meditative. Hence he could not with prophetic fervour pursue the development of the genius of Berlioz beyond its first astonishing manifestation. But in spite of the subsequent withdrawal of his favour, he at least was first in recognising the unique position of that symphony in musical history. In it he clearly perceived the work of an artist confronted alone by his genius, unhampered by theories, unrestricted by traditions. Since the appearance of Schumann's *critique* many French writers have exhibited a deeper apprehension of Berlioz' work than was current in his lifetime; but they have all, more or less, betrayed a tendency to criticise what was revolutionary in his work—they have been too much inclined to regard him as a reformer. Revolutionary he certainly was during a period of his development, but never a mere reformer. He was too true an artist to be troubled with theories, however novel; an artist, moreover, as unequalled in resource and in fecundity of idea as he was consummate in expression. If his works are now receiving something of the attention they demand, if his genius is now visible in a serener air than that lurid and stormy atmosphere in which it arose, the change has not been effected by the importunity of a propaganda. To no such meagre force do we owe the tacking-about of the critical sails, but to the steady breeze of public opinion.

Strong adherents Berlioz always had, and fervent friends, and he found a ready audience in Russia and elsewhere out of France, but criticism respecting him has been strangely hesitating. Setting aside the judgment of those of his friends who, like M. Ernest Legouvé, wrote with a natural predilection, the most

recent writings of critics display singular inconsistencies and a spirit of vacillation. The extreme divergencies of Berlioz' critics, the frequency of their "faint praise," and the violence of their denunciation are amusingly illustrated in two articles by Mr. F. Niecks in The Musical Times for 1880, where the field of criticism is reviewed to date, and the final summary reflects the temporising and conflicting verdicts of the critics. Since then criticism of Berlioz at the hands of certain theorists of the advanced school has passed into a new phase. In his comprehensive survey Mr. Niecks alluded to an essay on the Symphonie fantastique by M. Georges Noufflard. That little work, which is chiefly based on Schumann's *brochure*, has been succeeded this year by another from the same pen which is by far the most curious critical utterance on the subject since Schumann and Ambros. With a passing reference to the criticism of M. Adolph Jullien (1882) and M. Octave Fouque we may pass on to this as being the first attempt conceived in cool critical temper to bring reconciliation into a divided camp. M. Jullien's "Hector Berlioz" is a careful account of the progress of the composer's various works through the music-centres of Europe, with a *résumé* of journalistic criticism. It is historical, and deals severely with the writings of the numerous following of Scudo, placing in a strong and piquant light the swift retribution of time and the penitential attitude of critics and public towards Berlioz during the last ten years. M. Fouque is principally concerned with the shaping forces that formed the genius of Berlioz, particularly the influence of his old master, Lesueur. His essay is of great value, and deserves the consideration of all students of Berlioz. M. Noufflard's study "Berlioz et le Mouvement de l'Art Contemporain" (Florence, 1883) is emphatically the offspring of our own time. It could only have been produced in an age that denies the ideal in art, that scorns alike classicism and romanticism, that endures M. Zola and professes naturalism, that failed to recognise the genius of Millet while it crowns with the Prix du Salon M. Rochegrosse's "Andromaque." The influence of "naturalism" is, it is true, apparent only in a modified form in M. Noufflard's *critique*, but the author's theories of art do not differ greatly from M. Zola's. The ancient conception of genius producing work spontaneously and under the influence of a divine afflatus is held to be untenable. This view was good enough for Plato, but it is too simple, too primitive for this age. All work in art must now be evolved in a kind of scientific succession in accordance with preconceived theories. Art is the servant of science, and genius the slave of both. The critics who hold the anti-artistic creed formulate a system, and endeavour to make all the productions of artists square with their system. They have no idea of "genius working out its own salvation." It can exist for them only in the atmosphere of pure reason, and can be allied to no madness whatever; it is never self-centred and self-dependent; it is subject to all those theoretical laws upon which the critic bases his system, from its initial hypothesis to its elaborate development. There would be some merit, as well as convenience, in this scheme for the commensuration of the creations of genius if there were any common ground of accord among these critics. Unfortunately this does not exist.

In reviewing the art-movement of the last century M. Noufflard generalises with some success. Following the pseudo-scientific process of the *naturalistes*, he arbitrarily divides all art into two great sections—"l'Art de l'Ancien Régime" and "l'Art Moderne." When, however, he arrives at the consideration of Berlioz—with whom genius was a law unto itself—he finds himself in precisely the same predicament as M. Zola when he was confronted in the writings of the elder Dumas with the refutation of his own theory. It is not pleasant to have one's system upset, especially when, but for a single obstacle, it may be so plausibly and triumphantly set forth. Accordingly M. Noufflard is forced to a little gentle violence, and between his two great sectional epochs he places the intractable Berlioz, between the heaven of the old masters and the new world of Wagner. It is a perilous position for genius, and suggestive of Mahomet's coffin. We need only consider our critic on the position of the symphony in music to appreciate the dangers of generalisation. The symphony, according to M. Noufflard, is the last and most perfect creation of the music of the Ancien Régime. He proceeds to say of it: "It expresses nothing beyond an indeterminate sentiment; it is submitted to no end of practical utility; form is essential. One can imagine nothing more frivolous and more exquisite." We do not dispute the justice of this implied censure in certain instances, but, unhappily, it ignores the organic continuity of progress in the symphonies of the great composers. Thus M. Noufflard is forced to qualify this criticism (in a note): "I mean the symphony of Haydn and Mozart. That of Beethoven does not belong to the Ancien Régime." But Beethoven's earlier symphonies, in their adherence to established forms and in other particulars, are so closely allied to those of Haydn as almost to merit classification with them. They follow them in natural art sequence even as his later and nobler examples naturally proceed from these. But the critic doubtless perceived the danger of relegating such a genius as Beethoven to a debateable land in company with Berlioz. Hence his arbitrary and ingenious distinction. The extraordinary variety of the work of Berlioz defies the convenience of classification. It may not be submitted to the measure of the tailor-critic. To him who dearly loves a system there is something tantalising in the versatility of the composer, the triumphant vindication of his genius in so many diverse and opposite fields, the vast range of his work and the facile flight of his imagination. The mere contemplation of "L'Enfance du Christ" and "Benvenuto Cellini" on the one hand, and "Les Troyens" and "Béatrice et Bénédict" on the other, sufficiently accounts for M. Noufflard's inconsistency. It is so clear that the author of these works was not "for an age." He had no mission to propound, no theories to illustrate. The compass of his creative mind ranged from the period of the imaginary "Pierre Ducré, maitre de chapelle," to a point in advance of the music of the future. Hence he is consigned by M. Noufflard to a species of limbo. Even there, however, he is in the goodly company of the masters of the romantic revival—the society of Balzac and Delacroix, of Byron, De Musset, and Hugo.

The close of the London season enables us to look through that portion of our correspondence which, relating not to current events of interest, may be temporarily placed aside for reconsideration; and amongst those communications which seem to demand our first attention we find so many contributions to our "Curiosities of Musical Criticism" that —with thanks to those who so constantly add to our store—we proceed to make a few quotations. The following relates to a performance of Mendelssohn's "Hymn of Praise": "The fugue, which opened the Symphony, showed the lack of brass instruments—being somewhat perceptible throughout this piece.

As the fugue gave way for the allegro movement we noticed the violins came out well, and the softer part was rendered in a very feeling manner—the changing keys and reintroduction of the air being specially well marked. This movement was brought to a close in spirited style by the reappearance of the fugue, although the time was rather defective towards the end." Of the allegretto movement it is said: "The characteristic of this part is the change of keys, which was well noted and expressly given." This highly original notice upon Mendelssohn's well-known work concludes as follows: "The final chorus opened with the bass—tenors, altos, and trebles following until all blended, each part keeping its distinctness, being brought to a close by the reappearance of the leading subject." In a notice of a performance of Mozart's Opera "The Marriage of Figaro" another critic, after having gone into raptures over a duet, an encore for which, he says, was "double," tells us that this was followed by "the pretty flower chorus, and the intriguing Opera takes up its thread and carries the audience on and on through its mazes." But perhaps the choicest of all the specimens before us is a criticism of a rendering of "The Messiah," in which we are informed that the bass soloist "kept the time well in hand, and was not carried 'off his legs' by the influence of the music"; and that the Conductor "never lost his head in the loudest choruses."

The article by Mr. William L. Tomlins upon the training of the voices of children, to which we drew attention in the July number of The Musical Times, might certainly have been written with reference to the singing of English instead of American juvenile vocalists, if we may judge from some few experiences we have recently gained in occasional visits to country churches. Mr. Tomlins truly says: "The music-teachers are chosen mainly for their knowledge of notation and the sight-reading of music. They are generally earnest practical teachers, with perhaps a turn for music, but with no systematised training in the physiology of the vocal organs, and without practical acquaintance with the technic of vocal culture." He might add that the organist, who is often also the schoolmaster, is usually intent upon making the boys shout at the top of their voices—carrying, indeed, his school discipline into the church and drilling his pupils in the right notes as he would drill them in the right words of the scriptural text, instead of aiding them in a sympathetic appreciation of their true import. It is quite impossible that there can be any satisfactory reform in this matter unless attention is paid to the training of the voice as well as the training of the ear. The reports of the examinations now so extensively carried on throughout the country, as far as we have seen them, are exclusively confined to statements of the result of tests in sight-singing, and we by no means desire to undervalue this important branch of musical education. But even the correct notes, delivered with voices which repel rather than attract the listeners, can scarcely be said to deepen the religious feeling of a congregation. A village choir may not altogether satisfy musicians, but at least it should not have the effect of keeping them away from church.

A hearing of the sacred works selected for the late Three Choirs Festival in Gloucester Cathedral has again most forcibly impressed upon us the fact that an Oratorio cannot be listened to with the feeling intended by its composer unless the audience refrain entirely from any audible manifestation of approbation. It might be hoped that, although necessitated by the locality in which they are given at these meetings, the masterpieces of the great religious writers, when rendered under these conditions, must be to all persons so deepened in effect that silence would be enforced upon the hearers wherever such works are presented; but that this is not the case need scarcely be said, for, as a rule, the vocalists in sacred music, when in a concert-room, are received with as much applause and with as strenuous a demand for repetitions as if they were singing at the Opera. In proof of this fact let us extract from a notice, now lying before us, of a recent performance of "The Messiah." After saying that the tenor in "Thy rebuke" and "Behold and see" "secured the warm acknowledgments of the audience," and that the soprano's rendering of "But Thou didst not leave" and "How beautiful are the feet" "was deservedly applauded," we are told that at the conclusion of a fine delivery of "Why do the nations" the singer was recalled by a most determined attempt for an encore. Time, however, did not admit of encores, and therefore the vocalist merely "formally acknowledged the compliment." Then "I know that my Redeemer liveth" was finished "amid an outburst of applause"; and at the end of "The trumpet shall sound," a "most unanimous and enthusiastic encore was called for," and notwithstanding that the singer and the performer of the trumpet obbligato bowed to the audience, "the applause continued until the chorus 'Worthy is the Lamb' was actually started." When an Oratorio is given in a Cathedral we are told to respect the sacred character of the building. Should we not also be told, when it is presented in a concert-room, to respect the sacred character of the Oratorio?

Whilst running through some old numbers of *Society* a short time ago we lighted upon a paragraph relating to Boscobel, the house where Charles II. was concealed after the battle of Worcester. It is described as standing "in a clearing in the middle of a wood"; and the writer of the notice says that he was shown "sundry hiding-places ('priests' holes') in the rooms upstairs, and a trap-door on one of the landings, under which was a flight of steps that gave access to the wood by an underground passage." This graphic account of a house which has become historically so interesting recalled to us a musical curiosity which has been so long in our possession as to require delicate handling to decipher its meaning. It is copied from the original, lent for the occasion by one of the family who had for years resided at Boscobel, and is headed "Song, supposed to be sent by a Loyalist Lady to Charles II. while at Boscobel." Words are placed under the notes of this piece; we have treble and bass clefs, and a time-signature; but, although written with quavers, crotchets, rests, and bars, it is *not* music, and could never deceive any person who knew anything of the art. The paper, when accurately folded in the centre, discloses this warning: "Conceal yourself; your foes look for you." Of course in the days when this was written music was an unknown language to the majority, so that few entrusted with the delivery of the communication would suspect that it was anything more than a harmless song; but the letters are so perfectly formed that even the unconscious folding of the paper would at once have betrayed the secret; and the loyal authoress had therefore more to fear from accident than design in any attempt to solve the mystery by a suspicious messenger.

THE GLOUCESTER MUSICAL FESTIVAL.

(FROM OUR SPECIAL CORRESPONDENT).

No better instance of the love of music, the exercise of charity, and the devotion of the few to the benefit of the many can be possibly adduced than the calm recurrence of the Three Choirs Festivals, with a list of stewards comprising most of the influential residents of the surrounding country, who not only lend their names to the cause, but render themselves responsible for any deficit which may exist between the proceeds from the sale of tickets and the expenses of the Festival. The amicable solution of the question raised some years ago as to the continuance of these meetings—and to which, happily, it is unnecessary further to allude—has by no means produced that apathy which it might be feared would result from a feeling of safety in the preservation of the Festivals. On the contrary, we have latterly seen an earnest desire not only to move with the times by occasionally introducing new compositions, but to direct public attention towards works of undoubted excellence, both by past and present writers, in religious musical art. At the meeting under notice two Sacred Cantatas—the first by Dr. Stainer, "St. Mary Magdalen," and the second by Dr. Arnold, "Sennacherib"—were specially composed for performance in the Cathedral; an "Elegiac Symphony," by Dr. C. V. Stanford (which had only once been heard at Cambridge) was also selected for one of the mornings; and a choral work, "The Glories of our Blood and State," by Dr. C. H. Parry, was written for one of the secular evening Concerts in the Shire Hall. In addition to these works, the great success of the last Birmingham Festival, Gounod's "Redemption," and (as specimens of the grand old style of Church music) "Bow Thine ear" (Byrd, 1560) and "Hosanna to the Son of David" (Gibbons, 1604) were chosen—the entire programme being of such exceptional interest as to deepen the feeling both for charity and art which it should ever be the desire of the well-wishers of these Festivals to foster.

Morning service was held in the Cathedral at ten o'clock on Tuesday, the 4th ult.—the first day of the Festival—which was attended by the Corporation of Gloucester in state. The Service Music was Smart in F; the Venite was given to a chant by Aldrich, and the Anthem was that composed by Sir Herbert Oakeley for the enthronement of the late Archbishop of Canterbury, "This is the day which the Lord hath made," a well-written work and thoroughly appropriate to the occasion. An eloquent sermon was preached by the Very Rev. C. J. Vaughan, D.D., Dean of Llandaff, and Master of the Temple, in which he not only warmly advocated the claims of the Charity for the benefit of which the Festivals were inaugurated, but expressed his sympathy with the artistic gatherings annually producing such large contributions to the cause. Punctually at half-past one the performance of Mendelssohn's "Elijah" commenced, before an audience scarcely inferior in numbers to that of any former opening day at these meetings. In the first part the soprano and contralto solos were assigned to Miss Mary Davies and Miss Hilda Wilson, and in the second part to Miss Anna Williams and Madame Patey; Mr. E. Lloyd singing the whole of the tenor music and Mr. Santley sustaining the part of the Prophet. It is unnecessary to say more than that these artists fully maintained their reputation—Miss Williams creating a decided effect in "Hear ye, Israel," and Miss Davies giving an earnest rendering of the great duet with *Elijah*. The choruses, under the direction of Mr. C. L. Williams, were perhaps slightly hurried, but much feeling was shown in the management of the tone, and the attacks were taken with decision throughout.

In the evening a miscellaneous Concert took place in the Shire Hall, when a new choral work, composed by Dr. C. H. Parry, to James Shirley's poem commencing "The glories of our Blood and State," was given. The music of this piece is so decisively founded on the modern German models as almost to seem like an imitation of Brahms's "Schicksalslied"; but we cannot say that there is the slightest suspicion of plagiarism. In the concluding portion, however, we have some relief from the absolute gloom which pervades the composition, and the instrumentation throughout shows the hand of a master. An interesting choral setting of Byron's lines "I wish to tune my quivering lyre," by Dr. A. E. Dyer (which received warm and well-deserved applause), and a melodious and charmingly written chorus, "Allan a Dale" (the verses from Scott's "Rokeby"), composed by Mr. C. H. Lloyd (the late Organist of Gloucester Cathedral), were also included in the programme. All these works were conducted by their respective composers. Mr. Carrodus's fine playing of the first movement of Beethoven's Violin Concerto (with Molique's difficult Cadenza) and the refined and thoroughly artistic rendering of Chopin's Ballade in G minor for the pianoforte, by Miss Amy Hare, were amongst the legitimate attractions of the evening; the orchestral pieces, Mozart's Symphony in G minor, and Cherubini's Overture to "Anacreon," appealing powerfully to the few who—to judge by the apathy of a large portion of the audience—could appreciate classical compositions written only for the band. It must also be said that Miss Mary Davies was eminently successful in her singing of Spohr's "Rose, softly blooming," that Mr. W. H. Brereton gave a very intelligent rendering of Schumann's "Two Grenadiers," and that vocal solos were contributed by Mdlle. Avigliana (who sang with much effect the well-known Scena from "Der Freischütz"), Madame Patey, and Mr. Boulcott Newth.

On Wednesday morning the Cathedral performance commenced with Dr. Stainer's new Sacred Cantata, "St. Mary Magdalen" (conducted by the composer), the words compiled and written by the Rev. W. J. Sparrow-Simpson, B.A., who has certainly most skilfully performed a task by no means easy. Assuming the fact, admitted by so many Church authorities, that the woman who anointed the feet of Jesus in the house of the Pharisee was the same who was present at His death and resurrection, the librettist has been enabled to divide his narrative into three scenes, the illustrations of which, both by selections from Scripture and original verses, show sound judgment and true sympathy with the text. The Overture, commencing Adagio, in common time, with a marked subject, repeated in 3-4 time in the following Allegro, is a thoughtful and well-considered piece, the introduction of two recitatives for the bass voice, which are woven in with the general design of the movement, being an effective innovation. Scene 1—"The Magdalen in the House of Simon"—begins with a recitative for bass, which leads to a pathetic song for *St. Mary Magdalen*, the wailing solo for the oboe, in G minor, which introduces the voice, most faithfully foreshadowing the heartfelt cry of anguish "Ah, woe is me!" Passing through C major, we have a charming return to the original key, this time major, in sympathy with the hopeful words addressed to the "Saint and Man of many sorrows" by the repentant sinner at His feet. A short choral recitative, "This Man, if He were a prophet," leads to an *Angel's* song of consolation, in E flat major, the melody of which is happily expressive of the text; a change to the relative minor on the words, "Dread not thou the world's harsh voices," and the brief concluding Adagio being points of extreme beauty. A calm and exquisitely harmonised chorus, in 6-4 time, "Come, ye sin-defiled and weary"—containing an effective enharmonic change of key for the middle verse—is followed by a bass recitative; the concluding chorus of the first scene, "For none of us liveth to himself," being perhaps one of the best constructed and most striking choruses in the work. The second scene, "The Magdalen by the Cross," preceded by a symphony with muted strings, commences with a choral recitative and is followed by a bass solo, a trio and chorus carrying on the narrative with much musical interest and with a contrast which secures the attention of the listener in every phrase. The tenor solo "O thou that weepest," a charmingly melodious piece, expresses the words throughout with a fidelity which proves that the composer has profoundly studied his theme and aimed not at displaying either himself or the singer at the expense of the nature of his subject. The concluding phrase, "How can it cease?" with its appropriately vague accompanying harmony, is extremely beautiful. After a brief soprano recitative, a Chorus of Roman Soldiers, commencing with a bold theme in B minor by the basses and repeated in D minor by the tenors, expresses with much dramatic power the defiant spirit of the Saviour's persecutors. This is succeeded by

a chain of recitatives, chiefly choral, and a short tenor solo; the scene concluding with a placid chorus, "Rest in peace." The chorus "Awake, awake," commencing the third scene, "The Magdalen at the Tomb," contains some excellent writing, the treatment of the words "Put on strength"—especially where the G flat and D flat change enharmonically to F sharp and C sharp, on a harmony quite unexpected, yet extremely effective—being well worthy of commendation. The relation of the incidents at the tomb, in a series of accompanied recitatives for bass and soprano, ending upon the dominant of F minor, is followed by a chorus in the tonic major, with contralto solo, the imitative points in which—and particularly the gradual dying off of the reiterated phrase "He is not here" in the concluding bars—give much reality to the scene. Some brief soprano, tenor, and bass recitatives lead to the final chorus, "Magdalena, past is wailing." This piece is peculiar in construction, a quartet being occasionally introduced, sometimes alone and sometimes in combination with the chorus, the choir breaking off in the "Amen," upon a dominant harmony, leaving the bass to finish with a recitative—the chorus merely repeating the "Amen" as a perfect cadence at the conclusion of the work.

It is not because the many beauties of "St. Mary Magdalen" are at this moment fresh in our recollection that we are disposed to rate it at a higher value than Dr. Stainer's former work, "The Daughter of Jairus." In the last-named composition he but indicates a style which he has now boldly proclaimed; and, crediting him with that abstract love of art which he has ever manifested in his professional career, we are inclined to believe that he will move no further in the direction of what is termed the "advanced school" than he has already done. Portions of his new Cantata evidence a laudable desire to shake off those fetters which cramp the free action of an artist who dares to think for himself; but in no place has he shown that he despises the eternal laws which have guided the greatest composers in even their finest works, and heartily indeed do we congratulate him upon a result which he has so legitimately earned. We have now only to hope that the success of his Cantata will stimulate him to renewed exertion, and that his next composition—which should be a full Oratorio—may be as great an advance upon "St. Mary Magdalen" as that work is upon "The Daughter of Jairus." Of the execution of the Cantata we must speak in the very highest terms of praise. Considering the small number of rehearsals which can have been bestowed upon the work, it is indeed marvellous how the choruses could have been given with such marked precision, and with such an obvious appreciation of the intention of the composer. The solo vocalists, too—Miss A. Williams, Miss Hilda Wilson, Mr. E. Lloyd, and Mr. F. King—contributed greatly by their excellent singing to the general success; Miss Williams, in "Ah, woe is me!" Miss Wilson in "Happy art thou, Magdalena"; and Mr. Lloyd, in "O thou that weepest," charming all hearers, and often eliciting, even in this sacred atmosphere, a subdued murmur of approbation.

The second part of the morning's programme began with two excellent examples of old Church music, the selection from which formed a feature in the Festival which cannot be too highly commended. At the meeting in 1880 a resolution was passed to revive some of those noble examples of sacred art which have made the fame of so many composers of a past generation, and two works—the "Dixit Dominus" of Leonardo Leo, in C major, and Palestrina's "Stabat Mater"—were then given and listened to with a keen interest by all who appreciated pure and unexaggerated contrapuntal writing. In continuation of this idea, on the present occasion two anthems—"Bow Thine ear," by Byrd, and "Hosanna to the Son of David," by Orlando Gibbons—were included in the scheme. The singing of both these works was extremely fine, and created a profound impression upon the audience. Beethoven's Mass in C, which followed, was rendered throughout with much success, the solo singers—Miss A. Williams, Madame Patey, Mr. B. Newth, and Mr. F. King—exerting themselves to the utmost to give due effect to the music with which they were entrusted, and the choir evidencing the result of earnest and judicious training.

The evening performance in the Cathedral commenced with "Sennacherib," a Sacred Cantata by Dr. Arnold, Organist of Winchester Cathedral, which was given under the conductorship of the composer. Confessing to a complete ignorance of the many works which we find Dr. Arnold has given to the world, we were perfectly prepared to listen to this composition unprejudiced by any former appeal to our judgment, believing only—as we ever must believe—that some justification for the production of a new Cantata at a Three Choirs Festival must have been decidedly shown. What such justification may have been in this particular case we cannot say; but certainly anything more uninteresting and yet pretentious we have rarely heard. Respecting Dr. Arnold, however, as an able organist, his claim as a sacred composer must not be dismissed in a few curt sentences. "Sennacherib" is tolerably well laid out for musical setting by the Rev. F. H. Arnold, the story being carried on without the intervention of a "narrator" whenever the passing events can be continued either by the principal characters or by the chorus. The Cantata begins with a short orchestral Prelude in C minor, professedly illustrating "The Besieged City," but which can in no respect be said to justify such title. The March of the Assyrians, in the tonic major, has a conventional principal theme, with a melodious subject in the dominant for a "Trio," the commonplace character of the movement being by no means redeemed by the noisy and crude instrumentation. The chorus which follows, descriptive of the power of the Assyrian army, contains some good points, both in the vocal and orchestral parts, but the soprano solo "The soul in anguish" (preceded by a bass and tenor recitative), in B flat minor, is too painfully realistic in the expression of the words to have any musical interest. After a brief recitative, a duet, "O house of Jacob," for soprano and tenor occurs, the following theme of which, in 6-4 time, fairly sympathises with the trustful feeling of the text. This is succeeded by a chorus, "O Lord, Thou art great," a recitative, "With the multitude," and solo for bass in C minor, "Where are the gods?" which contains some effective declamatory phrases, a brief, reposeful melody, in G major, contrasting well with the defiant character of the rest of the music. Preceded by a short instrumental Prelude, "The Besieged City," containing a reminisence of the lugubrious opening movement of the work, a trio, "O Lord God of Hosts," for soprano, tenor, and bass, with chorus, occurs, concluding with a choral appeal, "Save us out of his hand," a smooth piece of four-part harmony such as any experienced organist could extemporise. A choral recitative for tenors and basses, descriptive of the slaying of the Assyrians in their camp, is followed by a chorus, "The poor are robbed," the instrumental introduction to which—evidently intended to be dramatic—is of a character seldom heard, we may hope, within a cathedral. The soprano solo "God breaketh the battles" is a song of triumph, tolerably well written for the mere display of the voice; and this leads to the final chorus, which contains a tonal fugue commencing on the words "His name alone," the treatment of which shows the composer at his best. Whether Dr. Arnold experienced a sense of gratification at the performance of his Cantata we cannot say; but certainly the audience felt a sense of gratification at its conclusion. It is a matter of extreme regret that we should have thus to speak of one who has evidently seriously studied his art; but an accomplished musician is not necessarily a composer, and when this truth is exemplified by the public presentation of a work, opinions are extorted which need never have had utterance. From a musical point of view we have said our very best for the Cantata; but its utter want of dramatic power made it more tedious to the audience than might be imagined from our description. We have now only to mention that the solo vocalists—Mdlle. Avigliana, Mr. Newth, and Mr. King—loyally performed their duty, and that neither to their efforts nor to those of the choir was the non-success of the work in the slightest degree attributable. Mendelssohn's "Hymn of Praise," which formed the second part of the evening's programme, received a highly satisfactory rendering, the principal singers—Miss Davies, Mrs. Warren, and Mr. Lloyd—exerting themselves with much success in the

solos, the choruses being sung with admirable precision, and the instrumental movements being played with that artistic finish which might be expected from so fine an orchestra.

The attraction of Gounod's sacred masterpiece "The Redemption," on Thursday morning, amidst the impressive surroundings of a Cathedral, was enhanced by the fact of Mr. Lloyd and Mr. Santley retaining the parts which they made so thoroughly their own at Birmingham, and especially by the last-named artist singing only the music assigned to the Saviour, leaving that for the *Narrator* to another vocalist. On this important matter we cannot speak too strongly, for, with every respect for the manner in which Mr. Santley has on several occasions exerted himself to give due effect to both these characters, we cannot but think that the intention of the composer should be the primary consideration, and that Gounod has thrown a distinct individuality into each of these parts can scarcely be questioned. At an early hour, even, the approaches to the Cathedral almost recalled the scene on the "'Redemption' morning" at Birmingham last year, so earnest was the desire to hear a composition which in such a short space of time has obtained so world-wide a celebrity. The programme commenced with Dr. C. V. Stanford's "Elegiac Symphony," conducted (in the unavoidable absence of the composer) by Mr. C. H. Lloyd. Of course we cannot imagine that any of the numerous late comers amongst the audience had the slightest wish to hear Dr. Stanford's new work, but, unfortunately, the interruption of their arrival and the consequent chattering about seats (which, we candidly confess, was encouraged, rather than repressed, by the stewards) effectually crushed the hopes of those who really desired to listen, and minute criticism upon the merits of the Symphony must therefore be deferred. We think it a pity that the lines from Tennyson's "In Memoriam," which the work (as we afterwards found) is designed to illustrate, did not appear in the printed programme, for in the little that we heard of the music the feeling of the poetry seemed sympathetically expressed. We like the Lento espressivo, Scherzo, and Adagio better than either the opening Allegro appassionata or the final Allegro, but record this as a mere impression, from the cause we have already assigned—the reminiscence of Beethoven, however, in the Scherzo being too obvious to escape notice.

The rendering of "The Redemption" was in every respect worthy of the work, a warm tribute of praise being justly due to Mr. C. L. Williams, the Conductor, who not only took the time of all the movements correctly, but steadily maintained it throughout, and inspired both band and choir with such thorough confidence in his knowledge and judgment as to justify implicit obedience to his direction. It is unnecessary to speak of the manner in which Mr. E. Lloyd and Mr. Santley gave effect to the deeply religious music with which they seem now almost inseparably associated, but the singing of Miss A. Williams in the soprano solos "From Thy love as a Father" and "Ye mountains" calls for special recognition as being truly sympathetic with the composer's feeling; Miss H. Wilson, too, giving the beautiful solo "While my watch I am keeping" with appropriate religious fervour. Mr. F. King, as the bass *Narrator*, fully sustained his growing reputation—Mr. B. Newth and Mr. Brereton lending efficient aid as the penitent and impenitent thief respectively, and Mdlle. Avigliana ably assisting in the concerted pieces. After our exhaustive review upon "The Redemption" on its production at Birmingham no lengthened notice of the great choral movements which form so prominent a feature in the work is here needed; but we cannot refrain from remarking upon the sublimity of the choruses, when heard in a building consecrated to the purpose which they were especially written to glorify. In the overpoweringly grand chorus "Unfold, ye portals everlasting" the boys' voices in the Celestial Choir, stationed, with the trumpets, above the orchestra, produced a thrilling effect; the perfect balance of each department of the choral body being also admirably displayed in the chorals, which were sung with commendable precision and due attention to the minutest gradations of tone. The orchestra (under the able leadership of Mr. Carrodus) was in every respect most satisfactory, the exquisite colouring of each vocal movement being observed with a delicacy which would have delighted the composer himself, and the purely instrumental pieces—especially the March to Calvary, the Darkness, and the Earthquake—thoroughly realising the incidents of the sacred drama. The work was listened to with an admiration for its musical merit and a reverence for its profoundly religious feeling which are the highest tribute to the genius of the composer; and Gloucester has indeed a right to feel proud at having achieved so decisive an artistic success before the largest audience of the Festival.

The classical character of the Concert at the Shire Hall in the evening was maintained by the performance of Mendelssohn's "Walpurgis-Night"—the solo parts by Madame Patey, Mr. B. Newth, and Mr. Santley (which was only fairly well rendered)—and the two Overtures "Jessonda" (Spohr) and "Prometheus" (Beethoven), both exceedingly well played. Amongst the vocal contributions may be mentioned two of Schubert's songs, sung with much success by Miss M. Davies; "Nicar the soulless" (Anderton), effectively given by Mr. F. King; a song, "To the Immortals" (Miss R. F. Ellicott, daughter of the Bishop of Gloucester), well sung by Miss H. Wilson and encored; Weber's Scena "Ocean, thou mighty monster," in which Miss A. Williams created a marked effect; "Here's a health unto his Majesty," capitally rendered by Mr. Santley, who, on being encored, substituted "The Vicar of Bray"; and Pearsall's madrigal, "Why weeps, alas! my ladye love?" so well sung by the choir as to make us wish that other specimens of part-music had been included in the programme. The Concert concluded with the National Anthem.

Handel's "Messiah" was given, as usual, on the last morning of the Festival, the solo vocalists being Miss A. Williams, Miss M. Davies, Miss H. Wilson, Madame Patey, Mr. E. Lloyd, Mr. Santley, and Mr. F. King. The choir showed no symptom of fatigue, and the excellent rendering of the work was a fitting termination to the Festival.

The special free service in the nave of the Cathedral attracted an enormous congregation in the evening, many persons being unable to gain admission. Spohr's Overture to "The Last Judgment" formed an appropriate orchestral voluntary immediately after the entrance of the clergy; and the musical portion of the service, under the direction of Mr. C. L. Williams, was given throughout with excellent effect, Mr. A. H. Brewer presiding at the organ. The Psalms were sung to chants by Battishill, Dr. G. M. Garrett, and Pelham Humphreys; the Magnificat and Nunc dimittis were from the Service in D by the late T. A. Walmisley, and the Hymn during the Offertory was by Dr. J. B. Dykes. The principal attraction was an Anthem, "Blessed is the man that considereth the poor and needy," written for the occasion by Mr. C. H. Lloyd, and conducted by the composer. This work, which has full orchestral accompaniment, is of so important a character as to claim a place amongst the best specimens of modern Church music. The composition of a thoroughly trained and accomplished artist, it also impresses the hearer with its true devotional feeling, and that sympathetic colouring of the text which, coming from the heart rather than the head, is beyond the teaching of schools. The opening chorus, in D major, beginning with a melodious subject for the altos, and repeated by the sopranos, accompanied by the other voices, has many points of much interest, the counterpoint throughout being of the highest order; and the tenor solo, in B major, "The Lord comfort him," is extremely vocal, and contains many orchestral figures which do not appear in the organ part. But the gem of the Anthem is the last movement, "Blessed be the Lord God of Israel," in which occurs a fugue most ingeniously worked, and evidencing not only profound acquaintance with contrapuntal resources, but a power of interesting the hearers not always allied with technical knowledge. The solo was well sung by Mr. B. Newth, and the choral portion was given with an accuracy remarkable considering the few opportunities available for rehearsal. The service concluded with the "Hallelujah" Chorus from Beethoven's "Mount of Olives."

In conclusion, we must award a meed of praise to Mr. Langdon Colborne and to Mr. Done for their services at the

organ, and also to Mr. C. H. Lloyd, who shared with Mr. Done the pianoforte accompaniments to the vocal music at the secular Concerts. But we cannot take leave of the Festival without offering our cordial congratulations to Mr. C. L. Williams on his first appearance as a Conductor, under circumstances which would have severely tested the power of one more experienced in the office. He has, indeed, shown himself fully equal to the occasion, and must doubtless feel a sense of pride at his share in a success which, artistically, has been everything that could be desired. That it has not been so in a pecuniary sense we regret to find, the total receipt from the sale of tickets and books amounting only to £3,250, whilst the expenses are estimated at £3,765, leaving a deficiency of £515 to be made up by the stewards. It is gratifying, however, to find that the sum to be handed over to the charity (including the usual donations of the stewards) is £1,688 0s. 3d., an amount only exceeded in one previous year (1877) and larger than any collected in the sister dioceses.

WOLVERHAMPTON MUSICAL FESTIVAL.

(From our Special Correspondent.)

After carrying on since 1868 a Festival limited to one day, the Wolverhampton amateurs, in view of the celebration for the present year, found themselves under the necessity of breaking fresh ground or of retiring from that already occupied. Their position is easily understood. A one-day Festival cannot be broadly distinguished from an ordinary afternoon and evening Concert, while its exceedingly limited opportunities made difficult, if not hopeless, the acquisition of any sort of status. In point of fact the Festival did not progress—it remained a local event of which even the neighbourhood thought no great deal. Having to consider this state of things, the Committee adopted a wise resolution, making up their minds to double the number of Concerts, occupy two days instead of one, and produce an important new work unheard in that part of England. The result justified their course, for, though no great surplus may have been obtained for the medical charity, the proceedings received an amount of attention such as made them of more than local interest, and lifted the Festival to a recognised rank among its kind. That rank is, of course, a modest one, but it represents a great step upwards and gives earnest of eminence in time to come. In no other respect did the Committee vary their usual procedure; that is to say, they again obtained their orchestra from the neighbourhood—principally from Birmingham—a few artists of renown, such as Mr. Carrodus and M. Dubrucq, being added; while the chorus was entirely supplied by the Wolverhampton Festival Choral Society. Even the Conductor came from Birmingham, the only change being that Dr. Swinnerton Heap replaced Mr. Stockley, who, we believe, had tendered his resignation of the post. In this connection there only remains to add that the Festival performances took place at the Agricultural Hall—a roomy edifice, but otherwise not well adapted for concert purposes—and that, in celebration of the event, Wolverhampton displayed a moderate amount of "bunting," rang its church-bells lustily, and had the appearance of a place given up for the time to the sober gladness that best comports with English respectability.

The proceedings began on the morning of the 13th ult. with Mendelssohn's "Elijah," to hear which a large and fashionable audience assembled. Certain questions were at once decided by the performance. It was clear, for example, that the Committee had obtained a good Conductor in Dr. Heap, though the *tempi* adopted by that gentleman were not in every case unanimously approved. Dr. Heap has important qualifications for the post he holds at Wolverhampton—among them a decided beat, the faculty of conveying his wishes with clearness, and the presence of mind and power of control, without which a conductor is worse than useless. He seems to be quite at home with his duties as a *chef-d'orchestre*—to be, in fact, just the man likely to lift the Festival up higher than it now stands. The performance of "Elijah" decided, also, that the Wolverhampton chorus is good enough for anything it may be called upon to do, and that the orchestra, if not quite equal to a picked body of instrumentalists from London, can render fair justice to its theme. These were satisfactory results from the first performance, and they settled all doubts; no one supposing that the principal vocalists—among whom were Miss Anna Williams, Madame Patey, Mr. Lloyd, and Signor Foli—would show themselves at fault. The evening Concert was also well attended, among the distinguished visitors being Sir George Macfarren, whose Cantata "The Lady of the Lake" had a place in the programme, and was, indeed, its chief item. "The Lady of the Lake," as our readers must be aware, was written for and produced at the Glasgow Festival of 1877, principally through the influence of the late Thomas Logan Stillie, at that time the critic of the *Glasgow Herald*, and the foremost amateur of the great Clydeside town. Since its production the work has not enjoyed the favour deserved by its merits—a fact which supplies an additional reason for satisfaction with the choice of the Wolverhampton managers. I am hardly under an obligation to discuss the Cantata's claims here—they were exhaustively noticed six years ago; while readers whose memory may not go back so far will be quite ready to assume that Sir George Macfarren's music shows great technical power, careful adaptation of means to end, considerable "local colour," and vigorous descriptiveness. It is, perhaps, for its graphic force that the work is most esteemed. Such numbers as those that illustrate the chase, the despatch of the fiery cross, Fitz-James's dream, the boat song "Hail to the Chief," the coronach, and the death of Roderick are in their way masterpieces not to be lightly estimated by any man with pretensions to taste and judgment. The performance was heard with sustained interest by an audience to most of whom the subject was entirely new, while the composer is said to have expressed himself much pleased with the interpretation of his work. All the solos were in good hands—Miss Anna Williams representing *Ellen*, and doing her part with dramatic as well as vocal skill; Madame Patey winning golden opinions by her rendering of the contralto songs, as she did at Glasgow in 1877; Mr. Maas showing himself more than equal to the tenor music; and Mr. King and Signor Foli being worthily associated with their excellent colleagues. The success of the occasion fell, perhaps, to Madame Patey (in Malcolm's air "My hawk is tired"), but it is almost invidious to mention the fact, so well received were the efforts of all. The band and chorus worked with energy throughout, stimulated by the presence of the composer, who was called for at the conclusion, and greatly applauded. A short miscellaneous selection completed the programme, among the pieces performed being the "Ballet des Sylphs" from Berlioz' "Faust," Nicolai's Overture, "Merry Wives of Windsor"; the Prize Song from Wagner's "Meistersinger" (effectively given by Mr. Lloyd), and Benedict's beautiful song "I'm alone," from "The Lily of Killarney." This last exactly suited Miss Mary Davies. It should be added that a young contralto, Miss Emilie Lloyd, gained much favour by singing "O mio Fernando" in superior style.

Favoured by beautiful weather, the second Festival day began auspiciously with a large audience and a programme made up of works familiar to all amateurs, but of such a character that they are ever welcome. At their head stood Mozart's "Jupiter" Symphony—a masterpiece less often heard than it should be, now that public taste demands noise and bluster rather than musicianship. The choice of it proved Dr. Heap's confidence in his local orchestra, for Mozart's Symphonies, easy as they may seem by comparison with the elaboration of modern pieces, make a special demand upon executive skill. Instrumental compositions of the "advanced" school easily bear a few wrong notes and false entries—sometimes, indeed, are improved thereby; but those of Mozart show every bit of ragged or uneven work on the part of the performers. It says much for the Wolverhampton players that few faults were noticeable. They dealt lovingly with their theme, and brought to it a delicacy which made the music thoroughly enjoyable. The audience listened to the Symphony with obvious appreciation. They did not regard it as an "involuntary" under cover of which acquaintance could salute acquaintance, and friend exchange words with friend. I wish this could be said of every festival gathering. Following Mozart's *chef-d'œuvre* came Beet-

hoven's "Mount of Olives"—solos by Miss Anna Williams, Mr. Maas, and Signor Foli. This was, on the whole, well given, the performance, however, not being free from blemish—as, for example, occasional imperfect intonation. The music of the Roman soldiers proved most fortunate, being sung with accuracy and dramatic force, while a fine effect was made in the grand "Hallelujah," with which the Oratorio ends. Mr. Maas, had, of course, the lion's share of the solo music, and generally acquitted himself well, especially as regards propriety and intensity of expression. Hummel's "Alma Virgo" came next in order, to charm the audience with music which, if nowhere profound, is always graceful and pleasing. The solo in this short work was entrusted to Miss Mary Davies, who did it entire justice and commanded the approval of every one who heard her. Gounod's "Messe Solennelle" brought the proceedings to an impressive end, its sensuous effects and deep religious sentiment being none the less felt because they contrasted with all that had gone before. Miss Davies, who again sang delightfully, Mr. Maas, and Mr. King—fit associates for the Welsh artist—did all that was possible for the solos, materially helping to conclude a very successful Concert in fitting style.

The Festival closed in the evening, when again the Hall was full, with a performance of Mackenzie's "Jason." Amends were due to this work, so badly treated at Bristol last year, and as far as was possible they were given—that is to say, the Cantata had a rendering sufficiently good for the conveyance of a correct idea concerning its merits. Dr. Swinnerton Heap may congratulate himself and his assistants upon a fact so honourable to them all, since the music of "Jason" is by no means child's play, either for voices or instruments. Its style and method, moreover, are anything but familiar to ordinary executants, while the varied character of the pieces demands great adaptability from those who would do them justice. I shall not be expected to declare that there were no faults in the performance, but I cheerfully concede that there were none for which it was impossible to make ample allowance, having regard to the considerations just stated. Many numbers of the work made, apparently, a lively impression upon the audience who heard it for the first time, and the conclusion arrived at by those who had heard it before was that the music gains upon acquaintance—in other words, becomes more acceptable as the composer's method and purpose become better known. Let me not be supposed to intimate by this remark that "Jason" is doubtful at the first. It is never doubtful. The opening chorus declares plainly enough that the writer has something to say worth hearing and the ability to make hearing pleasant. Still, the more one knows of "Jason" the better one likes it. The solos were taken here by Miss Mary Davies, Mr. Lloyd, and Mr. King, all of whom sang with intelligence and earnestness worthy of the highest praise, Mr. King especially deserving the applause his audience were not slow to give. The choral numbers, though a few of them tried the Wolverhampton singers, received fair justice, as did, in somewhat less measure, the elaborate orchestral interludes and accompaniments. Following the Cantata came a group of miscellaneous pieces, such as "O ruddier than the cherry," sung by Signor Foli; "Ocean, thou mighty monster," the choice, as need hardly be said, of Miss Anna Williams; and, most important of all, Mendelssohn's Violin Concerto, played in brilliant style and with great effect by Mr. Carrodus.

Let me, in conclusion, again felicitate Wolverhampton upon an extended and successful Festival, wishing it at the same time "long continuance and increasing."

MR. A. C. MACKENZIE'S NORWICH ORATORIO.

The details of Mr. Mackenzie's new Oratorio being now settled, and the work considerably advanced, amateurs may feel interested to know some particulars connected therewith. It is called "The Rose of Sharon," and presents in a dramatic form the "argument" of the Song of Solomon. The compiler of the book, Mr. Joseph Bennett, has adopted Ewald's reading of the Hebrew poem—a reading with which Rénan substantially agrees—but has permitted himself to take certain liberties with the arrangement of the scenes, showing in action, for example, events that the original simply describes. Mr. Bennett's book is in four parts, respectively entitled "Separation," "Temptation," "Victory," "Reunion," and there are four principal characters—the *Sulammite* (soprano), a *First Attendant* (contralto), the *Beloved* (tenor), and *Solomon* (bass). The action opens in Lebanon, is then transferred to Jerusalem, and finally returns to the vineyards and cedar groves where it began. Throughout each scene the simple object is to illustrate the moral of the Song of Songs—"Love is strong as death and unconquerable as the grave." The *Sulammite* is taken by *Solomon* from her native mountains to Jerusalem, and sees the King "in all his glory." But she remains faithful, her one answer being, "My beloved is mine, and I am his." Strong in this strength, she resists, and is at last permitted to return to her village and her vineyard, to be united to him whom her soul loveth. We believe that Mr. Mackenzie finds all his sympathies aroused by the beautiful story, and the no less beautiful Scriptural text.

MUSIC IN THE WEST.

(From our own Correspondent.)

The musical look-out for the season now commencing is not, so far, particularly bright. Gloucester seems to be resting on her laurels after the late Festival, for I hear of no important Concerts in prospect there. Bath and Exeter are silent, and Bristol seems more than ever indifferent; in fact, it is said that the main feature of the Bristol musical season will this year be conspicuous by its absence, inasmuch as Mr. Riseley, weary at length of the persistent neglect of good music manifested by his native city, has resolved to discontinue his fortnightly Popular Concerts. My authority for this bad news is so reliable that a mistake in the matter seems scarcely possible; and there have been no notices in the public prints of the recommencement of the Concerts; but it is not easy to believe that a city which professes to be artistic will tamely sit down under the self-inflicted loss of the one series of Concerts which gave it a name in the musical world, and permit it to be proclaimed wherever music is spoken of that Bristol has incurred the reproach of crushing energy and enterprise which would soon have given her one of the best provincial orchestras in England. The Monday Popular Concerts have been carried on by Mr. Riseley alone—in the face of difficulties which would long ago have baffled any man with less love of art for art's sake—for the last six years, the improvement in the band each season being more marked; and it is time now that some capitalist should come forward and organise a company or society of guarantors to enable Mr. Riseley to devote himself to his music without perpetual monetary harass and restraint. Unless something of this kind is done very shortly, Bristol will henceforth deservedly lose all chance of reaching that standing in the estimation of musicians which at one time, with her Popular Concerts and her excellent Festival Choir, she seemed on the verge of attaining. Mrs. Viner-Pomeroy's Classical Chamber Concerts (seventh season) recommence in November, and in October the Carl Rosa Opera Company come down for a week. The Festival Concert Society give Gounod's "Redemption" and a miscellaneous selection on the 26th and 27th prox. respectively, with Mr. Hallé's band and London soloists, but the musical horizon beyond this looks gloomy indeed. The "lower ten million," however, are better off than their superiors; they continue to support the People's Concert Society strongly enough to give reason for increasing improvement in the band and choir, as yet in their infancy; and the first Concert this season, which took place on the 22nd ult., was very successful; "The Création" was the work performed.

The first Popular Concert of the season at Salisbury took place on the 17th ult., with an orchestra of between thirty and forty performers, chiefly ladies, but the programme was far from classical. Miss Aylward gave her fourth Chamber Concert at the Assembly Rooms on the 25th ult., the performers being Messrs. A. Burnett and

E. H. Moberly (violins), W. H. Hill and C. Gamblin (violas), W. E. Whitehouse (violoncello), Lazarus (clarinet), and Miss Aylward (pianoforte). The programme consisted of the following works of Mozart: Quintet in C; Trio in E flat, No. 2, Op. 14, for pianoforte, clarinet, and viola; Clarinet Quintet in A, Op. 108; and the Pianoforte Quartet in G minor.

From Plymouth I hear that great preparations are being made by the Vocal Association, under the conductorship of Mr. F. N. Löhr, for the performance of "The Redemption" in December. This will be the first introduction of the French master's latest achievement further west than Bristol; and as Mr. Löhr is giving his choir nearly three months' steady rehearsal at that alone, the result ought to be very satisfactory. The local orchestra will be supplemented by London artists, and no pains will be spared to make the rendering as far as possible worthy of the composition—the more so as this Association has not hitherto, I understand, attempted any work at all approaching the "Trilogy" in importance.

MUSIC IN YORKSHIRE.

(From our own Correspondent.)

There is already every prospect that the Yorkshire musical season of 1883-4 will be one of unusual interest; for not only will it see the celebration of another Leeds Musical Festival, but also, if we are not mistaken, the production by local Societies of several important works which are almost wholly unknown as yet to an ordinary Yorkshire audience.

At present the attention of amateurs may be said to be confined to the approaching Festival at Leeds, and until this important event is over all work in connection with local Societies will be suspended. The sale of tickets has been unprecedentedly large, and for some of the most attractive Concerts very few places remain to be booked, so that from a financial point of view success seems to be assured. The musical side of the question hardly admits of such a definite statement. It is not in our power to prophesy a complete triumph at every performance, but we have no hesitation in asserting an expectation that when the time comes the Yorkshire chorus will again be found capable of the greatest results. We anticipate, for instance, a splendid rendering of Beethoven's Mass in D and Raff's new Oratorio, provided, of course, that the orchestra is able to perform its share of the work, of which we have no fear.

The Leeds Philharmonic Society promises, as usual, two Concerts for the next season—one in November and another in February. At the former Schumann's "Paradise and the Peri" and Gade's "Psyche" will be performed on a complete scale, and at the second Schubert's Mass in E flat with Bach's Magnificat and Beethoven's "Mount of Olives." These works are already in rehearsal under the care of Mr. James Broughton, the talented chorus-master of the Leeds Festival.

The Leeds Choral Society, which is conducted by Dr. Creser, the Organist of the Parish Church, will give performances of "Eudora," a Cantata by Dr. Creser, first produced in Leeds last winter, and some other work taken from the Festival programme.

The Leeds Chamber Concerts will also be resumed this season under the able direction of Mr. Rawlinson Ford, and performances will be given on November 6, February 12, and March 11, for which the following artists have been engaged: Mdlles. Marie Krebs, Agnes Zimmermann, and Dora Schirmacher (piano); Herren Joachim and Otto Peiniger and Mr. Carrodus (solo violin); Messrs. Speelman and Bernhard Carrodus (second violin); Messrs. W. H. Hill and Doyle (viola); and Messrs. Charles Ould and Howell (cello); with vocalists for each Concert. With such an imposing array of names to attract them we hope that the people of Leeds will give more support than last year to this praiseworthy and disinterested effort to spread a taste for classical music.

The Bradford Subscription Concerts will complete another season with the usual number of performances, including two Orchestral Concerts, for which the services of Mr. Charles Hallé's Manchester orchestra have been secured, and two Oratorios, which will be given by the aid of the Bradford Festival Choral Society, as in previous seasons. There will also probably be two Ballad Concerts.

The Bradford Festival Choral Society proposes to give Bennett's "May Queen" and Mendelssohn's "Lobgesang" on the 26th inst., Rossini's "Mosè in Egitto" on November 30, Handel's "Messiah" on December 19, and Mendelssohn's "Walpurgis-Nacht," with Mackenzie's "Jason," on January 11. Besides this there are other performances to be arranged at a later time. It is worthy of remark that this Society has been now established no less than twenty-eight years, during which time it has given a very large number of excellent Concerts, the result of which may be seen in the crowded audiences which assemble in St. George's Hall when there is an opportunity of hearing good music well performed.

The Huddersfield Choral Society announces that Costa's "Eli" will be given on the 26th inst., Handel's "Messiah" on December 21, and Sullivan's "Martyr of Antioch" on March 7, and there is already a very large list of subscribers.

The Highfield Lectures in the same town will include an Orchestral Concert by M. de Jong's band on November 13, a Classical Chamber Concert on February 5 (when Mr. Carrodus, M. van Biene, Mr. Walter Parratt, and Madame Marie Roze will be amongst the artists), and a Vocal and Instrumental Concert by Mr. Edwyn Frith's company.

"COLOMBA" IN LIVERPOOL.

The effect created by Mr. A. C. Mackenzie's Opera "Colomba" at Liverpool, where it has been recently performed by the Carl Rosa Company, may be accepted as a real triumph for the composer; for it is evident that neither audiences nor critics have been influenced by its London success, but have taken the liberty of judging the work solely on its own merits. The interest of the libretto and the highly dramatic character of the music seem to have produced an impression so decisive on the first night that a desire for a repetition of the Opera was strongly and universally expressed, and many appeared surprised that a work evidencing such mature power should have been the writer's first effort of the kind. In accounting for the exceptionally attractive nature of the Opera, the *Liverpool Mercury* says:—

"On the one hand is a strong story conveying an aggressive suggestion of revenge, mingled with a tender love interest, and on the other a composer whose grasp of every vocal and instrumental resource confers on him the power of making new melodic and harmonic combinations. Schumann, more than any other composer, seems to have influenced Mr. Mackenzie, and the spirit of Wagner is ever present in his music; but, notwithstanding evidences of his devotion to the methods of those masters, his first and only Opera asserts the dignity of originality. Its musical characterisation is well-nigh perfect, not a little of this happy result being due to Mr. Mackenzie's admirable application of the Wagnerian system, which involves certain incessantly recurring leading motives, and the conveyance of dialogue through striking declamation, associated with an independent accompaniment. Like Bizet's 'Carmen,' 'Colomba' possesses deep local colour, and this is an element which speaks eloquently of Mr. Mackenzie's power. The vocal section of the Opera is distinguished by beauty of proportion, and the orchestration constantly unfolds a picture of tenderness and passion. 'Colomba' is indeed a noble work."

The critic of the *Liverpool Daily Post*, after remarking that Wagner finds a follower in Mr. Mackenzie, continues thus:—

"But this use of *leit-motiven*, as they are termed, is resorted to in this case with discretion and good taste, and not so largely as to become wearisome or monotonous. Mr. Mackenzie has been fortunate in obtaining a libretto with plenty of incident and dramatic point, and he has clothed it with music of unmistakable power and originality. His ideal is evidently a very high one, and he has striven—and with great success—to keep his music up to the level of his high aspirations. The consequence is, we have a composition which will be increasingly admired as further hearings shall familiarise its beauties to us. It may perhaps require a little effort for those whose ideal does not soar above the

To take the air a bonny lass was walking

MADRIGAL FOR FOUR VOICES.

Arranged, with alterations in the Poetry, by Thos. Oliphant.

Composed by John Farmer (1600).

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

Allegro.

Soprano. *mf* To take the air a bon - ny lass was walk - - ing One morn in May, as Phœ - bus 'gan a - rise,

Alto. *mf* To take the air a bon - ny lass was walk - ing One morn in . . May, as Phœ - bus 'gan a - - - - -

Tenor. *mf* To take the air a bon - ny lass was walk - - ing One morn in May, as Phœ-bus 'gan a - - - - - -

Bass. *mf* To take the air a bon - ny lass was walk - - ing One morn in May, as Phœ - bus 'gan a - -

Allegro.

Piano. *mf*

To take the air a bon- ny lass was walk - ing One morn in

- rise, To take the air a bon- ny lass was walk-ing One morn in . .

- rise, To take the air a bon- ny lass was walk - ing One morn in

- rise, To take the air a bon - ny lass was walk - ing One morn in

May, as Phœ-bus 'gan a - rise. Full soon . . . I greet-ed

May, as Phœ-bus 'gan a - - - - rise. Full soon . . . I greet-ed

May, as Phœ-bus 'gan a - - - - rise. Full soon . . . I greet-ed

May, as Phœ - bus 'gan a - rise.

her, full soon . . I greet - ed her,

her, full soon . . I greet - ed her, and fell a

her, full soon . . I greet - ed her, and fell a talk - ing, a

Full soon . . I greet - ed her, and fell a talk - -

p *pp*
and fell a talk - ing Of this and that,

pp
talk - ing, and fell a talk - ing Of this and that,

pp
talk - ing, and fell a talk - ing Of this and

pp
- ing, Of this and

pp

cres.
of this and that, . . of this and that, . . as best I . . could de -

cres.
of this and that, of this and that, as best . . I could de -

cres.
that, of this and that, of this and that, as best I could de -

cres.
that, of this and that, of this and that, as best I could de - -

cres.

p
- - - - - - vise. Straight-way re - ply - ing,

p
- - - - - - vise. Straight-way re - ply - ing,

p
- vise, I could de - vise. Straight-way re - ply - ing, straight-

p
- - - - - - vise. Straight-way re - ply - ing, straight-

p

She smil'd on me so sweet - ly, she

She smil'd on me so sweet - ly, she

- way re - ply - ing, She smil'd on me so sweet - ly

- way re - ply - ing, She smil'd on me so sweet - ly

smil'd on me so sweet-ly, Ah! well- a - day! ah! well - a - day! I lost my

smil'd on me so sweet-ly, Ah! well- a - day! ah! well - a - day! I lost my

Ah! . . well- a - day! ah! well - a - day! I lost my

Ah! . . well- a - day! Ah! well - a - day! I lost my

heart com - plete - ly, I lost my heart com - plete - - ly.

heart com - plete - ly, I lost my heart com - plete - ly.

heart com - plete - ly, I lost my heart com - plete - - ly.

heart com - plete - ly, I lost my heart com - plete - - ly.

* If the Alto part be sung by Male Voices, the passage included between the asterisks may be sung an octave lower *ad lib.*

ballad opera to appreciate a work of art whose aims are high, and whose structure is symmetrical and in harmony with modern developments, but Mr. Mackenzie will certainly find a public if he gives us work of this kind, and we trust that Mr. Carl Rosa will not grow weary in well-doing."

The space devoted to the discussion of the salient characteristics of "Colomba" by the leading Liverpool papers sufficiently proves that, apart from the beauty of the music, the work is regarded as an attempt to present a model for the English opera of the future, and in this light it appears to have received a warm welcome.

As the following has been printed for circulation amongst the numerous admirers of Sir Michael Costa, we may mention that at a recent meeting of the Committee it was announced that, in consequence of an unfortunate investment, the presentation of a sum of money would be the most acceptable form the proposed testimonial could assume: "Sir Michael Costa came to England in 1829, and made his first appearance in this country at the Birmingham Musical Festival of that year. By a curious coincidence his last appearance in public was as Conductor of the Birmingham Musical Festival of 1882. He therefore continuously pursued his profession in England for the long period of fifty-three years. A few years after his settlement in this country he became Conductor of the Italian Opera at the King's (now Her Majesty's) Theatre. In 1846 he was appointed Conductor of the Philharmonic Society, where he entirely reorganised and immensely improved the orchestra, and raised the concerts to a higher degree of excellence than they had before attained. In 1847 he organised the then newly constituted Royal Italian Opera at Covent Garden Theatre with the greatest musical results. In 1848 he undertook the conductorship of the lately dissolved Sacred Harmonic Society, and very much improved the character of its performances. That position he retained until the dissolution of the Society at the close of its fiftieth season in 1882. In 1849 he became Conductor of the Birmingham Musical Festival, and at once elevated it from a gradually sinking state to the very high position it has ever since enjoyed. In 1857 he organised the orchestra for the first Handel Festival at the Crystal Palace, and laid the foundation for that series of triumphs achieved at the succeeding Festivals. He was engaged to conduct the Festival of 1883, but was compelled by fortuitous circumstances to abandon it. It is felt that Sir Michael Costa should not be allowed to pass into retirement without some recognition of his services in the cause of music, both as composer and conductor, and more especially of his strenuous efforts to improve the position, elevate the character, and raise the social status of the professors of music engaged under him—efforts which have been attended by the most beneficial results. The undermentioned gentlemen have consequently formed themselves into a Committee to promote the above-named object, and solicit subscriptions from Sir Michael Costa's friends and admirers for carrying it into effect. The desire of the Committee is to procure the contributions of as large a number of persons as possible, in order to testify to the wide esteem in which Sir Michael Costa's services are held. Sir Julius Benedict, Joseph Bennett, Esq.; Francesco Berger, Esq.; Hume Burnley, Esq.; T. Chappell, Esq.; W. G. Cusins, Esq.; J. W. Davison, Esq.; J. W. Dow, Esq.; A. Durlacher, Esq.; John Ella, Esq.: L. Engel, Esq.; Sir George Grove; M. Hanhart, Esq.; H. B. Heath, Esq.; Rev. Thomas Helmore; D. Hill, Esq., J.P.; H. W. Hill, Esq.; W. H. Husk, Esq.; H. Lazarus, Esq.; Henry Leslie, Esq.; J. M. Levy, Esq.; Henry Littleton, Esq.; Stanley Lucas, Esq.; Sir G. A. Macfarren; E. H. Mannering, Esq.; A. Manns, Esq.; W. Mitchell, Esq.; J. M. P. Montague, Esq., J.P., D.L.; Costantino Perugini, Esq.; Captain Philips; A. Randegger, Esq.; P. Sainton, Esq.; C. Santley, Esq.; F. Schira, Esq.; T. Sherrard, Esq.; G. M. Smith, Esq.; John Stainer, Esq., Mus. Doc.; Sir Arthur Sullivan; F. W. Willcocks, Esq.; C. E. Willing, Esq.; with power to add to their number. Subscriptions will be received by the Treasurer, W. Mitchell, Esq., 33, Old Bond Street; the Honorary Secretary, W. H. Husk, Esq., 161, Piccadilly; or any member of the Committee; or by the bankers, Messrs. Drummonds, Charing Cross."

The prospectus of the Sacred Harmonic Society for the coming season is one of much interest. Six Concerts are announced, to be followed by a Conversazione at Prince's Hall, Piccadilly. At the first Concert, on November 15, Sir G. A. Macfarren's Oratorio "King David," composed for the Leeds Festival, will be performed for the first time in London; Handel's "Messiah" at the second Concert; Schubert's Mass in E flat, an instrumental Symphony, and Mendelssohn's "Walpurgis Nacht" at the third; Bach's Christmas Oratorio at the fourth; Mendelssohn's "Elijah" at the fifth; Gounod's "Redemption" at the sixth; and the Conversazione will take place on Friday, May 9. Engagements have already been made with the following artists: Misses Anna Williams, Mary Davies, Annie Marriott, Carlotta Elliot, Thudichum, Fusselle, Marion Burton, M. Hancock, Mrs. Suter, Madame Enriquez, Madame Fassett, and Madame Patey; Messrs. E. Lloyd, Joseph Maas, W. H. Cummings, Harper Kearton, Newth, Arthur Thompson, F. King, Bridson, Burgon, Pyatt, and Santley. Mr. Charles Hallé resumes his position as Conductor, and Mr. W. H. Cummings as Assistant Conductor; Sir Arthur Sullivan—under whose direction the work will be produced at Leeds—however, conducting the new Oratorio, "King David." The organist is Mr. Fountain Meen. We can scarcely doubt that such exceptional attraction will ensure the warmest patronage of all lovers of sacred music. The offices of the Society are now at 12, John Street, Adelphi.

The prospectus of the Royal Albert Hall Choral Society announces ten Concerts for the season 1883-4, a special interest attaching to this series of performances by the production of Wagner's "Parsifal," which will be given (by arrangement with the publishers, Messrs. Schott and Co.) for the first time in England. Beethoven's Mass in D (postponed from last season) will also be performed, and the programme will likewise include Gounod's "Redemption" (the rendering of which created such an effect last year), Berlioz' "Faust," Mendelssohn's "Elijah," and Handel's "Judas Maccabæus" and "Messiah." The directors call attention to the enormous attendances at the Society's Concerts last year in justification of the increased expenditure incurred in augmenting the band; and as the conductorship remains in the hands of Mr. Barnby, who has sufficiently shown his zeal and ability in the cause, there can be no doubt that the works named will be placed before the public in a manner worthy of their composers. The vocalists engaged are Madame Albani (who will sing in "Faust," "The Redemption," and "Elijah"), Miss Anna Williams, Miss Robertson, Madame Patey, Miss Hilda Wilson, Mr. E. Lloyd, Mr. Maas, Mr. Santley, Mr. F. King, Mr. R. Hilton, and Mr. H. Pyatt. There will be a band and chorus of 1,000; organist, Dr. Stainer. The first Concert takes place on November 7.

The fifth season of Mr. Stephen S. Stratton's Popular Chamber Concerts at the Masonic Hall, New Street, Birmingham, is announced to commence on the 16th inst. One feature in these Concerts has been the introduction in each programme of a work by a British composer, and this season the selection will comprise the MS. composition of Mr. F. E. Bache (postponed from last Spring), a Pianoforte Trio by Mr. F. H. Cowen, a Sonata for pianoforte and violoncello by Mr. Edward Sharp (a part in which will be taken by the composer), a Sonata for Pianoforte and Violin by Dr. Heap, the Pianoforte Quartet in B flat by Mr. A. C. Mackenzie, and a new String Quartet by Mr. Thomas Anderton. For the rendering of the works during the season eminent artists have been engaged. The series will consist, as usual, of six Concerts.

The members of the St. George's Glee Union, under the direction of Mr. Joseph Monday, held their 176th monthly Concert at the Pimlico Rooms on the 7th ult. The programme was miscellaneous. Vocal solos were contributed by Miss Annie Matthews, Miss N. Watts, Miss Jeanie Rosse, Mr. Reginald Groome, and Mr. Theodore Distin. The selection of part-songs was very good, and included "All among the barley" (Stirling), "When the sun sinks to rest" (Bridge), "Love you for beauty" (Clarke), "See the chariot at hand" (Horsley), &c. The pianoforte accompaniments were played by Miss C. Ogilvie, Miss Louisa Distin, and Mr. F. R. Kinkee.

It is with sincere regret that we announce the death of Miss Orridge, which occurred on the 16th ult. at Guernsey, where she had gone to join her family for a short holiday. Miss Orridge was a pupil of the Royal Academy of Music, and studied singing under Senor Manuel Garcia. During her studentship she gained a bronze and a silver medal at the ordinary examinations, besides the Llewellyn Thomas gold medal for declamatory singing, the Parépa-Rosa gold medal, and the Christine Nilsson prize. As an oratorio and concert singer she had already attained a good position, and indeed was a general favourite—in public from her talent as a sympathetic and accomplished vocalist, and in private from her amiability and kindliness of disposition. The funeral took place on the 21st ult. at Kensal Green, in the presence of a large number of professional and private friends. Among others present were Mr. Santley, Signor Foli, Mr. Maybrick, Rev. Edward White, Mrs. Mudie-Bolingbroke, Mr. Stanley Lucas, Mr. Vert, and Mr. Barnard.

Mr. Stockley's Orchestral Concerts at the Town Hall, Birmingham, are announced to commence for the season 1883-4 on November 8. A series of four Concerts will be given, the programmes of which will include Beethoven's "Eroica" Symphony, Schumann's Symphony in B flat, Mendelssohn's "Scotch" Symphony, Stanford's Serenade, Mackenzie's "Scotch" Rhapsody, Rhapsody Norwégienne (Svensden), Sullivan's "Tempest" Music, a new Overture by Herbert Wareing, two Sketches by Anderton, &c. The vocalists engaged are Madame Lemmens-Sherrington (her farewell appearance in Birmingham), Miss Anna Williams, Miss Clara Samuell, Madame Patey, Mr. E. Lloyd, Mr. Maas, Mr. Franklin Clive, and Signor Foli; and the solo instrumentalists Miss Agnes Miller (pianoforte), Mr. Carrodus (violin), Mr. Reynolds (contrabasso), Mr. Stimpson (organ), and Messrs. Abbott and Ward (duet violin). The orchestra will be complete in every department.

The second series of Grand Operas at the Crystal Palace, under the direction of Mr. Faulkner Leigh, commenced on September 1 with "Lucia di Lammermoor," followed by "Il Trovatore," "Sonnambula," "Martha," "Fra Diavolo," "The Lily of Killarney," and Benedict's "Graziella" (produced for the first time on the stage in England, conducted by Sir Julius Benedict). The principal artists have been Madame Cave Ashton, Miss Palmer, Mr. Faulkner Leigh, Mr. William Parkinson, Mr. Charles Lyall, and Mr. Aynsley Cook; and the series has been conducted by Mr. August Manns. Sterndale Bennett's "May Queen" has been unavoidably postponed from the 29th ult. to the 16th inst., when it will be produced for the first time in England, conducted by Mr. Manns.

Under the title of "The Cape Musical Monthly" a journal exclusively devoted to the interests of the art is announced to appear for the first time, in South Africa, on January 1, 1884. The publishers (E. Mendelssohn and Co.) intend to give prizes for the best compositions from natives of South Africa, with the hope of awakening creative musical talent in the Colony. Monthly letters from the large musical centres, as well as the latest intelligence of the musical world, will be especial features in the paper; and those interested in Choral Societies are invited to send notices of Concerts and to assist in making the journal an unqualified success. It need scarcely be said that we heartily wish every prosperity to so earnest a fellow-labourer in the cause we have at heart.

At St. Augustine and St. Faith's Church, Watling Street, E.C., a Festival will be held on Friday evening next, the 5th inst., commencing at 7.30, the occasion being the eve of the festival of St. Faith, the virgin-martyr—in whose honour the church is in part dedicated. The service will commence with Schubert's psalm "The Lord is my Shepherd"; Stanford's Magnificat and Nunc dimittis in A (written for the Sons of the Clergy Festival in 1880) will be sung, and for the Anthem a short selection from Mendelssohn's "St. Paul." At the conclusion of the service Dr. Stainer's Cantata "The Daughter of Jairus" will be sung in its entirety, and with an augmented choir, Mr. C. E. Miller, the Organist of the church, presiding at the organ.

A stained glass window has recently been placed in Westminster Abbey in memory of the late Mr. James Turle, its Organist for the long period of fifty-one years. The window—which is on the north side of the nave, nearly facing the Purcell monument, and is, we understand, by Messrs. Clayton and Bell—is divided into two chief compartments, David and Asaph, Miriam and Deborah, and Jubal and Moses being represented in one of these, and in the other St. Ambrose and Aretinus, the Blessed Virgin and St. Cecilia, and Zacharias and Simeon. At the foot of the window are portraits of the late Mr. and Mrs. Turle, which will doubtless impart to it additional interest for musicians. Apart from its associations, however, the window, as a work of art, is worthy of its situation. It would be but negative praise were we merely to speak of it as superior to its surroundings, since execrable glass abounds perhaps nowhere more freely than in Westminster Abbey.

Mr. J. A. Matthews announces that at the Concerts of his Choral and Orchestral Society at Cheltenham, during the coming season, the following works will be given: Gounod's "Redemption"; the Handel Festival Selection, as performed at the recent Handel Festival at the Crystal Palace; Dr. Stainer's new Cantata, "St Mary Magdalen," composed for the late Gloucester Festival; Haydn's "Creation," and other classical works. The first Concert will take place on November 6. The classes in his School of Music (enrolled in union with Trinity College, London) are also advertised to commence; and in the regulations for the Singing Competition in the spring of 1884 it is said that the adjudicators will be all members of the profession.

Mr. E. J. Spark announces that, for the season 1883-4, he will give, as usual, three Subscription Concerts at the Public Hall, Worcester. The following artists are engaged: Miss Robertson, Madame Antoinette Sterling, Miss Annie Marriott, Madame Enriquez, Miss Clara Samuell, Mr. Herbert Reeves, Mr. Maybrick, Mr. Redfern Hollins, Mr. Bridson, Mr. Henry Guy, and Signor Foli; solo pianoforte, Mr. Oliver King, Mr. Frederick Cliffe, and Signor Bisaccia; solo violin, Herr Emil Mahr; solo violoncello, M. Hollman; chorus, the Worcester Amateur Vocal Union; Conductors, Messrs. Oliver King, Cliffe, Bisaccia, and Spark. The first Concert will take place on the 30th inst.

Arrangements are being made for the performance of the first and second parts of Haydn's "Creation" at Holy Trinity, Tulse Hill, at the annual Harvest Festival on the 13th inst. The Oratorio will be rendered with full orchestral accompaniment, and Mr. Humphrey J. Stark's festival setting of the Magnificat and Nunc dimittis will also be performed. The choir will be largely augmented for the occasion, the extra voices including a number of Mr. Stedman's choirboys. The service will be under the direction of the Organist of the church, Mr. Humphrey J. Stark, Mus. Bac., Oxon.

We are glad to find that Mr. A. C. Mackenzie's Cantata "Jason" is steadily making its way among Choral Societies. In another part of our columns we record its success at the recent Wolverhampton Festival, and we learn that during the forthcoming season London amateurs will have an opportunity of making the acquaintance of the work, performances being promised by the London Musical Society and the Borough of Hackney Choral Society. Besides these, it will be heard during the winter at Edinburgh, Blackburn, Bishop Auckland, and Bradford.

The members of the South London Musical Club gave their twenty-fourth Smoking Concert on Tuesday evening, the 11th ult., at Gresham Hall, Brixton, under the able conductorship of Mr. Charles Stevens. The part-music was interpreted with a very commendable degree of artistic precision. Pianoforte pieces were played with marked ability by Mr. Alfred Izard, and Messrs. E. G. Richardson and Joseph Hay gained well-merited applause for their vocal solos. Mr. G. B. Lissant accompanied.

Mr. Garton, Organist of Dudley Parish Church, has been appointed Organist of St. David's Cathedral at a salary of £100 per annum. Mr. Garton was a pupil of Mr. Done, of Worcester Cathedral, and for some time acted as his assistant.

The Tufnell Park Choral Society, under the able direction of Mr. W. H. Thomas, commences its season 1883-4 on Tuesday evening, the 9th inst., with a rehearsal of Dr. Stainer's new Cantata, "St. Mary Magdalen," which will be probably followed by two short works, Eaton Faning's "Liberty" and Handel's "Let Thy hand be strengthened"; a selection being afterwards made from a long list of classical compositions named in the prospectus. Two Invitation Concerts will be given, and also, it is hoped, a public Concert. The Society is now entering upon its twelfth season, and numbers nearly one hundred effective members.

The examinations for the Henry Smart Scholarship and the Sir Julius Benedict and Sims Reeves Exhibitions at Trinity College, London, took place on Tuesday, the 18th ult., when the Benedict Exhibition was awarded to Olive B. St. Clair, of Wandsworth, and the Reeves Exhibition to Maud Lee (Student of the College). The examiners were Mr. Humphrey J. Stark, Mus. B.; Dr. Gordon Saunders, Mr. John Stedman, Mr. Bradbury Turner, Mus. B.; and Mr. E. H. Turpin. The Henry Smart Scholarship was postponed, as no candidate of sufficient merit came forward.

The Committee of the Auckland Musical Society announce that they have decided to put in practice, with a view to its performance about December next, Mr. A. C. Mackenzie's Cantata "Jason." As it is stated in the prospectus of the coming season that this work is selected with a view to giving, "in however humble a manner, a substantial impulse to contemporary art," we sincerely hope that the efforts of this energetic Society will be rewarded as they deserve.

A series of three Subscription Concerts is announced to be given by the Brighton Sacred Harmonic Society at the Royal Pavilion, commencing on the 9th inst. During the season the following works will be performed: Mendelssohn's "St. Paul," Spohr's "Calvary," J. F. Barnett's "Building of the Ship," Gade's "Crusaders," A. J. Caldicott's "Widow of Nain," and Handel's "Semele." The Conductor is Mr. Robert Taylor, and the organist Mr. R. F. Burton.

The Report of the Edgbaston Amateur Musical Union announces that the past season has been highly prosperous. The late Hon. Conductor having retired from that position, Mr. A. J. Sutton has been elected in his place, one successful Concert under his direction having amply proved his fitness for the office. The Committee state that if a sufficient number of honorary members join the Society two Concerts instead of one will be given during the season.

Messrs. Alderson and Brentnall announce their second series of Orchestral Concerts at the Town Hall, Newcastle-upon-Tyne, with Mr. Charles Hallé's band of fifty performers, and the following solo artists: Mr. Charles Hallé (pianoforte), Madame Norman-Néruda (violin), and Mr. and Miss Santley (vocalists). Three Concerts will be given, commencing on November 12, and a special Chamber Concert on December 7.

The "farewell appearance" of Madame Lemmens-Sherrington, announced in Birmingham, is understood to be a preliminary step towards her retirement from public life. We need scarcely say how much this accomplished artist will be missed in the many concert-rooms where she has for so many years been an established favourite. Two of her daughters—Misses Mary and Ella Lemmens—have already made a name in London as concert vocalists.

With reference to our remark upon "whistling," in the last number of The Musical Times, we have received a communication from Mr. G. S. Graham, who styles himself an "organophonic artist," and calls our attention to a number of highly laudatory press notices upon his public performances with the pianoforte and "natural whistle" combined. This decides our question as to whether a "whistling recital" has ever been given.

The Beckenham School of Music—Principal, Mr. Ridley Prentice—with an excellent list of professors, has recently commenced, and appears to offer both to elementary and advanced students a sound education upon reasonable terms.

The South London Choral Association announce six Concerts to be given at the Institute, Camberwell New Road, during the ensuing season. The works to be performed include "St. Paul," "Hymn of Praise," "The Messiah," Stainer's "Daughter of Jairus," Coward's "Magna Charta," Birch's "Eveleen," Beethoven's First Symphony, and selections. The first Concert takes place on the 26th inst. The Advanced Choir will give a Concert of unaccompanied part-music at St. James's Hall during the spring. The Concerts continue under the direction of Mr. L. C. Venables. The various classes for the study of vocal and instrumental music connected with the Institute are held as usual.

Among the places at which Gounod's Sacred Trilogy "The Redemption" will be performed during the ensuing season may be mentioned Paris (two performances), Vienna, London (two performances), Birmingham (two performances), Bristol, Burton-on-Trent, Cardiff, Cheltenham, Cork, Derby, Glasgow, Gravesend, Ipswich, Manchester, Middlesbro', Newcastle, Northampton, Nottingham, Plymouth, Stockport, Swansea, Wolverhampton, Trinidad, Melbourne, and Sydney, and many cities in the United States of America.

On Monday evening, the 17th ult., a very successful Concert was given at the Bow and Bromley Institute, the vocalists being Madame Clara West, Miss Lottie West, Mr. Bevan Jones, Mr. Frederick Bevan, and the St. Paul's Glee Union; solo pianist, Miss Ettie Wieland; accompanist, Mr. Arthur Dorey. Encores were awarded to Madame and Miss West, Mr. Bevan, and Miss Wieland.

The Harvest Festival at St. James's Church, Battersea, was held on Sunday, the 16th ult. Special Psalms were sung to Dr. Crotch, Lawes, Boyce, and Arnold in A, and the Anthem was Vaughan's "O Lord our Governor"; the solo vocalists being Misses King and Brown. After the service a short Organ Recital was given, including "With verdure clad," "The heavens are telling," J. B. Calkin's "Festal March," and Handel's "Hallelujah."

On Thursday evening, the 6th ult., an excellent performance of Root's Cantata "Belshazzar's Feast" was given at the Whitefield Tabernacle by the Tonic Sol-fa Choral Society in connection with the church. The solo vocalists were Madame Clara West, Miss Lottie West, Mr. J. Cornwall, and Mr. C. Prickett; pianoforte, Mrs. J. Hoyles, R.A.M.; harmonium, Mr. J. Camplin; Conductor, Mr. H. Hurlin.

The Bow and Bromley Institute Choir, under the direction of Mr. W. G. McNaught, announce a performance of Dr. Stainer's new Cantata "St. Mary Magdalen," with full orchestra, for the 30th inst. The choir will give Mendelssohn's "Lobgesang" and a portion of Haydn's "Seasons" at the Concert in December.

Messrs. Hele, the organ builders, of Plymouth, have been commissioned by the Admiralty to build an organ for the new Church of the Royal Naval Hospital. The instrument is to be of full compass, and will contain some of the newest stops. This is, we believe, the first time that Government work of this description has been entrusted to a provincial firm.

The Borough of Hackney Choral Association has issued its prospectus for the coming season. The chief works to be performed are Prout's "Hereward," Rossini's "Stabat Mater," Mackenzie's "Jason," and Mendelssohn's "St. Paul." Mr. Ebenezer Prout will continue to hold the post of Conductor.

We understand that Mr. Sinclair Dunn is engaged to give his entertainments "Songs of Britain," "Scotch Poets," and "Songs of Ireland" for twenty-eight nights in Scotland, extending from the 27th ult. to the 29th inst.

Mr. William Agate has obtained at the Leipzig Conservatorium a diploma proceeding from a foundation of the year 1863, the highest award given by the above Institution.

The Opera "Faust," recently given by the Carl Rosa Opera Company at Manchester, was, it is said, successfully heard at Warrington by means of the telephone.

Mr. Charles E. Tinney has been appointed Professor of Singing at the Guildhall School of Music.

Choral Societies will be interested in knowing that Rossini's Oratorio "Moses in Egypt" can now be performed without the payment of any fee, Messrs. Novello, Ewer and Co. having acquired the rights of Sir Michael Costa in the arrangement of the work made by him for production by the Sacred Harmonic Society.

Mr. A. C. Mackenzie's Orchestral Ballad "La Belle Dame sans Merci," which was so successfully performed by the Philharmonic Society last season, will, we understand, be included in the first Concert of Mr. Theodore Thomas's orchestra in the coming season in New York.

Madame Christine Nilsson left London at noon on the 21st ult. for Liverpool, *en route* to New York.

REVIEWS.

A Study of Ch. Gounod's Sacred Trilogy "The Redemption." By Joseph Goddard. [Novello, Ewer and Co.]

A short time after the production of M. Gounod's work at Birmingham Mr. Goddard published a small pamphlet entitled "Reflections upon Ch. Gounod's Sacred Trilogy 'The Redemption,'" to which we drew attention in The Musical Times for December, 1882. The author—who has sufficiently proved his fitness for the task by some thoughtful works upon the art which obtained highly favourable notice a few years ago—has now made a more elaborate study of M. Gounod's composition, and issues the result of his meditations in a considerably amplified form, and with musical illustrations which materially aid the reader in following the minute analysis here offered. Now that "The Redemption" has made its way to the sympathies of the musical public of many countries besides our own, it seems almost superfluous to point out upon paper those beauties which we have all so deeply felt; but as we can usually appreciate more fully the salient points of an artistic creation when accompanied by an intellectual and sympathetic guide, we feel assured that an attentive perusal of Mr. Goddard's book will not only immeasurably add to the pleasure of listening to the work upon which it treats, but will even reveal effects which may have before escaped notice. Respecting the Introduction to the work, descriptive of Chaos, after deprecating the idea of making comparisons with Haydn in his "Creation," Mr. Goddard truly says:—

"We believe the fine harmonic changes—the grand waves of sound—which M. Gounod marshals before us in this short prelude form a tone-picture such as has not hitherto been painted by composer. Though fraught with dissonance, it is well within the sphere of ordered sound—is as free from noise as the softest melody. Though devoid of theme or special rhythmic design, it may still, in its progressive unfolding of effect, be said to possess a certain subtle form. Though without charm of melody or of concord, it is rich in new primal beauty; and though made up of effect peculiarly abstract, it contains deep meaning. Taken from a new standpoint of musical development it displays new effects—effects drawn from the confines of the known world of sound."

The sparing employment of "song" throughout the work Mr. Goddard looks upon as a "development of that tendency to directness of expression, to that close relation of effect and the emotions and ideas it attends, which has always been strengthening throughout the development of modern music, and which has become particularly conspicuous in great composers of the present day." As M. Gounod makes recitative so important a feature, we cannot refrain from quoting our author's opinion of its effect both upon the listener and the executant:—

"In M. Gounod's simple tones and original harmonic successions are these qualities—intensity of expression, fulness of effect, with brevity, force, grandeur, and chastity. By the resource of change of harmony to a prevailing or slightly moving note the voice part breathes expression and grandeur without undue motion; thus it preserves peculiar calmness and elevation, however moving or exciting may be the import of its message. The fact that the qualities of calmness and elevation attach to this music, through its very form, has a result which, though ordinary in M. Gounod's main structural purpose—expression by harmonic change—is still important, taking into consideration the sacred nature of the art-circumstances: it invokes, it *compels the higher spirit of the singer*."

With this we perfectly agree, and shall be glad if our author's acute observations upon the subject prove the means of drawing attention more closely to the natural eloquence of these settings of the text. Mr. Goddard criticises very closely the music which depicts the incidents of the Crucifixion, and especially dwells upon the touching musical phrases "He, though His eyes are dim with more than mortal anguish" and "Pardon their sin," which are accompanied by the melody typical of the Redeemer. "The Reproaches," "The Holy Women at the Sepulchre," "Jesus appearing to the Apostles," and, indeed, all the scenes are most carefully and impartially considered, and we much regret that our space prevents the quotation of many of the author's excellent remarks; but the following criticism upon the design of the great chorus "Unfold, ye portals everlasting" must have a place:—

"Two generally different modes appear to be available for the treatment of this passage. One is to treat it largely from a moral point of view—to regard its imagery as the expression of religious enthusiasm—and, whilst allowing this imagery to impart to the music certain characteristic features, to render the composition mainly the outpouring of varied and deep religious emotions. The other is to treat it in a purely poetic spirit—to clothe with music the poetic forms—and thus render the composition expressive of a positive though large situation. In the one case the attitude of the composer is devotional; in the other it is akin to that of Milton, as expressed in the lines:—

> Into the heaven of heavens I have presumed,
> An earthly guest, and drawn empyréal air,
> * * * *.

Notwithstanding M. Gounod's strong proclivity toward the more devotional side of the sacred style, he is in the present instance governed by his equally strong dramatic instinct. The chorus 'Unfold, ye portals everlasting' is a definite though supernatural picture. The composer's attitude, in its peculiar mingling of poetic daring and religious earnestness, resembles that of Milton to which we have referred. Musically this chorus is distinguished by simplicity and breadth of form, boldness of harmonic progression, massiveness of effect. Its intention, as we have already conveyed, is scenic and dramatic. It would unfold the 'pure Empyréan' echoing seraphic service of praise; picture the immortal phalanxes lost in the 'unapproached light.' As the last note of the chorus is singing the melody typical of Christ breaks forth in a character of triumph."

In our observations upon Mr. Goddard's early sketch of this Study, published in December last, we expressed our regret that he had not alluded to the text of "The Redemption," which certainly the composer considered almost as important as the music itself. This is remedied in the present essay; for, although the author truly says that it would be out of place to treat at length of the literary basis of the work, he continues thus:—

"We may, however, refer to one feature among several it contains which render it highly favourable for association with musical effect; this is a certain directness in the bearing of the imagery—a certain *point* in the sacred musing, not always visible in sacred poetry selected for musical illustration."

After giving the words of the Reproaches and the Beatitudes, he says:—

"These are not simply phrases having religious association, of high emotional temper and pure poetic vein; they are also an essential portion of the moral thread of the great sacred drama; their application is clear. The English version of these passages is not less forcible than the original French. M. Gounod has taken not only his subject from the Bible, but also the imagery of his expression, and Mr. Troutbeck, with judgment that cannot be too highly commended, has reproduced this imagery largely in the actual language of the English Bible."

In view of the many performances of M. Gounod's work announced during the coming season Mr. Goddard's Study is well timed, and will no doubt secure a large number of readers.

The Great Musicians. Edited by Francis Hueffer.
Mozart. By Dr. F. Gehring.
[Sampson Low, Marston, Searle and Rivington.]

The meagre records of the career of our greatest composers which only some few years ago satisfied the English people, may be adduced as a proof of the small amount of interest created by their works in this country; for there can be no question that in proportion to the knowledge of, and love for, the productions of the artists of the world, grows our desire to become acquainted with the personality of the artists themselves; to linger over the chequered events of their lives, and to read how they gradually advanced to that high position the security of which is but strengthened by time. The rapid appreciation of their compositions, however, led speedily to the introduction of English translations of biographies of the composers; and so thoroughly have these works obtained a place among the general public that they are now to be found in the lists of our best libraries, and are eagerly perused, even by young lady readers, in preference to the novels of the day. The series published by Messrs. Sampson Low—of which the volume now under notice forms the latest part—already includes the lives of some of our best composers; and in spite of Jahn's exhaustive work on Mozart, there is every reason to believe that Dr. Gehring's excellently compiled biography will obtain a large circulation. The author has by no means confined himself to a mere statement of facts, but has in many places ventured upon opinions which are always dictated by good taste, and never obtrusive. As a specimen of his style we quote a few remarks upon "Don Giovanni," the libretto of which, with all its defects, Dr. Gehring justly praises for the skilful manner in which Da Ponte has fitted it for musical treatment. "Goethe's penetration," he says, "was not at fault when he observed that Mozart would have been the man to compose his 'Faust.' 'Don Giovanni' is the expression of a universal genius which could reproduce in music every emotion of the human heart—great and small—with equal truth to nature. For this reason the work never wearies, however familiar it may be. We feel drawn into the very heart, as it were, of each situation as it presents itself; with marvellous consistency the master carries us along with him, always keeping our imagination on the alert. We follow him willingly, for we always feel the ground safe under our feet. Perfection of form is the basis of his highest flight of enthusiasm; but the fetters with which Mozart has bound himself are not perceptible. The master's achievements in 'Figaro,' in the management of the form of the finale which was so peculiarly his own creation, are child's-play compared to the two finales of 'Don Giovanni.' He had but to recognise the magnitude of the task before him to obtain a complete mastery over it." At the end of the volume mention is made of the monument to Mozart, erected by the city of Vienna in the Churchyard of St. Mark, and also of the bronze statue of the composer in the Square of St. Michael, at Salzburg; but unquestionably the greatest tribute to his genius is the magnificent edition of his works published by the well-known firm of Breitkopf and Härtel, and only recently brought to a conclusion.

The Material used in Musical Composition. By Percy Goetschius.
[London: Novello, Ewer and Co.; Stuttgart: E. A. Zumsteeg.]

A curious feature in connection with the publication before us is that in a preface by Dr. Faisst he tells us that Mr. Goetschius was a pupil of his, and that the system here given forth was used by him (Dr. Faisst) for a period of ten years at the Stuttgart Conservatory of Music. The work, however, being published with his assent, may be presumed to embody the ripest thoughts of both these theorists; and with the public, therefore, it is a matter of no importance how much credit in the compilation of the book is to be assigned to each professor. We may agree with the assertion, in the preface by the author, that the efforts of the students in England and America have been "but ineffectively supported by such superficial harmony books as have sprung up in our own soil, or such incomprehensible, prolix, and needlessly profound treatises as have been translated from the German," but these "incomprehensible" and "needlessly profound" works have been surely accompanied by others we could name which are even now accepted as text-books in the science. Without unreservedly admitting that many features in the system now before us are absolutely new, there can be no question that the explanation of the chords is clear and logical. In justification of this praise, we may point to the description of the "principal" and "subordinate" triads in the key, in which no more words are used than the proper elucidation of the subject demands. Many modern theorists, however, will be astonished at the following sentence. Having given us the dominant ninth in the key of C, the author says that "the addition of one more third would increase the sum of dissonances to such a degree that there would barely be a preponderance of consonances. This is wrong, and proves that the number of component intervals of a chord must be limited to *five*." The chords of the eleventh and thirteenth, therefore, are absolutely discarded; and when we say that he accuses Mendelssohn of having written the chord which we are accustomed to term the "German sixth," A flat, E flat, and F sharp, instead of A flat, D sharp, and F sharp, as it ought to be, it will be seen that the method taught in the Conservatory of Music at Stuttgart materially differs from those which have gradually gained ground in this country.

Morley's New Singing-Tutor. By Hugh McNabb.
The Sprig of May. Song. Written by Helen M. Burnside. The music (founded on a Hebrew melody) composed by Jacques Blumenthal.
Once and for evermore. Song. Words by Mark Lemon. Music by Berthold Tours.
The Harbour Lights at Sea. Song. Words by J. P. Douglas. Music by Signor Pinsuti.
[W. Morley and Co.]

"It is obvious," says the author of the new Singing-Tutor, "that teaching singing means something more than merely helping a pupil to 'get up' a few songs, and that a proper course of study must aim at much more." This truth seems now generally admitted; and we are glad to find, therefore, that books effectually smoothing the path of students are rapidly multiplying. Amongst the best of these may be classed the work of Mr. McNabb, every page of which thoroughly proves that he is a master of his subject. The exercises are extremely good, the directions for voice culture well written and clearly expressed, and the exercises carefully prepared for the purpose intended. The song of Mr. Blumenthal's, which stands first on our list, is certainly not one of his best efforts; although, as he tells us that it is "founded upon a Hebrew melody," we are not quite certain for how much we must hold him responsible. It is a musician-like composition, however, and, if well sung, would be sure to produce an "effect" with a drawing-room audience. The extreme simplicity of "Once and for evermore" shows that Mr. Tours can thoroughly adapt his powers to the words he has selected for musical setting. The story is well told both by the poet and musician, and will certainly find favour wherever it is heard. "The Harbour Lights" is a capital song in Signor Pinsuti's happiest vein, the temporary change into the tonic minor being most sympathetic with the words. It is published in three keys, but we should imagine that the medium key, G major, will be the favourite with those amateurs for whom the composition is evidently intended.

Thirty-four Original Tunes. Set to Favourite Hymns by Milton, Heber, Montgomery, Keble, &c. Composed by Mrs. Mounsey Bartholomew. [James Nisbet and Co.]

This book will be found to be of considerable interest to those in search of good and attractive tunes to words already well known—in fact, it is some time since we have seen a collection by a single composer of such uniform merit. The modulations are frequently to keys beyond the range generally adopted in this style of music, but they are always managed with musicianly skill, and are therefore apparently natural and easy. The ideas are well expressed, and the harmonies are vocal and interesting. We can heartily recommend this little work to all Church musicians.

Out of Town. A Set of Humorous Part-songs for Mixed Voices. By Walter Maynard.
[Duncan Davison and Co.]

The composer of this series of Part-songs is sufficiently modest, for he tells us in his preface that they "can be sung by the full choir throughout, or by a quartet, or double quartet of voices, supported by the choir at such points as the conductor may decide"; and that the work "can be shortened by omitting any of the following part-songs, or prolonged by introducing, at appropriate intervals during the day, 'Hark! the lark,' 'All among the barley,' 'Under the greenwood tree,' or other solo and choral music." We think that Mr. Maynard somewhat underrates the merit of his composition when he candidly asserts that it may be lengthened or shortened at will by the introduction of perfectly extraneous matter; for, although merely intended as a piece of musical pleasantry, it is exceedingly good of its kind, whatever little story there is to tell being told agreeably enough both in the words and music. No. 1 is taken from the first movement of Beethoven's "Pastoral Symphony," No. 2 is from the Notturno, and No. 3 from the Dance of Clowns, in Mendelssohn's "Midsummer Night's Dream" music, the rest of the songs being, we presume, original. All these are extremely well arranged, and many of them attractive enough to be welcomed apart from the work to which they belong. It is announced on the title-page that all the songs can be sung with or without accompaniment; but as the pianoforte has occasionally an independent part, the aid of this instrument would certainly improve the general effect.

Hornpipe. For the Pianoforte.
Moresque. For the Pianoforte.
Composed by Edward Hecht.
[Forsyth Brothers.]

Although inundated in the present day with music modelled upon the dance forms of a past day, it is only very rarely that a Hornpipe is added to the store. Mr. Hecht, however, who has already proved his power in works of more importance, has furnished us with so excellent and highly characteristic a specimen of this dance that, were it not for the two fifths between the melody and accompaniment in bar 5, we might pronounce it absolutely perfect. The movement is full of life throughout, and, being quite within the reach of moderate players, will no doubt achieve the popularity it deserves. The Moresque, in A minor and major, has a highly attractive principal theme, the treatment of which is thoroughly in keeping with the design of the piece. Many of the modulations are extremely striking, but none appear written with any desire to display the profundity of the composer's knowledge. Both for practice and performance we cordially commend this piece to the attention of pianists who, in addition to the possession of average executive powers, can appreciate artistic and unpretentious writing.

Offertory Sentences: Set to Tunes from "The Hymnary." By J. Powell Metcalfe. [Novello, Ewer and Co.]

The title of this little publication might lead the reader to imagine that the Offertory Sentences have here been subjected to a process similar to that which the Psalms underwent at the hands of Tate and Brady. Nothing, however, could be further from the fact, the text being given precisely as it stands in the Prayer Book. The object of the work is to provide a musical setting of the Sentences simple enough for congregational singing, the anthem-like settings of some composers being too elaborate for this purpose. It is surprising to note how readily the words agree with the tunes selected from "The Hymnary." In some instances absolutely no alteration has been required, while in others we find only a few trifling repetitions of a word or two. Among the best examples are "Whatsoever ye would," set to Barnby's beautiful tune No. 91; "While we have time," to Macfarren's, No. 70; "Whoso hath this world's good," to Berthold Tours's, No. 241; and "Blessed be the man" to Barnby's, No. 353. Regarding these it may be said that if the music had been written expressly for the text it could not have fitted it more exactly in accent and general appropriateness. Mr. Metcalfe has supplied a distinct want in service music.

Jubilate in F. By E. E. Carrington.
The Office for the Holy Communion in A flat. By Thomas Adams.
Magnificat and Nunc dimittis in A. By E. J. Crow, Mus. Doc., Cantab.
Magnificat and Nunc dimittis in F. By James Greenwood.
[Novello, Ewer and Co.]

There must be a strong and increasing demand for new settings of the musical portions of the Liturgy, judging from the liberal supply. It would be unreasonable to expect any strongly marked individuality in simple arrangements intended for ordinary choirs. All that we have a right to look for is grammatical correctness, general musicianly feeling, and church-like dignity of style without dryness or pedantry. Mr. Carrington's Jubilate may be accounted somewhat old-fashioned at the present time. It is written in the simplest diatonic style, with an air of frankness akin to the Services of King or Jackson. The Communion Service of Mr. Adams is more modern in feeling, without being unduly free either in melody or harmony, and may be generally commended. It is surprising, however, to find a composer who exhibits intelligence in matters of stress and phrasing placing the accent on the first syllable of the word "upon" in the Kyrie. The setting includes the Benedictus and Agnus Dei, the whole being in four-part harmony except the Credo, which is in unison. Dr. Crow's Evening Service is a composition of some importance and is evidently intended for large and well-trained choirs. Contrapuntal elaboration is freely employed in the voice parts, and the accompaniment is for the most part independent. The exclusive use of triple time occasionally leads to some rather flippant effects; but, on the whole, the Organist of Ripon Cathedral may be congratulated upon the production of a fine original Service, worthy to compare with the best of its contemporaries. The last composition on our list is extremely unpretentious. It is written for voices in unison, and the accompaniment is simplicity itself.

Evening Bells. Reverie, for the Pianoforte. By Oliver Cramer. [Weekes and Co.]

A melodious theme, accompanied with arpeggios for the right hand, with a simple bass marking the divisions of the bar for the left, may be easy enough to write and easy enough to play; but, knowing the large amount of public favour accorded to pieces formed on this model, we can scarcely wonder that the talents of good writers and good performers are somewhat too much exercised upon these works. Without here considering, therefore, whether the art is benefited or deteriorated by an addition to this store of what are usually termed "teaching pieces," we may say that Mr. Cramer has in his "Evening Bells" given us a very effective specimen, which is well worthy the attention of all who do not direct the energies of their pupils exclusively towards the "classics." The subject is extremely tuneful; and the passages lie well under a hand trained to arpeggio playing.

Songs from Wonderland. Words by Lewis Carroll. Music by Phillippa Pearson (Mrs. A. Cyril).
[Weekes and Co.]

The popularity of the work from which these songs are taken will no doubt ensure a wide acceptance for them in union with the very appropriate music which appears in the neat little edition before us. Mrs. Cyril has been evidently a most sympathetic reader of the quaint words of Mr. Carroll; and, in musically adapting them for the use of children, has been sufficiently mindful of their limited capabilities both as vocalists and instrumentalists. As an addition to the *Kindergarten* store of music, the book will be invaluable.

The Lord hear thee. Anthem. Composed by J. E. Barkworth. [Novello, Ewer and Co.]

This is a small four-page chorus Anthem, and contains much that is beautiful, both as regards harmony aud melody. It also contains evidence in the way of doubtful notation, &c., which we think shows a want of experience in part writing. We do not wish, however, to be thought to discourage the composer—in fact we think there is much in the anthem to like, and we therefore recommend it.

A Handbook of Musical Biography. Compiled and Edited by David Baptie. [W. Morley and Co.]

We know how difficult it is in the limited space of 256 pages to compile a Musical Biography which shall do anything like adequate justice to the artists whose names are included; and we can also sympathise with an editor in his delicate task of selecting these names. We are content, therefore, to accept in the small volume before us the bald accounts of the career of some of the most celebrated musicians; and, in view of Mr. Baptie's statement in his preface that he is desirous of "bestowing infinitely more attention upon the claims of our *native* musicians than has yet been given them," we cannot blame him for omitting the names of some of those forgotten artists which have so long appeared in more voluminous works. But we fail to see why, for example, such names as Miss Anna Williams, Miss Marian McKenzie, and Mr. F. King should be absent, whilst others who certainly do not hold so high a position in the profession are awarded a place. Brief, too, as the notices must necessarily be, something more might surely be said of Herr Staudigl, the bass singer, than that "he sang with great acceptance in many of the best operas," considering that he was the original *Elijah* at Birmingham when Mendelssohn produced his Oratorio there. We may also mention that much of the information contained in the book would be somewhat misleading to strangers, an instance of which occurs in the few lines devoted to Mrs. Weldon, who is said to have done "much to introduce M. Gounod to the notice of the English public." Apart from these objections, however, and merely, therefore, looking upon the book as one of reference for dates and descriptions of about 3,000 artists, there is a great deal to commend; and we trust that Mr. Baptie may reap that reward which he deserves for his arduous labours, which, as he tells us, extended over fully five-and-thirty years.

The Child's Pianoforte Book: Being a First Year's Course at the Pianoforte. For the Home, the Kindergarten, and the School. With upwards of fifty Original Tunes and Songs. By H. Keatley Moore, Mus. B., B.A., &c. [W. Swan Sonnenschein and Co.]

"This little book," says its author, in an address to the teacher, "was written to supply a special need; and as it is certain that many teachers and parents must have felt themselves in like case with ourselves, it has been thought well to publish it." This "need," it must be said, was especially felt by those who taught upon the *Kindergarten* system; for the writer of the work informs us that when the Croydon Kindergarten and Preparatory School Company placed the department of pianoforte-teaching in his hands he found nothing already published which did not in some way or other run counter to the method of education adopted in the school. A review upon the book, therefore, must be a review upon the *Kindergarten* system, for certainly it appears admirably adapted to the purpose intended, and the only question is whether the foundation laid upon this principle is really a solid one. Into this matter it is unnecessary here to enter, and we need only say, therefore, that those who teach upon this method will fully appreciate the merits of Mr. Moore's work, which, it must be mentioned, is excellently got up, and contains some highly artistic illustrations.

Deux Valses Impromptu. Pour Piano. Par Ignace Gibsone. [Stanley Lucas, Weber and Co.]

We have never been able to discover the difference between a "Valse" and a "Valse Impromptu." Presuming, however, that this title is used to ward off any severe criticism, we scarcely think the qualification necessary in the two compositions before us. Mr. Gibsone invariably writes gracefully; but both these Waltzes are far above the average of mere dance music. No. 1, in A flat, has a melodious theme, which is well treated throughout, the changes of key preventing any undue feeling of monotony, and the passages lying easily under the hand. No. 2, in D flat, is perhaps even more popular in character, the subject being played with accompanying quavers in the right hand against a crotchet bass for the left. At the double bar we have a melody in the style of Weber's "Invitation to the Waltz," which, although now almost common property, is always effective.

The Desert. Symphonic Ode, in Three Parts. The words translated from the French of Auguste Colin by the Rev. J. Troutbeck. The music composed by Félicien David. [Novello, Ewer and Co.]

Now that the music of Berlioz has been rescued from that neglect which evidently arose rather from the apathy of those who cater for the public than from the want of appreciation of the public itself, it may reasonably be expected that the works of another French composer of somewhat kindred spirit, Félicien David, should be brought up for judgment. Although a prolific writer, there can be little doubt that his fame will chiefly rest upon "Le Désert," a composition which requires but to be known to receive that recognition due to its merit. The three parts into which the work is divided are each introduced by some descriptive lines, the music throughout depicting with remarkable fidelity the various scenes through which the caravan is passing—the Prayer to Allah, the Chant of the Muezzin (founded, it is believed, upon an Arabic melody), and the Dance painting in the most vivid colours the impressions of the composer during his long residence in the East. A folio edition of this work was published some years ago; but it has been reserved for Messrs. Novello to place it within the reach of Choral Societies by issuing it in the well-known cheap octavo form; the excellent translation of the text, by the Rev. J. Troutbeck, rendering it additionally valuable for general circulation in this country. The many beauties of this charming tone-picture can only be perfectly realised with the aid of a full orchestra, but the pianoforte accompaniment is so arranged as to give a very fair idea of the score.

Gyp. Song. Written by T. Ashe. Composed by Ciro Pinsuti. [R. Cocks and Co.]

Even in his most unpretending vocal pieces Signor Pinsuti always evidences that artistic culture which makes him stand apart from the conventional song-writers of the day. The little trifle before us is really charming in its simple beauty, the tuneful theme being surrounded by delicate figures in the accompaniment which materially enhance its effect. We are especially pleased with the use of the minor supertonic of the key (G minor); and the ascending and descending scale passages, with the minor sixth and major seventh, are extremely welcome to those who fully recognise the real characteristics of the minor scale. Both words and melody of this song must ensure for it a hearty welcome wherever it is heard.

Motivo Piacevole. For the Organ. By Neville George Barnett. [Novello, Ewer and Co.]

The composer of this piece seems to be a victim to the prevailing mania for chromatic harmonies. In form it is simple enough, and its manner is that of a slow minuet. The subjects are agreeable, but the effect is injured by progressions which jar upon the ear of the cultured musician. Discords of the ninth left unresolved and inversions of sevenths in one key resolved in another may be tolerated in an elaborate composition, but sound harshly in a brief, formal movement of six pages. In future efforts Mr. Barnett should endeavour to preserve more dignity and simplicity of utterance.

If ye love Me. Anthem. By Harry Dancey. [Novello, Ewer and Co.]

In choral music of every description repetitions of words are frequently not only inevitable but desirable. With Mr. Dancey, however, liberty in this respect degenerates into license. The first sentence is repeated no less than eight times, and the effect is painful because bordering on the ludicrous. In other respects there is nothing remarkable in this brief full Anthem. It is smoothly written and within the reach of the most ordinary choirs.

Andante con Variazioni e Fuga, for the Organ. By Thomas J. Dudeney. [Chappell and Co.]

This is altogether an interesting and useful work. The variations (seven in number) are in many respects admirable, and will not be found troublesome to the executant. The fugue is a little more difficult, but t will repay the trouble of learning it.

Rondo giojoso, für Piano zu vier Händen.
Symphonisches Adagio, für Piano zu vier Händen.
Fünf Gesänge, für eine Singstimme mit Begleitung des Pianoforte.
Laterna Magica. Sechs Original Tonbilder für Pianoforte.

Componirt von Fr. Wilh. Jähns.
[Berlin: T. Trautwein.]

These works are all worthy of attention, to which we distinctly recommend them. The Rondo is an Allegro vivace in E flat, of well sustained interest, simple, bright, and animated. It makes an excellent addition to the repertory of pianoforte duet players, who will find the passages by no means difficult. The symphonic Adagio is, we need hardly say, a work of higher pretensions, and, because successful, entitled to higher praise. Its structure is symmetrical, the themes are well contrasted, and the imaginativeness of the whole marks the composer as one who justly prefers a claim to respectful consideration. This appears with equal force in the songs, which, though not equal in merit, are of a high class, and show the hand of an able and practised musician. The group of little pieces called "Laterna Magica" are charming in their varied fancy and effective contrasts. Evidently the music of Herr Jähns should be better known in England than it is.

Original Compositions for the Organ. No. 1. Two Introductory Voluntaries, by George J. Bennett.
[Novello, Ewer and Co.]

These pieces, by the clever young Royal Academy student of whom such high hopes are entertained, will make a very favourable impression as to his skill in writing for the organ. Mr. Bennett seems able to turn his hand to anything in the line of composition, but he is not the least happy in the class of work now before us. Both voluntaries are written with transparent clearness; they are in good "form," having a beginning, a middle, and an end, and their themes are, within the limits imposed, properly worked out. The effect in each case, moreover, is extremely pleasing, and when we add that the music presents no difficulty, it is clear that these pieces have more than a chance of popularity. Our organ-playing readers will do well to keep a look-out for Mr. George J. Bennett's compositions.

Air de Danse. Pour Piano.
Sea Breezes. Sketch for the Pianoforte.
Composed by D. R. Munro.
[Duncan Davison and Co.]

As there is something of the Scottish character about the theme of the first of these pieces, we are puzzled to find why it has a French name and is said on the title-page to be "par" D. R. Munro. The trifle, however, has sufficient liveliness to justify its title, and may be found attractive by young players. If it were not for a descending chromatic scale and an arpeggio of the chord of the dominant seventh, there would be little to suggest "Sea Breezes" in the Sketch so called; for both the melody and accompaniment are decidedly heavy and oppressive. The piece is inoffensive, but we cannot see why such music is written—or, rather, why it should be published.

FOREIGN NOTES.

After several attempts the right of performance of Wagner's "Nibelungen Tetralogie" has been secured for the Royal Theatre, Berlin. During the life of the composer the fact of his persistently refusing to allow any one of the four parts to be performed singly was the chief difficulty in the way of the production of the work, it not being thought advisable to attempt the representation of the entire Tetralogy on consecutive nights. Another difficulty arose from Wagner's insisting on the employment of Herr Anton Seidl as conductor. These obstacles have at length been surmounted, but not without some trouble, as since the composer's death a lawsuit between his heirs and Herr Angelo Neumann has been threatened, in consequence of the action of the latter in selling the performing right of the "Ring," which he alleged was his own property, to the managers of the Berlin Opera. "Die Walküre," an established favourite with the Berlin public, is announced for the autumn season, with Frau Sachse-Hofmeister as *Brunnhilde*, Herr Niemann as *Siegmund*, and Herr Betz as *Wotan*. The work has hitherto been given at Berlin at the Victoria Theatre by the Bayreuth company, and always with success; but now that it has become part of the *répertoire* of the Royal Opera, a test will be supplied as to its lasting popularity.

Herr von Hülsen, the Intendant-General of the Royal Plays at Berlin (Director of the Royal Opera House and the Royal Theatre for Dramas), celebrated on the 1st ult. the fiftieth anniversary of his entry into the Royal service. He joined the army in the year 1833, and has held the above-named office for thirty-two years. In honour of the occasion a performance of Lessing's drama "Minna von Barnhelm" was given, this being the play with which he commenced his career as director of these two important theatres. Although this celebration has given occasion to many—particularly to those belonging to the advanced school in musical matters—to raise a dissentient voice at what they consider the too conservative standpoint adopted by Herr von Hülsen during the time he has held his very important office, yet numerous congratulations and deputations from the most important German stages and musical societies have been received by the much respected director. A "Herr von Hülsen Provident Fund," intended for the benefit of veteran members of the stage, was founded on this occasion; and as it was announced that 52,000 marks were subscribed at once, it will be seen that the fund starts with fair prospects of success. Whatever the artistic merits of Herr von Hülsen may be, it is certain that he has considerably helped the material interests of the numerous body of public servants of which he is the influential and omnipotent head.

Musical festivals are becoming more and more *en vogue* in Germany. We hear that it has been decided to hold a festival at regular intervals at Hamburg, the first of the series being announced to take place at Whitsuntide, 1884. Four Hamburg societies and one society each from Brunswick, Bremen, Hanover, Kiel, Lübeck, and Schwerin will form the choir, and a numerous orchestra, with a solo violinist and four solo singers, will be engaged. Two concerts will be given at the first festival, and the programme will include a great oratorio by Handel, a work by Brahms, and a symphony by Beethoven. Herr von Bernuth will be the conductor.

E. W. Fritzsch, of Leipzig, the publisher of Wagner's "Gesammelte Schriften," is about to publish the tenth and last volume of the master's literary works, completing the series. It will contain his contributions to the "Bayreuther Blätter," letters to Weber, Wolzogen, Stein, Fritzsch, and Schön, and the libretto of "Parsifal."

A Wagner-Cycle is contemplated at the Imperial Opera House at Vienna during the coming season. All the composer's operas, from "Rienzi" to "Parsifal," will be given in succession, with an interval of three or four days between each performance. The tenor, Herr Winkelmann, has undertaken the arduous task of singing the parts of *Rienzi*, *Tannhäuser*, *Walter von Stolzing*, *Tristan*, *Siegmund*, and *Siegfried*.

The following works are announced for performance at the first series of Herr Joachim's subscription concerts at Berlin, which take place during the last three months of the year: Beethoven's "Eroica" and F major Symphonies, Schumann's D minor Symphony, Haydn's B major Symphony, Bizet's Suite "L'Arlésienne," Handel's "Belshazzar," "Gesang der Parzen," by Brahms, and "Idylle," by Kiel.

Herr Pollini, who entered the tenth season of his directorship of the Hamburg Town Theatre on the 1st ult., seems to be the most successful director of any German theatre, he having secured a subscription of no less than half a million of marks. Mackenzie's "Colomba" will be, as our readers are aware, one of the many novelties proposed to be brought forward during the ensuing season. It is reported that Herr Pollini has discovered a new tenor of the first rank, Herr Gustav Memmler. The *débutant* has appeared as *Tristan*, and is said to be even superior to Herr Winkelmann, his predecessor at Hamburg in this trying part.

We regret to learn that Frau Vogl, the celebrated singer and representative of the part of *Brunnhilde* in Wagner's

"Ring der Nibelungen," has had the misfortune to be thrown from her horse at a rehearsal of the "Gotterdämmerung" at Munich. Besides the severe shock, she sustained an injury to her left hand by a kick from the horse's hoof. We are, however, glad to hear that the latest news from Munich reports her to be making good progress towards recovery.

At the two town theatres of Leipzig 635 performances were given from August 1, 1882, to July 31, 1883, of which 192 were representations of operas. Amongst the novelties produced we find Rubinstein's "Makkabäer" ten times, the same composer's "Dämon" six times, and Reinthaler's "Käthchen von Heilbronn" seven times.

The Cologne Town Theatre began a series of operatic representations on August 31 with Meyerbeer's "Huguenots." Liszt's "St. Elizabeth" will be given during the winter.

The excellent pianist Theodor Kirchner, who lately left Leipzig for Dresden, has been appointed teacher of the pianoforte at the Royal Conservatoire of the latter city.

The monument erected by pupils and friends on the grave of the composer and pianist Theodor Kullak, at Berlin, was unveiled on the 12th ult.

Johannes Brahms has left Vienna for Wiesbaden, which will be his future place of abode. He has just finished a new symphony, which will be performed at Berlin by Wüllner's orchestra.

A work on Richard Wagner in Dutch, called "Richard Wagner: zijn Leven en zijne Werken geschetst," by G. Viotta, has been published in Amsterdam.

Signorina Teresina Tua, the young violinist who was heard in London during last season, will play at the second Gewandhaus Concert at Leipzig.

Gluck's "Armida," with Frau Antonie Schreiber in the title-part, has been performed at Bremen, under the management of Herr Angelo Neumann.

The programme of the Paris Grand-Opéra for the coming season has been issued, and promises as novelties the ballet "Farandola," music by Dubois; Gounod's almost rewritten opera "Sappho"; and a two-act opera, "Tabarin," by Emile Pressard.

The revived Italian Opera at Paris announces as novelties for the forthcoming first season "Simon Boccanegra," by Verdi; "Hérodiade," by Massenet; "Gioconda," by Ponchielli; and "Guarany," by Gomez.

The Opéra-Comique will produce the following novelties: "Le Joli Gille," by Poise and Monselet; "Manon," by Massenet; and a new opera by Paladilhe, of which the title has not yet been announced.

A great competition of male choral societies took place at Aachen (Aix-la-Chapelle) during August. The first prize in prima-vista singing was gained by the Cercle Vieuxtemps from Verviers, and the second prize in the same competition by the Kölner Sängerkreis. The principal competition of the festival took place on the evening of August 27, in the theatre, when the highest prizes were gained by two Belgian societies, La Legia from Liège and L'Orphéon from Brussels.

The result of the "Prix de Rome" at the Brussels Conservatoire this year has been that no candidate has shown sufficient merit to justify the first prize being given. The second prize was awarded to M. Heckers, of Ghent, and M. Soubre, of Liège.

Benjamin Godard is engaged on a new opera, "Pedro de Zalamea," which, it is expected, will be performed at Antwerp in January, 1884.

Sir Michael Costa has presented to the Naples Royal College of Music the manuscript scores of four operas and four ballads. Each score bears the inscription "To the famous Archives of the Naples Royal College of Music, in memory of M. Costa. London, August 15, 1883." Besides these scores, the gift includes a *bâton* of ebony, with coral mountings, which Sir Michael used for ten years.

Mr. Theodore Thomas has finished a most successful concert tour through the United States, and the new series of the Philharmonic concerts will begin at New York, under his conductorship, at the end of this month. Amongst the new works we find that Mackenzie's orchestral ballad "La Belle Dame sans Merci," which, our readers will remember, was performed with great success at one of the London Philharmonic Society's concerts last season, will be given at the first concert.

A musical and theatrical paper has been started at Buenos Ayres. It is entitled *Frou-Frou*, and is printed in four languages—English, French, Italian, and Spanish.

A new opera, entitled "Marion Delorme," has been written by the composer Ponchielli.

The novelties in preparation at the Italian Opera at St. Petersburg are Salvayre's "Riccardo III.," Rubinstein's "Nero," and two comic operas.

It is seldom that the continental musical papers condescend to mention the doings and whereabouts of English composers and musicians, but when they do so the names are given in such a careless manner that it is often difficult to recognise to whom allusion is intended. Messrs. Mackenzie and Thomas, our rising stars in the operatic sky (as one German paper has it), have been often mentioned lately on account of their great success with the operas written for the Carl Rosa troupe, but their names have mostly been twisted about in the most merciless manner. The latest version we find in No. 39 of the "Neue Zeitschrift für Musik" (the well known Schumann-Brendel paper), which reports that Carl Rosa has commissioned three English composers to write new works for his coming campaign—viz., "Herren Mackenzy-Goring, Thomas, and Villieu Stanford." In the same paper we find that the ballad concerts under "Bonsey" begin on November 21, and that the Crystal Palace Concerts are under the direction of "Mans."

Léon Halévy, brother of the famous composer of "La Juive" and several other operas, and father of the well-known author Ludovic Halévy, lately died at St. Germain-en-Laye, aged 81.

Victor Massart, a celebrated teacher of the double-bass, died at Liège on the 6th ult.

Carl Kuntze, a very popular composer of comic songs and part-songs in Germany, died on the 7th ult. at Delitzsch, in Saxony.

CORRESPONDENCE.

AN OLD TUNE-BOOK.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—I have an old tune-book (old 8vo, pp. 100) the title-page of which is lost, and I should be very thankful if one of your readers could furnish me with a copy of the same. The following marks, taken from the book, will I trust be sufficient to identify it. The preface runs thus: "It was the design of the editor in this publication to furnish schools with a set of Psalm Tunes, Hymns, and Anthems," &c. Then follow "Graces or Ornaments of Music, Tuning the Voice," &c.; on page 2, "General Remarks"; on page 3, "Composition"; on page 4, "Index" of tunes, &c., and these are succeeded by pages of musical instructions. It contains forty-six tunes, and thirteen anthems. The first tune in the "Index" is "Amsterdam" (p. 7), by Williams. Then tunes by the following authors: West, Arnold, Dr. Madan, Gillet, &c. The anthem index is put after that of the tunes and the first anthem in this index is "Arise, shine, O Zion" (page 85), by Williams. Then follow anthems by Stephenson, Ashworth, Knap, West, and number nine in this index is "O Lord God of Israel" (page 36), by Williams again; and the last of all is "The beauty of Israel" (page 29), by Arnold. From these indications I hope that some of my musical friends may be able kindly to favour me with a copy of the title-page.—Yours, &c.,

Eos Llechyd.

Llanberis, September 21, 1883.

BAPTIE'S "BIOGRAPHY OF MUSICIANS."

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—Will you allow me a small space in your valuable paper to point out one error (among others) in the book "Biography of Musicians," by David Baptie? Sir Robert Stewart is described as Organist of St. Patrick's (National) Cathedral, Dublin, whereas Mr. Charles Marchant occupies that position, and previous to his appointment the post was held by the late Mr. William Murphy, Mus. Bac. I enclose my card, and am, Sir, yours, &c.,

R. Y.

PROFESSIONAL AND AMATEUR MUSICIANS.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—I incline to the belief that the disease existing in the profession which "Justitia" fears is not so bad as he apprehends; or, if bad, its incipient growth is an inevitable appanage of the musical art.

Certificates are of no use. This is no serious question of the extreme importance and extent which "Justitia" considers attaches to it. I write from a suburb of London, where there is to be found the scarcely smaller evil flourishing of cheap pianos obtainable at one shilling and sixpence or two shillings per week. These instruments it would be mere flattery to designate as musical. However, no sooner is the honest mechanic or other workman whose little daughter sings convinced of her talent than the delighted parent hires a cheap piano and a cheap teacher. All this innocence is surely not to be taken up by "Justitia" as if anything depended upon it. Real music is not in the question. The eighteenpenny piano and the fourpenny lesson (see advertisement) are harmless delusions on both sides, and I do not concede that competent professors lose the price of a single quarter's tuition; for observe that the young gentleman pupil mentioned in "Justitia's" letter soon discovered his weak points and resorted to "Justitia" to remove them. Again, the father of the young lady also alluded to doubtless was uneasy, and so asked the professional musician for an opinion. I have no doubt "Justitia" has already added this pupil to his list.

I have said that certificates are of no use. I am a genuine amateur, and possess a certificate from one of the best known musicians in Europe. Not depending upon music for a livelihood, I shrink from employing the few leisure hours at my disposal in practising or teaching any music but such as I have been taught to believe is worthy of the name. But in the almost universal judgment of my unenlightened neighbours the young lady in the next street who throws up the parlour window when she plays, and advertises herself as "A 1," is a most brilliant performer, and they will be perfectly satisfied if she only teaches their children to play as well as herself.

Of what use, then, are certificates of competence, unless people are compelled to respect them? But how is this compulsion to be carried out?—Yours truly,

Mezzo-Termine.

London, E., September 4, 1883.

AN APPEAL TO COMPOSERS FOR THE CHURCH.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—May I venture to draw the attention of Church musicians to a want that has been rather prominently brought before me lately? It is the custom at the "Three Choirs Festivals" to have at least one Symphony and an Overture of sacred character performed in the cathedral; at the recent Gloucester Festival no exception was made to this rule, Mr. Stanford's "Elegiac Symphony" and Spohr's Overture to "The Last Judgment" being given with grand effect by the orchestra. I wish now to point out to composers of orchestral music that there is an excellent opening for short Church Symphonies and Overtures of a sacred and solemn character, suitable for performance in a cathedral. Experience has taught me, in a practical manner, that at present a conductor has but a very limited choice when he considers what orchestral works to include in a cathedral performance. Two of Beethoven's Symphonies and perhaps half a dozen other works that will occur to the memory make but a small list to choose from.

Knowing that there are Englishmen who can, if they will, produce what I have called (for want of a better name) Church Symphonies and Overtures, I trust they may be persuaded to turn their thoughts to this subject; and therefore will only add that in my humble opinion *two movements* would be quite long enough—say, an Adagio and Allegro maestoso—but I must now leave it to wiser heads than mine to develop this idea. I can only speak to what I consider a musical want that has long been felt by others as well as myself.—Yours faithfully,

C. L. Williams.

Palace Yard, Gloucester.

THE EISTEDDFOD CANTATA COMPETITION.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—Will you permit me to say, in reference to the above subject, that I for one am by no means surprised at the withholding of the prize on the grounds of none of the works submitted having been considered worthy of it—that is, if it be true that a composer draws his inspiration from his libretto; for I can hardly conceive anything less calculated to assist in the successful "invocation of the muse" than the "English" translation (or adaptation, or version, whichever it is) of the "prize" libretto furnished by the Committee. In March last I sent for a copy of this "prize" libretto, and in the meantime made preparations for a few weeks of hard work at my Cantata. The libretto came in due course; and my first thought was, "How will it be possible to condense such a work into the compass (I think forty minutes as its time of performance) allowed by the Committee, unless it be at the loss of freedom and consequent effectiveness in the composition itself?" When I came, too, to read the words as they stood, I could not help feeling surprise at the notion that a composer could be expected to wed anything like good music to such an effusion. However, I set to work; but long ere the opening chorus and No. 1 Recit. were finished the whole thing had fallen so flat upon my imaginative powers as utterly to prevent any further progress. Is it reasonable, let me ask, to expect any composer who is capable of writing a Cantata at all to produce from *such* a libretto a work which shall be worth fifty *shillings*, to say nothing of fifty *pounds?* As a man who has written, amongst many other works, a three-act Opera upon *his own* libretto, I think I may venture to express this opinion. One could have little or no fault to find with the *plot* of the libretto or with the symmetry of its construction as a whole; but the language of nearly every line (or at least of every verse or sentence) was trashy in the extreme. Is this due to "translation" or "adaptation"? Let us hope that if the Eisteddfod Committee offer a similar prize for competition next year they will take care to either provide a sensible English libretto or keep to their native Welsh.

I am, Sir, obediently and gratefully yours,

S. E.

Limerick, September 15.

MR. HORATIO CHIPP.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—A rumour having been extensively circulated, both in and out of the musical world, to the effect that I have retired, or am about to retire, from the profession, and as such statements are calculated to most seriously injure me with respect to my professional engagements and otherwise, I should be extremely grateful if, with your unvarying courtesy, you would permit me, through the aid of your valuable columns, to publicly deny that there is the slightest truth or foundation whatever for any such rumour. It will be my anxiety, I trust, for some time to come to do my humble share towards the enjoyment and amusement of the public, and likewise to instruct those who intend to follow instrumentalism either as a profession or as a pastime.—Yours very obediently,

Horatio Chipp.

37, Andover Road, Hornsey Road, Holloway,
August 30, 1883.

MALE-VOICE CHOIRS.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—Several letters having appeared in The Musical Times advocating the formation in London of a large male-voice choir, I should feel greatly obliged if you would kindly allow me, through your valuable journal, to invite the co-operation of any gentlemen interested in such a project.—Yours very truly,

Geo. F. Geaussent.

September 24.

TO CORRESPONDENTS.

**** Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Aberfeldy, N.B.—On Friday, the 21st ult., Mr. Jesse Timson, Organist and Choirmaster to Sir Robert Menzies, Bart., gave an Organ Recital in St. David's Episcopal Church, Weem. The programme included Concerto in B flat (Handel, No. 6), Fugue in D minor (Bach), Postlude in C (Smart), and pieces by Costa, Calkin, Mozart, Mendelssohn, Smart, and Gritton.

Belfast.—Mr. Alfred Hollins, student of the Royal Normal College for the Blind, London, gave a Recital on the fine organ in the Carlisle Memorial Church on the 18th ult. The programme included compositions by Bach, Handel, Mendelssohn, Guilmant, Lemmens, &c. His accurate manipulation and skilful pedalling won the earnest attention of a crowded audience.

Blackpool.—Mons. Rivière's third annual Benefit Concert was given on the 15th ult., at the Winter Gardens. The programme included instrumental selections of favourite pieces, excellently played by the orchestra of the Gardens, augmented by the bands of the 3rd Dragoon Guards, the King's Own Lancaster Regiment, and the Kirkham Artillery Volunteers, conducted by Mons. Rivière. The principal vocalists were Miss Bessie Holt and Miss Frances Hipwell, both of whom were highly successful.

Blakeney, Gloucestershire.—On Thursday, the 20th ult., Mr. Francis Morgan, Organist of All Saints' Church, gave a Concert in the National Schoolroom, which was well attended. Miss Hathaway (Lydney), Misses Mary Morgan, Annie Morgan, and Gwynneth Morgan, and Messrs. Wm. Morgan, W. H. Morgan, F. Morgan, and E. Morgan, R. Dredge, and H. Morse assisted. All the items were well rendered, and several were encored.

Bradford.—The annual Choir Services at St. Thomas's Church were celebrated on the 16th ult. In the evening the choir was strengthened by about fifty members of the Bradford Festival Choral Society, and Mendelssohn's *Hymn of Praise* was sung after the sermon. The solo vocalists were Miss Clara Marshall, Mrs. Clarke, and Mr. W. Coates. Mr. J. H. Rooks presided at the organ, and Mr. W. H. Emsley, Choirmaster of St. Thomas's, conducted. At the morning service, which was fully choral, Goss's Anthem "The wilderness" was given by the church choir.

Brighton.—Special Organ Recitals have been given every evening since Monday, August 27, by Mr. James Hallé, Organist of Clapham Congregational Church. The programmes have included Bach's Fugue in G minor, Mendelssohn's Sonatas, Handel's Second Concerto, Haydn's Military Symphony, Smart's Air and Variations in A, and selections from the works of Beethoven, Gounod, Wagner, Batiste, &c. The various pieces, especially the Fugue of Bach and Impromptu Sketches on Old English Airs, exhibited the exceptional taste and executive power of the organist, the audience showing their appreciation by frequent applause.

Bristol.—Haydn's *Creation* was performed at Redland Road Wesleyan Schoolroom, adjoining the chapel, on the 20th ult., under the conductorship of Mr. H. C. Kerry. The choir of the chapel, reinforced by several members of the Bristol Musical Festival Society, gave the choruses with good effect. The solo vocalists were Miss Marie Gane, Mr. E. T. Morgan, and Mr. W. Thomas, who received great applause. Dr. Colman presided at the pianoforte, and Mr. A. N. Price at the American organ. There was a crowded and appreciative audience.

Bury St. Edmunds.—A Promenade Concert was given in the Corn Exchange on the 13th ult. The band of the 3rd Suffolk Battalion performed a selection of music under the leadership of Herr Carl Krill. The solo vocalists were Miss Byron, Miss Mallows, R.A.M., Mr. Salmon, Mr. Roberts, Mr. Frederick Pattle, and Mr. Brockbank (Norwich Cathedral). Mr. G. Hooper, R.A.M., was Conductor and accompanist. Several part-songs were also well rendered.

Cardiff.—There were eleven applications for the appointment of Music Lecturer of the new University College of South Wales, and at a recent meeting of the College Council—Lord Aberdare presiding—Mr. Clement Templeton, B.A., was elected, at a salary of £100 per annum. The successful applicant was educated at Trinity College, Cambridge, and afterwards pursued his studies at Leipzig Conservatoire. Then he accepted an appointment at Harrow Music School, under Mr. Farmer, whence he comes to Cardiff. He intends to introduce the system in vogue at Harrow Music School, and proposes to give a course of Lectures on pianoforte-playing, and to conduct the students through a systematic method of classical composition.

Cinderford.—Miss Mary Morgan gave an Evening Concert at the Town Hall on the 13th ult., to a large and appreciative audience. Miss Hilda Wilson, Miss Jennie Matthias, Mr. C. Videon Harding, and Mr. H. Morse were the vocalists, and Miss A. T. Jones solo harpist. Miss Hilda Wilson gave Rossini's aria "Di tanti palpiti" and "The song of the heart" (Tennant) with much success, and the other vocalists were highly appreciated in their several selections, special mention being due to the excellent rendering of the trios "Rest thee on this mossy pillow" (Smart) and "O twilight air" (Berger). Mr. John Hunt, of Gloucester, who acted as Conductor, contributed his "Harvest Song" and a song in the second part, both of which were well received. Encores were frequent during the evening.

Copperhouse, Cornwall.—Mr. A. C. Tonking, R.A.M. (pupil of Dr. Charles Steggall), gave an Organ Recital on the 14th ult., in aid of the Chapel debt. The programme included compositions by Handel, Mendelssohn, W. T. Best, Charles Steggall, E. H. Turpin, Wély, Thomas, Henry Smart, and Alexandre Guilmant.

Coventry.—The Festival of the Ripened Grain was held at Christ Church on Sunday, the 23rd ult. There was a celebration of Holy Communion at nine o'clock, Morning Prayer at eleven, and Evening Service at 6.30. The shortened form of Evening Prayer was used, and the anthem was Spohr's Cantata *God, Thou art great*, the solo parts being sung by Miss Giggins, Mrs. Sharpe, Mr. W. Johnson, and Mr. B. Pratt. The most successful numbers were the soprano solo with chorus "Thou, earth," and the duet "Children, pray"; but the whole work was very creditably done. Mr. F. W. Humberstone presided at the organ, and played an Adagio and Allegro in D by Dr. Bunnett as a concluding voluntary. There was a large congregation.

Devizes.—Mr. H. Millington, of Trowbridge, gave a Ballad Concert at the Town Hall on the 3rd ult., which was highly successful. The vocalists were Misses Samuell, Larkcom, and Damian, and Messrs. Percy and Maybrick; Conductor, Mr. S. Naylor.

Durban, Natal.—A performance of Farmer's *Christ and His Soldiers* was given on August 16, in the West Street Wesleyan Church, by the choir, assisted by several friends—numbering in all thirty voices—and a small band. The performance on the whole was a successful one, and well received by the audience, the choruses particularly being taken with commendable precision. Mr. Edward Moon conducted, Mr. A. Swift presiding at the organ. At the conclusion of the Oratorio, Mr. Moon was presented by the members of the choir with a silver mounted *bâton*, as a mark of esteem for his unwearied exertions to promote their efficiency. The Choir propose to commence rehearsing Gaul's Oratorio *The Holy City* shortly.

Eastbourne.—The Benefit Concert of Mr. Julian Adams, which took place in the Floral Hall, Devonshire Park, on the 8th ult., was, as might be expected, crowded to excess. The programme commenced with Gounod's "Wedding March," composed on the occasion of the Duke of Albany's marriage, conducted by Mr. Daly; the appearance of Mr. Adams at the Conductor's desk at the conclusion of the March being the signal for loud and prolonged applause. The orchestral pieces—especially Mendelssohn's "Italian" Symphony and the Overtures to *Leonora* (Beethoven) and *Tannhäuser* (Wagner)—were finely played; a feature in the vocal selection being the singing of Madame Patey, which created the usual enthusiasm. The Welsh tenor Mr. Eos Dyffryn also contributed a solo; and Mr. Daly performed a Romanza by Beethoven on the violin, in place of Miss Clara Dinelli, absent from indisposition. The Concert was in every respect highly successful.

Epsom.—Mr. G. E. Good, Organist and Choirmaster of Christ Church, has given a series of short Recitals after evensong on the first Sunday in each month during the summer. The attendance has been satisfactory, and much pleasure has been derived from his skilful rendering of selections from the works of many of the best known composers, from Handel to Batiste and Guilmant.

Exeter.—Mr. Harold Ryder gave an Organ Recital on the 19th ult. on the new organ erected by Eustace Ingram in the United Methodist Free Church, Queen Street, to a crowded and appreciative audience. Both tone of organ and Mr. Ryder's brilliant execution were much admired.

Folkestone.—On Thursday evening, the 20th ult., a Sacred Concert was given at the Wesleyan Chapel, Mr. H. S. Roberts, the Organist, presiding at the organ. The solo vocalists were Miss E. Phillips, who was highly effective in "My heart ever faithful," and Miss Weaver. The instrumental portions of the programme were excellently rendered, Mr. J. R. C. Roberts conducted the orchestra and also contributed a violin solo. The Concert was very successful.

Huddersfield.—Organ and Pianoforte Recitals have been given at the Fine Art and Industrial Exhibition with much success; and on the afternoon of August 31 a special interest was created by the performance of a number of Handel's choruses as duets on the organ by Mr. Richard Mellor and his sister Mrs. Charles Winn, which were highly appreciated by a large audience.

Hurstpierpoint.—The Harvest Festival was celebrated in the Parish Church, on Wednesday, the 12th ult., by a choral service, at twelve o'clock. Psalms 147 and 148 were sung to Anglican Chants, and the Anthem was W. Johnson's "I will magnify Thee, O God my King." As a concluding voluntary the Organist (Mr. H. C. Young, B.A.) played Calkin's Harvest Thanksgiving March. The Choral Society held a general meeting on the 19th ult. to elect officers and committee for the year, and make arrangements for the forthcoming season.

Leeds.—The organ of St. George's Church, which has for two months been undergoing extensive repairs by Messrs. Wordsworth and Maskell, of Leeds, was reopened on Sunday, the 2nd ult., when Dr. Spark presided at the instrument during the service. On the following evening an Organ Recital was given by Mr. Walter Parratt, Mus. Bac., Organist of St. George's Chapel Royal, Windsor, the programme being selected from the works of Bach, Guilmant, Saint-Saëns, Wély, Batiste, Wesley, Smart, Hopkins, &c. Mr. Parratt's excellent performance was listened to with much attention by a large congregation.——The Town Hall organ was reopened on the evening of the

10th ult., when a free Concert was given. The instrument has been in the hands of its builders (Messrs. Gray and Davison) for two months, during which time it has been thoroughly renovated and improved. The salient features of this now magnificent organ were admirably exhibited by Dr. Spark in a well-chosen selection of music; and vocal solos were contributed by Miss Fanny Bristow, Mr. W. Fisher Heath (a young tenor who created a highly favourable impression), and Mr. Dodds.

Liverpool.—The Banner Choir, a well-trained body of vocalists, supported entirely by Mr. R. W. Banner, who have for some time been located at St. Cuthbert's, closed their connection with that church on the 30th ult., owing to the opposition of a few "congregational singing" advocates. The Services on the occasion were Barnby in E and Attwood in D, and the Anthems Spohr's "How lovely" (in its entirety) and Beethoven's "Hallelujah." Mr. S. Claude Ridley, Director of the Choir, presided at the organ.

Newcastle-on-Tyne.—A fine three-manual organ, lately erected by Mr. Henry Willis in St. Dominic's Church, was opened on Sunday, the 16th ult. Gounod's *Messe du Sacré Cœur* was sung, the accompaniments being played by Mr. J. C. Bowen in the absence (through illness) of Mr. N. H. Brown, the Organist of St. Dominic's. Mr. W. A. Leggatt contributed several voluntaries.

Nottingham.—On Sunday, August 26, the Anniversary of the dedication of St. Barnabas' Cathedral took place, when Mr. Henry Farmer's Mass in B flat was performed, conducted by the composer. The orchestra consisted of twenty-five executants, and Mr. W. Gregory, the Organist of the cathedral, presided at the organ. The Mass was well rendered, the solos being excellently sung by Miss Chambers, Miss Shearstone, Mr. L. Gregory, and Mr. J. Taylor. The Rev. Father Burns sang "Cujus animam" during the Offertory. At the evening service Vespers were sung with band accompaniment, also Novello's "Salve Regina," Zingarelli's "Laudate," and Beethoven's "Hallelujah" from *The Mount of Olives*. There were crowded congregations both in the morning and evening.——On the 24th ult. Mr. W. T. Best, of Liverpool, opened a new Grand Organ at the Albert Hall, and played the following selection of music: Organ Sonata, No. 2, C minor (Mendelssohn); Andante, A major (H. Smart); Turkish March, "Ruins of Athens" (Beethoven); Siciliana and Fugue, G minor (Bach); Andante, with Variations and Finale (W. T. Best); Fugue, G major (S. Wesley); Bell-Rondo (G. Morandi); Overture, founded on the Austrian Hymn (C. Haslinger). The organ is a very fine instrument, containing thirty-one speaking stops, with couplers and composition pedals. Messrs. Brindley and Foster, Sheffield, are the builders.——The programme of the Sacred Harmonic Society for the coming season announces that the first Concert will take place on the 31st inst., when Gounod's *Redemption* will be given. Mr. Charles Hallé (as Conductor) and his band have been engaged; also the following vocalists: Mrs. Hutchinson, Miss Hilda Wilson, Messrs. Edward Lloyd, F. King, and Blower. The other works to be performed are *The Creation*, *Hymn of Praise*, and *Elijah*; the vocalists being Mesdames Mary Davies, Annie Marriott, and Marian McKenzie; Messrs. Maas, Harper Kearton, Bridson, and Ludwig.

Oldham.—A successful Concert was held at the "Tit-Bits" Coffee Tavern, on the 17th ult., the vocalists being Miss Rookes, Miss Jones, Messrs. Vesgree, Smith, Wood, and Tordoff. The accompanists were Mr. J. Greaves and Master A. H. Greaves. Violin solos by Mr. W. H. Hall and Master D. M. Greaves were well received.——Weekly Organ Recitals have been given in the Exhibition by Messrs. Mullinaux, Bumstead, Turner, Slater, and others; the Choir of St. Peter's contributing vocal music at intervals.

Richmond, Yorkshire.—An Organ Recital was given by Mr. J. H. Rooks on the new instrument at St. Mary's Church, on the 4th ult. The programme was well selected and excellently rendered.

Salisbury.—The first Popular Concert of the season was given in the Assembly Rooms, on the 17th ult., under the direction of Mr. Augustus Aylward. The orchestra, numbering thirty-five performers, played in excellent style the Prelude to *Faust*, Haydn's Symphony No. 7, Overture to *Poet et Paysan* (Suppé), "The British Patrol," &c. The vocalists were Miss Coates, Miss Lily Mullings, and Mr. J. Allan Acott, of the Cathedral Choir, all of whom were highly successful. The room was crowded.

Sandwich.—An excellent Concert was given in the Assembly Rooms on Thursday evening, the 13th ult., under the direction of Mr. Frank May (R.A.M.), before a select and appreciative audience. Mr. May was assisted by Miss Margaret Hoare (R.A.M.), Miss Eleanor Rees (R.A.M.), and Mr. W. H. Cummings. The whole of the artists fully maintained their high reputation in the rendering of a well-selected programme. Mr. C. T. Corke (R.A.M.) was an efficient pianist and accompanist.

Swanscombe.—The Harvest Thanksgiving was held at All Saints' Church, on Sunday, the 16th ult. At the morning service hymns from "Hymns Ancient and Modern" were sung, responses by Tallis, special Psalms from "Cathedral Psalter," Te Deum (Smart), and Anthem "O Lord, how manifold" (Barnby). The evening Service was Hatton in E. Appropriate sermons were preached by Rev. R. Hill, B.A. There was a full congregation. The voluntaries, selected from the works of Gounod, Lefébure-Wély, &c., were admirably played by Mr. F. H. Jarvis, Organist.

Trowbridge.—Mr. Millington's first Concert of the season was given at Hill's Hall, on Tuesday, the 4th ult., the artists engaged being Miss Samuell, Miss Larkcom, Miss Damian, Mr. Percy, and Mr. Maybrick, vocalists, and Mr. S. Naylor, Conductor. The Concert was a great success.

Organ Appointments.—Mr. C. H. Kempling, R.A.M., to St. John the Divine, Kennington.—Mr. Wm. Downes, Organist and Choirmaster to St. Mary's Church, Lynton.—Mr. J. E. Flavell, Organist and Choirmaster to the Abbey Church, Worksop, Notts.—Mr. Wm. Lee Jones to St. Mary Magdalene's, Enfield Chase, London.—Mr. Arthur J. Mollan to the Church of St. Bartholomew, Gray's Inn Road, W.C. —Mr. Arthur Cottam, Organist and Choirmaster to the Parish Church, Great Stanmore, Middlesex.—Mr. T. W. Rennison, Organist and Choirmaster to Brunswick Wesleyan Chapel, Whitby.—Mr. Edward Iles, Organist and Choirmaster to St. James's, Bury St. Edmunds.

Choir Appointments.—Mr. A. Fowles, Solo Bass and Choirmaster to Wimborne Minster.—Mr. J. Westwood Tosh, Choirmaster to Trinity Church, Newcastle-on-Tyne, and Music-master of Monkton, Hedworth, and Jarrow School Boards.—Mr. Robert Emslie (First Bass), to the Spanish Embassy Church, Manchester Square, W.—Mr. Henry Blaikie, to St. Paul's, Upper Norwood.—Mr. Rowland Guy, Principal Tenor to St. Barnabas, Kensington.

DEATHS.

On the 11th ult., at 10, Coburg Place, Bayswater Road, George Forbes, in his 72nd year.

On the 16th ult., at Guernsey, Ellen Amelia, eldest daughter of Edward and Amelia Orridge, of 2, Houghton Place, Ampthill Square, N.W., aged 27.

On the 17th ult., at 54, Inverness Terrace, Bayswater, after a short illness, William Finlayson, late of Cheltenham, aged 61.

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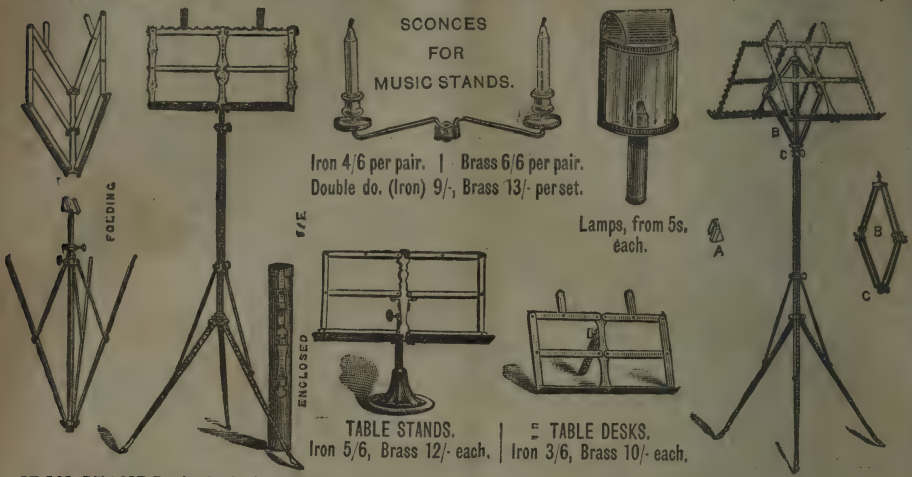

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SACRED HARMONIC SOCIETY.

The FIRST CONCERT of the Society will take place at ST. JAMES'S HALL, on FRIDAY EVENING, November 16, when will be performed for the first time in London, SIR G. A. MACFARREN'S New Oratorio, KING DAVID. Principal vocalists: MISS MARY DAVIES, MADAME PATEY, MR. E. LLOYD, and MR. SANTLEY. Conductor—SIR ARTHUR SULLIVAN. Tickets numbered: 10s. 6d., 7s., and 5s. each; Unnumbered: 3s. and 2s. to be had at the Society's Offices, 12, John Street, Adelphi; also at Austin's, Chappell's, Stanley Lucas, Weber and Co., and usual Agents. Subscriptions for the series of six Concerts at St. James's Hall, and the Conversazione at Prince's Hall, Piccadilly, £2 15s., £2, and £1 10s.

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Will give a CONCERT in AID of the HOLLOWAY NURSING HOME, at the ATHENÆUM, CAMDEN ROAD, on TUESDAY, November 20. Bennett's MAY QUEEN and MISCELLANEOUS second part.

The SECOND CONCERT will take place on December 18, when Dr. Stainer's ST. MARY MAGDALEN will be performed.

REHEARSALS take place on TUESDAY Evenings, 7.30 for 8 o'clock, in the St. George's Church Room, Carleton Road, Tufnell Park, N.

Prospectus, including Terms of Subscription and all particulars, may be obtained of the Conductor, Mr. W. Henry Thomas, 7, Lidlington Place, Harrington Square, N.W., or of the hon. secretary, at the Room, on Tuesday evenings.

MORLEY HALL, TRIANGLE,
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Mdme. TALBOT LEGG'S
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Artists:—
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HORSFALL MUSICAL SOCIETY.—The REHEARSALS commenced at Warlters Road Schoolroom, Camden Road, Holloway, on TUESDAY EVENING, October 16. Applications for admission to the Choir may be made to the Conductor, Mr. F. W. Turner, 33, Grosvenor Road, Highbury New Park, N.

ST. ANDREW'S, Thornhill Square, N.—Handel's SAUL.—SPECIAL EVENING SERVICE, FRIDAY, November 30, at 7.30 p.m. The Oratorio will be curtailed as at the Service on June 13 last, but all the Choruses will be rendered. Voices are wanted for the Choir of this Church; also an Assistant Organist who would give occasional service in return for practice. Apply, by letter, to F. J. Marchment, 94, John Street, Barnsbury, N.

MR. JAMES PECK, who for a great many years was with the late Sacred Harmonic Society, solicits EMPLOYMENT as a STEWARD at CONCERTS, or in any capacity connected with musical matters, such as music copyist, &c. 36, Southampton Street, Strand, London, W.C.

MEMORIAL to SIR JOHN GOSS.—At a Meeting held October 22, at the College of Organists, Sir Arthur Sullivan presiding, on the motion of the Chairman, seconded by Dr. J. F. Bridge, it was decided to erect in St. Paul's Cathedral some form of MONUMENT commemorating our distinguished Church Composer, the late SIR JOHN GOSS. Resolutions for carrying out this design were spoken to by Sir George Macfarren, Dr. J. Stainer, Dr. E. J. Hopkins, Rev. T. Helmore, Messrs. J. Barnby, C. E. Stephens, H. Littleton, and E. H. Turpin, and a Committee was nominated for carrying out the design. Mr. W. H. Cummings, Brackley Villas, Dulwich, was appointed Hon. Treasurer; and Mr. T. L. Southgate, Epsleadale, Gipsy Hill, Hon. Secretary; to either of whom individual or Choir subscriptions may be sent.

SIR HENRY BISHOP'S AUTOGRAPH ORCHESTRAL SCORES of OPERAS and MUSICAL DRAMAS.—The owners of any of these works will confer a favour on Messrs. Novello, Ewer and Co. by informing them of the titles of those in their possession, and by stating if they are willing to sell or lend them. Letters, stating terms, to be addressed Messrs. Novello, Ewer and Co., 1, Berners Street, W.

ST. JAMES'S HALL (New Room), November 12. ROYAL ALBERT HALL, December. Mr. and Madame EDWYN FRITH'S ROYAL CONCERT PARTY (for Oratorio or Ballads), will appear monthly as above. Under the immediate patronage of Royalty. Artists wishing to appear can do so on payment of a small subscription, returned tenfold in 10s. 6d. stalls. Dates booked: Cwmbrau, October 2; Usk, 3; Caerleon, 4; Bristol, 5; Liverpool, 6 and 8; Southend, 9 to 13; Bicester, 15; Louth, 16; Brigg, 17; Newcastle-on-Tyne, 18; Alnwick, 19; North Shields, 20; Stockton-on-Tees, 22; Hull, 23; Bradford, 24; Blackburn, 25; Chorley, 26; Manchester, 27; Alton, 30; Bournemouth, 31; Southampton, November 2; Hackney, 10; St. James's Hall, 12; Winchester, 15; Southsea, 16; Newbury, 20. Tour in North Ireland, November 22 to December 3; Swindon, 5; Manchester, 8; Galashiels, February 19; Sutton Coldfield, March 3; Huddersfield, 4; Gospel Oak, April 17. Mr. Edwyn Frith's "Pending" dates for all parts are too numerous to name here. Terms most favourable for en route dates. Vacancies for really good Soprano and Tenor as Articled Pupils for future tours, &c. Most exceptional advantages for all Vocal Pupils, resident or otherwise. Terms moderate. Yealm House, Netherwood Road. W.

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The Conductor, Mr. W. HENRY THOMAS, will attend at the Hall on the above-mentioned dates, from 4 till 4.30, to hear voices and give information.

The FIRST CONCERT, Bennett's MAY QUEEN, will take place at SHOREDITCH TOWN HALL, on November 19.

COLLEGE OF ORGANISTS.

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TUESDAY, November 6, at 8 p.m. A Paper will be read by E. Breakspeare, Esq., on "The Natural Laws of Expression by Musical Expression and Practical Delivery, and their Symmetrical Application."

TUESDAY, December 4, at 8 p.m. Samuel Gee, Esq., will read a Paper.

TUESDAY, January 8, 1884, Examination for Associateship.

WEDNESDAY, January 9, 1884, Examination for Associateship.

THURSDAY, January 10, 1884, Examination for Fellowship.

TUESDAY, February 5, at 8 p.m., Herr Emile Behnke will read a Paper.

The Lectures will be delivered in the Neumeyer Hall, Hart Street, Bloomsbury. E. H. TURPIN, Hon. Secretary.

MUSICAL ASSOCIATION, 27, Harley Street.—MONDAY, November 5, at five o'clock (the first meeting of the tenth session) a Paper will be read by C. J. FROST, Esq., Mus. Doc., Cantab., "On Theoretical Study as an Assistance to Execution."

JAMES HIGGS, Hon. Sec., pro. tem.

9, Torrington Square, W.C.

TO CHORAL SOCIETIES and MANAGERS of CONCERTS.—Mr. THOMAS HARPER'S CONCERT PARTY for the ensuing winter includes Miss Emily Paget, Madame Osborne Williams, Mr. Hy. Taylor, and Mr. J. T. Hutchinson. Address, Mr. Harper, 25, Brecknock Crescent, N.W.

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Engaged: October 15, Buxton; October 24, Leeds; November 14, Doncaster; November 21, Bramley; December 5, Cleckheaton; December 10 to 16, Scarbro'; December 20, Hull. Other engagements pending.

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MADAME EVANS-WARWICK (Contralto) announces her REMOVAL to 29, Great Western Road, Westbourne Park, London, W. Disengaged for Oratorio, Ballad Concerts, &c., after November.

MISS COYTE-TURNER (Contralto) begs to announce her return to town. For Concerts, Oratorios, Matinées, &c. For all particulars, please address, 14, Coleridge Road, Finsbury Park, N.

MR. LEONARD E. AUTY (Tenor). Engaged: Liverpool (Ballads), October 20; Halifax (Ballads), October 22; Glasgow, St. Andrew's Hall ("Creation"), October 25; Huddersfield ("Eli"), October 26; Dewsbury ("Ancient Mariner" and "Holy City"), October 27; Longwood ("Samson"), November 8. For terms and vacant dates apply, 55, Nelson Street, Oxford Road, Manchester.

MR. ARTHUR CASTINGS (Tenor) is open to accept ENGAGEMENTS for Concerts, Oratorios, &c. Dates engaged: October 30; November 13, 20, 26, 27; December 4, 11, 24; other engagements pending. Address, The Cathedral, Lincoln.

MR. KENNINGHAM will sing Tenor Solos in Handel Festival Selection, 1883, at Cheltenham; at Church Choral Festival, St. Paul's Cathedral; in Ballads, Shoreditch Town Hall; in "Hymn of Praise," &c., at High Wycombe; in Sullivan's "Light of the World" at Maidenhead; in Ballads at Brierley Hill (Staffordshire); in "Last Judgment," St. Paul's Cathedral; in "Samson" at Accrington; in the "Messiah" at Exeter; in the "Messiah" at Northampton; in the "Creation," North London, &c., &c. Other engagements pending. For vacant dates, address, 4, Myrtle Villas, West Kensington, S.W.

MR. JOHN PROBERT (Tenor) requests that all communications be addressed to him, care of Messrs. Reid Bros., 436, Oxford Street, W.

MR. FREDERICK BEVAN (Bass, H.M. Chapel Royal, Whitehall) begs to announce that he is open to accept ENGAGEMENTS for Oratorios, Classical, Operatic, or Ballad Concerts, &c. 21, Bonham Road, Brixton Rise, S.W.

MR. HOWARD LEES (Bass) begs to announce his REMOVAL to Cawnpore, India, having accepted an Engagement for three years.

MR. A. McCALL (Bass Vocalist) requests that all communications respecting Oratorios, Concerts, &c., should be addressed 14, Vynor Street; or, The Minster Choir, York.

MR. T. KEMPTON (Bass) begs to announce that all communications respecting Oratorio and Miscellaneous Concerts, and for Quartet party, should be addressed to 6, Halliford Street, N.

MDLLE. ALICE CAVÉ (Pianist) (two Gold Medals) has arrived in town. Applications for Concerts or Lessons to be addressed to 8, Brunswick Square, W.C.

MISS F. LOCKWOOD, Harpist to the Carl Rosa Opera Company. London address, 6, Frederick Place, Gray's Inn Road, W.C.

MISS ELIZA THOMAS (Contralto). Engaged: Swansea ("Eli"), November 8; Luton ("Placida"), November 13; Maidenhead ("Light of the World"), November 20; Darlington ("Elijah"), December 4; Matlock ("Messiah"), December 18; Leicester ("Messiah"), December 24. 49, Upper George Street, Bryanston Square, W.

MR. GILBERT H. BETJEMANN, Violinist (Royal Italian Opera, Covent Garden), begs to announce his return to town, and that he has resumed his LESSONS in VIOLIN PLAYING. All communications respecting terms for Lessons, Miscellaneous Concerts, Soirées, Drawing Room, or Oratorios, in London or Provinces, to be addressed, Mr. Gilbert H. Betjemann, Chester Lodge, 31, Park Village East, Regent's Park, N.W.

MR. ARTHUR DOREY (Organ and Pianoforte). For Pupils, Engagements for Concerts, &c., 68, Woodstock Road, Finsbury Park, N.

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MR. C. G. TAYLOR'S CONCERT PARTY.—Madame Pauline Taylor (Soprano), Miss Margaret Leyland (Contralto), Mr. J. T. Sydney (Tenor), Mr. T. C. Fargher (Bass), Mdlle. Lottie Adelina de Lara (Solo Pianist). Accompanist: Mr. J. K. Cave. For terms, full concert party or individually, address, 8, Needham Road, Liverpool.

THE GAMUT VOCAL QUARTET (Messrs. Vernon Lee, Reginald Groome, W. H. Pocklington, and A. C. Davies), for Dinners, Concerts, &c. Ladies if required. Address, A. C. Davies, 15, Somerfield Road, Finsbury Park, N.

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TWO LEADING BOYS (Treble) required for Holy Trinity Church, Crouch Hill, N. Must be able to read music. Plain Anglican service. Two Sunday services, Wednesday evening service and practice, and Friday evening practice. Apply by letter, stating salary required, to Mr. James D. Wheeler, Organist and Choirmaster, 88, Florence Road, Stroud Green, N.

SOLO BOYS, with good voices, WANTED IMMEDIATELY for the Catholic Church, Farm Street, Berkeley Square. Must have a fair knowledge of music. For terms, &c., apply to the Rev. T. Greenan, 111, Mount Street, W., any day between the hours of 10 and 12.

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DURHAM CATHEDRAL.—The APPOINTMENT of a TENOR SINGER to the vacant place in Durham Cathedral will be made some time in November. Notice of the time of trial will be given to selected Candidates. All applications, testimonials, and enquiries as to the office must be addressed to Mr. Richardson Peele, Chapter Clerk to the Dean and Chapter of Durham, at his office, in the College, Durham, on or before Friday, November 9. No Candidate whose age much exceeds 25 years will be accepted. The travelling expenses of the Candidates who shall be summoned to the trial will be paid by the Dean and Chapter. The highest testimonials as to moral character will be required.
The College, Durham, October 23, 1883.

LINCOLN CATHEDRAL.—There is a VACANCY for a TENOR LAY CLERK. Salary £80. The customary duties on Sundays and week days, and any special services appointed by the Chapter. Candidates must be communicants of the Church of England, and under 30 years of age. Applications to be sent to the Rev. the Precentor, Precentory, Lincoln.

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TENOR REQUIRED for St. John's Wood Presbyterian Church. Salary £15. Duties: two Sunday services and Wednesday evening service, followed by rehearsal. Must have a good strong voice, and be a good reader; one who can read the old notation preferred. Apply, by letter only, to Mr. F. G. Edwards, 49, Clifton Hill, N.W.

VOLUNTARY TENORS and ALTOS WANTED for Choir of St. Botolph, Bishopsgate. Choral services; anthems. Apply to the Organist on Friday evenings, from 7 to 8, at the School, Bishopsgate Churchyard; or on Sundays after morning or evening service.

ST. MATTHEW'S CHURCH, Bayswater.—WANTED in November, two powerful BASSES. Apply by letter to Choirmaster, St. Matthew's Schools, Queen's Road, W., or personally at the Vestry, on Mondays at 8 p.m., or on Thursdays at 9 p.m. Salary, £10.

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ORGANIST, WANTED APPOINTMENT as, where there is a good opening for teaching. Excellent references. Address, H. G. S., care of Mr. Daughtry, Maldon, Essex.

ORGANIST and CHOIRMASTER desires RE-ENGAGEMENT. S.E. district preferred. Ten years' experience. Highest testimonials. Communicant. B.A., care of Mr. Ashdown, 19, Hanover Square.

ORGANIST and CHOIRMASTER.—Mr. John C. Ward, Organist of Henry Leslie's Choir and of Quebec Chapel, is about retiring from the latter post, and will shortly be at liberty to accept a suitable APPOINTMENT. Where there is a choir school preferred. The Retreat, Haverstock Hill, N.W.

ASSISTANT PUPIL.—A Young Gentleman desires to communicate with professor of music. Possesses natural musical ability and talent. Address, M. S. and S., Moira, Ashby, Z.

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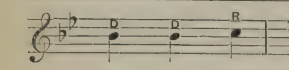

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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
NOVEMBER 1, 1883.

MUSIC HALLS AND MUSIC SCHOOLS.

WE are much indebted to the daily papers for the marked attention they have recently given to musical matters. Beyond the range of more solemn proceedings at provincial festivals and West-end concerts, they have wisely followed the broad question of musical education into those retreats where the art strives in an uncongenial atmosphere. The *Daily News* has described at length a popular concert at Shoreditch; The *Standard* has speculated on the purport and moral tendency of "Tiddy-fol-lol"; and the leading journal has liberally approved the forbearance of the Middlesex magistrates towards the proprietors of music halls. The *Times* does not think that the metropolis is to be congratulated on the success of those halls, or that no effort should be made to discourage them by the free competition of more reputable amusements. "Their entertainments," it says, "are vulgar in tone and sentiment, when they are not worse. They commonly hover on the frontier between the tolerable and the intolerable. At best the recollection of the evening's diversion leaves a bad taste in the mouth. Apart from all other evils, they have the flagrant vice of separating class from class in its amusements. The popularity of the evenings at the Fisheries Exhibition shows that classes embrace readily occasions for associating in their recreations. Unless amusements can be devised to appeal to the common tastes of various social grades, it is to be feared that music halls and the like will intensify the tendency of the nation to become two. It is much to be wished that some music hall proprietors themselves could be persuaded so to improve gradually the character of their entertainments as to render them deserving of a less exclusive patronage. The existence of a music hall testifies that the people have ears and minds to be amused. Its frequenters take the pastime it offers because they can afford nothing more elevated. Probably they would go still more eagerly to the opera if they could pay its prices like their betters."

Agreeing with the general sense of the remarks made by the *Times*, we think it should be more universally understood than it appears to be that music halls are not musical institutions and are not patronised by amateurs of music. The usual patrons of music halls are as able as "their betters" to pay the price for a seat at the opera. Indeed it is "their betters" who, quite as much as they do, prefer the music hall to the opera, and for the same reasons. They have, as a rule, no differentiated æsthetical leanings, and they prefer the free and easy manners of the music hall to the restraints of the theatre; and if allowed to smoke, and released from the crowded pit and that relic of past savagery, the bottled stout—oranges—gingerbeer-woman, they would perhaps as lief listen to an operetta as stare at comic singers and acrobats. Apart from names, the only similarity that exists in the case of music and music halls is that the latter institutions, in common with the Royal Academy of Music, have to be specially licensed; the fruit of an "ungodly jumble" in the notions of our betters in regard to art and legislation. All that can be done is done by legislation to lower the tone of the music hall. Words and gestures enjoy an absurd freedom, or at most are subject to an annual audit by a bench of magistrates, whilst a restraint not less absurd is placed on the class of performances in which any approach to the dramatic is prohibited. Between the kind of entertainment usually given at music halls and at concerts that to be really good must necessarily be very expensive, there is positively nothing left, if we are to exclude scenery and dialogue, but fish-tanks and penny readings, or those wholesome and mildly humorous songs of our fathers, to which nobody now would listen. Great buildings, within the precincts of London itself, and with electric lights, and with or without fish, might be made to pay, because in our climate they supply the place of outdoor entertainments found in perfection in other capitals. But good music of itself will only draw musical people—a limited class. To appreciate good music or good pictures, some general cultivation at least is necessary; although it is not essential that we should daub canvas or torture musical instruments. The majority will find some pleasure in a military band, and above all a brass band, and in the melody of Haydn's symphonies, or in the pathos of Handel's songs, and the mere sound of the fiddles pleases them; but what they most appreciate is the alliance of simple poetry, in their own language, with music. To tell them that they appreciate instrumental music is gross flattery; or the compliment can only be intended for the few amongst them who leaven the behaviour of the rest. Were it otherwise it would be of very little use to trouble ourselves about music schools, one of the objects of which is to create a finer taste in the public. By all means accustom the ears of the crowd to good military music, and divest our legislation of every shred of protection in favour of the theatres, to the injury of the music halls, which might nurse the "vaudeville," that was the mother—such as she was—of a brilliant progeny on the Continental musical stage; but the only effective instrument of education is the State or municipal school. We have seen of late nothing so important or so encouraging as the succinct report given in the *Times* of the 11th ult., of a "rate supported school of music" at Watford. It is the first offspring, we are told, of local action taken under the Public Libraries Act, which as far as England is concerned does not provide for the management, regulation, and control of schools of music. Nevertheless, by a liberal interpretation of the term "schools for science and art," the local authorities and ratepayers of Watford have concluded in recognising music as an art or a science, or both. A connecting link between the Watford School and the Royal College of Music is formed by the latter institution having in compliance with a request from the managing Committee at Watford appointed one of its professors to act as examiner.

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The examiner (Dr. Hubert Parry) appointed by the Royal College of Music speaks in high terms of the

successful results shown in every department of the school. The fees for instruction range from 2s. 6d. to three guineas per session of ten weeks, and the receipts from these and from the subscriptions of vice-presidents place the financial condition and prospects of the school on a most satisfactory footing.

The *Times* seems to think that were music to be placed on the list of arts and sciences in which examinations are held, and payment on results granted by the Science and Art Department, an impulse would be given to more general and systematic efforts than is now the rule on the part of municipal and other local bodies throughout the kingdom. That is so; and still there are many prejudices to overcome before the true status of music is recognised in the educational departments of the Government, and before the national jealousy of centralisation is subdued. The people of Watford, however, seem to understand the question well, and have set an example that should lead to important results. They have relied on self-help and local initiation, whilst calling in the aid of the State or municipality precisely at the point where private benevolence or individual effort is neither sufficient nor permanent. In appealing to the Royal College of Music, that is not a State Institution but at present stands in the place of one, they have rightly appreciated the province of a central authority, which is not to monopolise or tyrannise, but to set in united motion all the parts of a complex machinery, so that they may act in concert for the common benefit. It is not our business to discuss the legality of the local action at Watford, but it certainly appears to be within the terms "Science and Art" employed in the Public Libraries Act. We think that if the ratepayers and municipalities of other places in England quickly follow the bold move at Watford, legal ambiguities will either be interpreted in their favour and in support of an efficient means of musical education, or with a similar object the Act will be altered in form and spirit by the legislature. Nothing will be done, nothing will be altered on behalf of music unless the municipalities stir themselves and signify their pleasure by imitating the example of Watford.

"DAS WOHLTEMPERIRTE CLAVIER."*

By J. S. Shedlock, B.A.

(*Concluded from page* 535).

The various readings in the manuscripts of the "Wohltemperirte Clavier" naturally led to various readings in the many publications of the work. Each editor made the best of the material which lay at his disposal, and whenever a passage in the copies did not agree, selected the one which appeared to him to conform most to the wishes and intentions of the composer. Forkel, as we have already seen, possessed documents which he considered of great, nay paramount, importance in fixing the form of some of the Preludes. In reading the various editions of Haydn's, Mozart's, or Beethoven's works, when we come across differences in the text we feel sure that all the versions cannot be right. Faults arise sometimes through the carelessness of the printer; and sometimes editors venture on their own authority to alter a passage. An examination of the autograph, when possible, would in most cases decide the matter; we say in most cases, for instances could be given when even this would fail to solve the difficulty. With the "Wohltemperirte Clavier," however, this plan is not available. Of the second part, the autograph, with the exception of one Fugue, is lost: of the first we have two, or perhaps three, autographs more or less complete; but they all differ. It might appear at first sight as though the perusal of the various readings and alterations would prove merely an agreeable pastime or an intellectual amusement; but when Bach changed a note, a figure, or even a phrase, it was the result of careful and often profound meditation. An examination, therefore, of the changes which he made would help us better to understand the meaning of the music; to sit, as it were, at the feet of Bach and hear him expound and illustrate the laws of harmony and counterpoint. And even when the alterations (as in the copies) are not Bach's own, they are often ingenious and interesting. Let us consider for a moment the question of consecutive fifths and octaves. Forkel tells us that Bach at times was most particular about consecutives, even in the middle parts; while at other times he did not hesitate to employ them between extreme parts if he considered they sounded well. Before proceeding to notice some passages on this and other points, we must remind our readers that in order to save space we are attempting to do without music type, so that our remarks can only be intelligible to those who are willing to take the trouble to turn to the passages referred to. In the Wolfenbüttel and Bach Society editions every fifth bar of Preludes and Fugues is numbered, so that the passages can easily be found. In quoting from the Preludes in which the number of bars differs in the two editions we shall give exact indications.

If we turn to bar 26 of Fugue 9 (Part I.), take away the tie in the bass from the *d* of the previous bar, and change the second *d* into *e*, we shall have the passage as Bach altered it. At least, so says Forkel. His tale is a curious one; here is what he tells us about the bar in his book: "I regret to this hour that in looking over the copy from which the Hoffmeister and Kühnelsche edition was engraved I was weak-minded enough, merely on account of this octave, which for euphony's sake is necessary, to allow Bach's first reading to remain: it is certainly according to rule, but stiff. In the newer reading the melody in all three parts is purer, simpler, more spontaneous. Which is better." This quotation is interesting, for it touches on the question of octaves between extreme parts; and the passage thus altered is only to be found in the Forkel manuscript of the first part, which is now in the Royal Library of Berlin.

With regard to fifths in middle parts, let us look at bar 41 of the 12th Fugue (part I.). There are two readings for the alto part: in the one the minim *f* goes to *c*, in the other to *e*. By the first the consecutive fifths between alto and tenor are avoided, but the passage is more difficult to play: excepting by performers with large hands, the *c* must be taken with the left hand, which has already enough to attend to, with the tenor (which has subject) and bass parts. The first reading is that of Bach, the second a corrected reading in a manuscript in the Berlin Library. Bach seems to have sacrificed the comfort of the player in order to avoid writing down these two

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* In our first article we expressed our belief that there was no Kollmann edition of the "Wohltemperirte Clavier," although Hilgenfeldt speaks of one in his Biography of Bach. Dr. Westbrook has kindly called our attention to the "Quarterly Musical Register, written and collected by A. F. C. Kollmann," January 1, 1812, in which occurs the following passage referring to the "Wohltemperirte Clavier": "But as numerous copies of the three first editions were imported into England, it made Mr. Kollmann relinquish his intended edition, and attempt those twelve Analysed Fugues of his own, which he has lately published."

We would also mention that, in speaking of Forkel, we stated that he knew Emanuel Bach personally. In place of last word should be read *intimately*. Forkel was personally acquainted with both the sons, Friedemann and Emanuel.

fifths, although the second one was imperfect.* Bach's care, nay fastidiousness, in this matter should be noticed in these days of liberty and licence. We would quote two more passages which show how careful the composer was to remove any weakness resulting from the empty octave sound. In the C sharp minor Fugue (part I.), bar 41, the first voice was originally written with *b* dotted minim, followed by *b* crotchet. The little figure of four quavers in the latter half of the bar, as it now stands, is a great improvement. The other passage is in bar 5 of Prelude 13 (part I.), and similar ones in bars 14, 17, and 29. In some editions there is a tie between the last semiquaver of the third group and the first of the fourth group, in each of these bars. Had Bach intended the semiquaver of the fourth group not to be sounded he would surely not have altered the form of writing which he used in bars 2, 3, and 4. He seems to have made a change here to avoid the empty octave sound. In bar 5, for example, the *e* in the bass would be followed (in the case of tied notes) by the demisemiquaver *e* in the treble. The second *c* being struck makes the harmony richer. It should be remarked that the notes are tied in the autograph No. 7, but many alterations have been made in this copy by a strange hand, so there is no certainty that Bach added the ties. Bach respected rules, but at the same time was no slave to them. In the matter of false relation he was generally very bold, as we may see in the oft-quoted passage bars 17, 18, and 19 of Fugue 2 (Part I.), and also in bars 29 and 30 of the C sharp minor Prelude in the same book (bars 27-28 in the Wolfenbüttel edition, but here the last *b* in the bass in bar 27 is incorrectly sharpened). Yet occasionally he hesitated. In bar 18 of the 16th Prelude (Part I.) he boldly writes the *e* natural against the minim *e* flat; yet in bar 34 of Prelude 7 (Part I.) he originally wrote *e* natural for the eighth semiquaver, but afterwards altered it to *g*, although in so doing he spoilt the figure.

There are many interesting points to notice with regard to the matter of false relation, but we must pass on to speak of the orthography of the autographs.

When Bach wrote an accidental before a note, it only served for that note, and not, as in modern music, for every repetition of it throughout the bar. The only exception occurred when the note was repeated without any intervening one. Afterwards, when the modern style came into fashion, Bach's very notes were copied, but wrongly interpreted. This of course gave rise to much confusion. Bars 8 and 9 of Prelude 9 (Part I.) will afford an apt illustration. In the first printed edition (Nägeli's) the *a* in the last triplet of bar 8 had no natural placed before it, although not having any sharp before it in the autograph it was meant to be natural (No. 1). Other editors fell into the same error but were bolder than Nägeli, and ventured to change the *a* in the second triplet of the next bar into *a* sharp. They saw that in the 9th bar the bass part of bar 8 was imitated, and thought to set matters right by making the two parts correspond. Having mistaken the first, they committed a fresh fault in the second. A similar misunderstanding has arisen in bars 14 and 15 of Fugue 4 in the second book. There is another bar in which this question of orthography plays an important part. In the 3rd bar of the 3rd Fugue the two *f* double sharps must have attracted the notice of all careful players. They are very harsh, but are clearly indicated in autograph No. 1. Yet there is strong evidence in favour of the *f* double sharp being used for the first time at the end of bar 4. There is a manuscript of the "Wohltemperirte Clavier" (B. G., Preface No. 8) in the Royal Library at Berlin, which in the first part agrees in a most remarkable manner with the autograph No. 7. No. 8 gives the third bar without the double sharp; there is no trace of any erasure, and therefore it is most probably a faithful copy of what No. 7 contained. We have already mentioned that some sheets of this autograph are missing: it commences only with the latter part of the C sharp Fugue. And the differences between No. 1 and No. 7 indicate similar minute and delicate alterations. We will mention two passages which show in a special manner how Bach tried the effect resulting from the alteration of a single note. The two examples are, of course, from the first part. In Fugue 10, bar 21, No. 1 has *g sharp* in the treble, but No. 7 *g* natural. In Fugue 18, bar 32, where the tenor part has the theme, the *b* is sharpened in No. 1 but natural in No. 7. As this latter passage is one by no means easy to analyse, we would notice another interesting variation in the Zurich autograph. Here the *b* is sharpened, and the *f* sharp, second quaver in the bass, turned into *e* natural and tied, of course, to an *e* semiquaver. We have only to note the changes, and not to settle which of the various readings is the best.

Bar 40 of the tenth Fugue (Part I.) presents some little difficulty. The *g* in the third group of semiquavers in the right hand is natural according to the orthography of the autographs; but some of the copies place a sharp before it. The autographs have, however, an unnecessary sharp before the last note *f* in the bar (right hand); and hence there is some little uncertainty as to the correct reading of the passage. Was the sharp perchance intended for the *g*? Two important copies and Nägeli's edition have the *g* sharpened.

There is strong reason for believing that there are occasional slips of the pen in the autograph No. 1. In the C sharp minor Fugue, bar 41, the sixth quaver in the bass ought certainly to be *a* sharp. Yet it is not so marked in No. 1. Franz Kroll, though he adopts the reading of this autograph as the text of the first part of the "Wohltemperirte Clavier" in the Bach Gesellschaft edition, has here written *a* sharp. (By way of digression, we may mention that the first *a* in the next bar can be either *a* or *a* sharp: if the latter be adopted the two *f's* of the middle part must be read with double sharps.) In bar 20 of Prelude 7 (Part I.) the second quaver in the tenor is evidently meant to be *a* natural, although not so marked either in No. 1 or any of the manuscripts.

Another point to which we would refer is Bach's use of the dot. It does not in all cases indicate that the length of a note is to be increased one half. Take, for example, Fugue 5 (Part 1). In bar 3 if the dot after the quaver *b* is of the value of a semiquaver, the three following demisemiquavers must be read as a triplet, and indeed they are thus marked in some editions. In the autographs and most manuscripts triplets are clearly indicated by the figure 3; but not a single manuscript has that figure over this group of notes; the dot here then is of the value of a demisemiquaver. In the same Fugue there is another bar (22) where the dot in the third quarter of the bar if taken as a semiquaver causes some ugly consecutives between alto and bass. But if the dot be taken as of the value of a double dot the chord $\overset{e}{\underset{g}{b}}$ will be played with the last demisemiquaver and the awkward progression avoided. It is marked as a double dot in

* Another interesting example of Bach's strictness is to be found in the second bar of Prelude 18 (Part I.). In autographs Nos. 1 and 7 the *b* at the beginning of the bar has two stems, the lower one being that of a crotchet. In the Zurich autograph, however, this is changed into a quaver; and thus even the appearance of consecutives between alto and bass is avoided.

the Kroll-Peters edition. In the first example the dot was taken at less, in the present one at more than its exact value. The dot was used with a certain amount of freedom in Bach's time. Leopold Mozart refers to the matter in his "Violinschule": "It would be well if this prolongation of the dot were to be made very definite and exact; I for my part have often made it so, and have expressed my intention by means of two dots, with a proportional shortening of the next following note." With reference to this dot question we would notice bar 29 (B.G. edition) of Prelude 8. Here no triplet is intended; but it is difficult to understand why Bach should have adopted a different mode of expressing his thoughts from that to be found in bars 3, 30, and 31. In Prelude 13 of the second part we have another illustration of the dot being of less value than half the note preceding it: the group of three demisemiquavers is not a triplet.

We do not for one moment wish to lead our readers to imagine that we have examined and compared the various autographs and manuscripts of the "Wohltemperirte Clavier." Most of our information has been derived from the valuable Appendix in the volume of the Bach Gesellschaft containing this work. Not only are the principal variations given, but often explanatory notes which are both instructive and interesting. The plan of writing out the Fugues in open score has been often recommended, but in some of them the course of each part is by no means clear; and the help given in this Appendix is extremely valuable, especially in Fugues 4, 9, and 22 of the first part. As a short example of the aid afforded, we would call attention to Fugue 2 in the second part. It is often spoken of as in three parts until bar 19, when the bass enters as fourth part with the theme in augmentation. But Franz Kroll points out that the tenor part stops at bar 6; that the bass part takes up the answer to the theme in bar 7, continuing till bar 14. The tenor part then takes its place until bar 19, when all four parts are heard together. If we wrote the first nineteen bars only in three parts we should have in the exposition a subject followed by the answer in the same part.

We have entered into matters of minute detail, but feel sure that we have touched upon questions which cannot fail to interest all lovers of Bach's music. The forty-eight Preludes and Fugues have been played, analysed, and admired by all great musicians since Bach's time. They are the study of a life-time. One never grows tired of them—fresh examination reveals new beauties; and Schumann was right when he said "Let 'Das Wohltemperirte Clavier' be thy daily bread."

THE GREAT COMPOSERS.

By Joseph Bennett.

No. XIII.—CHERUBINI (*continued from page* 538).

In the course of his interesting and valuable biography of Cherubini, M. Arthur Pougin regards the master's appointment to the King's Chapel as the beginning of a new stage in his career, and pauses therefore to deal with certain matters important to a fair understanding of his character. We gladly pause, likewise, because the French writer furnishes us with some really important information on a point as to which considerable misapprehension may prevail. Cherubini is frequently spoken of as the "stern Florentine," and set down as a hard, uncouth man, with few loves and many hates. For this Berlioz is partly responsible, through holding up the Italian musician to ridicule and contempt in his famous autobiography. It is remembered against Cherubini, moreover, that he refused or neglected to answer Beethoven when written to regarding the Missa solennis in D, while not a few stories are current, all tending to the same unfavourable conclusion. We do not dispute the existence of some ground for the prevailing idea. Cherubini had a temper like most men, and was particularly impatient of incompetence and presumption. His manner, too, was wanting in French polish, and the occasions were many in which he spoke the truth without periphrasis. Yet there is ample evidence to prove that he had a kind and gentle heart—that he was capable of loving and, therefore, obtained the love of others. We now ask the reader to accept some portion of the testimony in question.

Cherubini's intimacy with Méhul has already appeared in the course of these papers. The terms in which he dedicated his "Medée" to the composer of "Joseph," and in which, when writing to his wife from London, he referred to his friend and colleague, cannot have escaped observation. It will now be seen how anxiously he could, with true paternal solicitude, safeguard the interests of a humble student. On one occasion an Overture by Berton was to be performed at the Institute, together with a Cantata written by one of Cherubini's pupils. Berton, resolved to make a noise if nothing else, applied to Cherubini for the loan of the big drum, cymbals, and triangles belonging to the Conservatoire, and, no doubt, the master's first impulse was to consent, as a matter of course. That impulse he resisted, however, by extreme thoughtfulness and circumspection, which led him to address Berton thus:

"Will you allow me to make an observation with regard to this matter? It is this: I think it out of place to employ these instruments within the walls of the Institute, especially when the composition they have to accompany is by an academician. I say nothing of the uproar such a combination will produce, but I may remark that your Overture will crush the Cantata of the poor student who comes afterwards, and his feeble powers will not be able to struggle against it. I defend my pupil, as I would yours under similar circumstances. Thus, my dear Berton, for all these reasons I beg you to give up the notion of having the Overture performed by military instruments. There is no scarcity of beautiful Overtures of your composition, amongst which you might find a preferable one. I think you will feel the force of my argument and kindly appreciate it."

This letter speaks volumes for Cherubini's generous nature. It shows us the master refusing his friend a favour, and running the risk of giving him umbrage entirely out of consideration for an obscure youth, whose name, even, has not come down to us.

Let us now see what was the conduct of the "grim Florentine" in relation to Lesueur when that composer was timorously making his first essay as a writer for the stage. Happening one day to be at the Théâtre Feydeau when Lesueur was rehearsing his initial opera, the master's attention became attracted by the inexperience and embarrassment of the composer, who, unacquainted with stage business, was permitting serious faults to pass uncorrected. For a while Cherubini looked on impatiently, and then, starting up, said, "You can write music, but you do not know how to make them perform it." With these words he took the bâton and conducted the rehearsal to its end, earning in a few minutes Lesueur's everlasting gratitude. After like manner did he behave to Boïeldieu, who himself tells a remarkable story of an encounter with Cherubini during the run of "Le Calife de Bagdad":

"Meeting me in one of the corridors of the theatre, Cherubini seized hold of me by my coat-collar and

said, with his somewhat rough frankness, 'Unhappy wretch, are you not ashamed to achieve so great a success and do so little to deserve it?' I remained stupefied at his words—I might well have been so at even less—and could find nothing to say in reply. But after Cherubini had left me, feeling how much reason there was in his reproach, I lost no time in going to him and asking his advice. It was settled that he should take me with him to the country-house of Saint-Just, the writer of my librettos, including the libretto of 'Le Calife,' and that he should there make me have an unpleasant time of it. I did so for two seasons. After that I knew what I was about. But for Cherubini I should probably still be ignorant that science in no way detracts from expression."

This event was the beginning of a long and intimate connection between the composers. Cherubini never abated his interest in Boïeldieu's fortunes, and admitted him to all the privileges of close friendship, even to that of pointing out faults. It is said of the Italian master that he rarely met a request with other than refusal. This was his habit, and contributed no little to give him a reputation for unkindness. Strangers took the "No" as final, and went away calling him a churl. Those, however, who knew the man asked a second time, and then the "No" was, more often than otherwise, changed to "Yes." Boïeldieu studied this curious part of his friend's character to considerable advantage, and could obtain from him almost anything he wished. But he could not break Cherubini's habit of saying "No" to a first application, and one day, patience giving way a little, he remarked, "Oh! my dear Cherubini, what a pity your second impulse never precedes your first! It would be so agreeable for those who have business with you if it did!"

The theorist, Catel, was another who benefited by the kind heart which throbbed under Cherubini's rough exterior. He published his famous "Treatise on Harmony" while still a very young man, but he was not too young for the great master's notice. Cherubini actually wrote an article on the book, in which he said: "It so reconciles them (the different systems of the schools) with each other that its usefulness and merit cannot be contested, save by the self-sufficiency of prejudice, by jealousy or bad faith. Citizen Catel has proved that youth is no obstacle to the production of what appears beyond its strength, experience, meditation and natural talent, improved by study, have brought with them the ripeness of age before the usual time, and every one who judges men and things impartially will see in Citizen Catel an artist who will do his country honour, and in his Treatise a work which will at last be generally adopted" What such testimony as this, coming from such a quarter, was worth to the young musician is easily imagined. Let us turn now to a remarkable proof of Cherubini's generosity. Grétry's death, in 1813, vacated a chair at the Institute, and among the candidates who aspired to fill it was Monsigny, then a man of eighty-five, who had produced nothing for forty years. It was, perhaps, not unnatural that the members of the Institute inclined to prefer Cherubini, a great and active master, to the aged composer whom the world had almost forgotten. At any rate, some of them openly talked of putting up the Florentine as a candidate. Hearing of this, Cherubini wrote a noble letter, saying: "Not wishing to oppose an artist of M. Monsigny's merit and age, I would beg those members of the fourth class who may intend giving me their suffrages to unite them for the Nestor of French composers, in order that he may be elected as he deserves to be—unanimously." The master saw his wish gratified, and old Monsigny lived several years to enjoy the distinction he had coveted for half-a-century.

M. Pougin brings forward many other instances of Cherubini's goodness and genuine nobility, but those to which the reader's attention has been directed amply suffice for agreement with the French biographer when he says: "Cherubini was, therefore, always ready to be useful or agreeable to his colleagues, and constantly employed, either in a quiet manner or before the eyes of the public, in helping them, in assisting them in their career, their efforts, and even the completion of their education. If the abruptness, the *quasi*-brutality for which he was afterwards reproached, and which resulted from his state of health and his continual condition of over nervous excitement, was, indeed, one of the disagreeable elements in his character, we must allow that he amply redeemed the slight drawbacks attached to it by acts so full of generosity and loyalty. Eager to do good, ignorant of what envy or jealousy was, Cherubini was always ready when a service had to be done, and there was perhaps not a single one among his colleagues who had not cause to be grateful to him for something or other, and reason to consider himself lucky in having met him on his path. We know that Spontini, whose admirable genius was seconded only by an education which unfortunately was very incomplete, would, without Cherubini, probably never have mastered the inextricable confusion of the instrumentation in 'La Vestale,' and we remember the signal service Cherubini did Hummel by making known in Paris the latter's music, which he brought back with him from Vienna."

It is now time to look at Cherubini in his ordinary relations with eminent contemporaries—those who did not need his friendly services, but only desired his friendship. Rossini was one of these, and, when passing through Paris to London in 1823, he did not fail to call upon his illustrious countryman, whom he had never met. The story of their interview has thus been told:

"He (Rossini) went to the residence of Cherubini, and, having been ushered into the drawing-room, sat down at the piano, while waiting for the master of the place, and struck up at the top of his voice—he had a superb one—an air from 'Guilio Sabino,' one of Cherubini's earliest Italian operas, which Rossini had learnt in his youth from the very artist who created the part. Cherubini came in while he was singing, and said, not without some slight emotion, 'Che, che, che, so you know that air, do you?' 'Yes, I do, Maestro, as you perceive.' 'And where the deuce did you hear it, for it is a very long time since it used to be played?' 'Oh!' replied Rossini, carrying out his graceful compliment, 'I heard it in the streets, where it is still sung; and, having a good memory, I have retained it.' Cherubini was delighted and they were quickly friends."

When Rossini afterwards settled in Paris these masters formed a close intimacy, though, perhaps, no two men were ever more unlike. Rossini became a frequent visitor at the Florentine's house, and, with characteristic freedom, did not scruple sometimes to take his austere countryman to task. On one occasion he even made bold to interfere in Cherubini's family arrangements. The elder master had a daughter, Zenobia, to whose marriage with an Italian *diplomat* he was strongly averse. Rossini naturally took the girl's part, and, one day at dinner, urged her father to sanction the union.

"'Che, che, che,' said Cherubini, 'you will kil me if you talk like that.' 'Confound it,' replied Rossini, 'you have nothing. You find an idiot ready to take your daughter without a dowry, without an

outfit, without anything, and yet you turn up your nose at him. It is absurd.' 'Che, che, che, I will not allow any one to speak to me in that manner,' answered Cherubini, getting angry. 'Oh! you will not frighten me,' said Rossini laughing. 'You possess more talent than I do, that is well known; but my *pizzicati* are worth more than all your fugues, look you.'"

Cherubini tolerated and, in his heart, even enjoyed the brilliant sallies of his fascinating countryman. Hence the pleasure he always seemed to find in Rossini's company, and the genuine affection which found vent when "Guillaume Tell" was produced. Cherubini was one of those who attended Habeneck's orchestra from the theatre to Rossini's house for the purpose of serenading him, and he it was who headed a deputation to present the successful composer with a gold wreath. The two men fell into each other's arms and embraced with effusion. That Rossini ardently reciprocated his friend's feeling, a thousand circumstances go to prove, one especially of a date as recent as 1855. In that year the master discovered a portrait of Cherubini in a broker's shop. It represented him as a young man, and was a charming picture, though no one could tell anything about its history. Rossini bought it, of course, and sent a photograph copy to Madame Cherubini with a note saying: "Here is the portrait of the great man, who is still as young in your heart as he is in my mind. Kindly accept it as a tender memento from your affectionate G. Rossini." The portrait thus presented vanished after Madame Cherubini's death and cannot now be found, though M. Pougin believes that some Englishman secured it for a good round sum.

Ferdinand Hiller was another of Cherubini's visitors, and has given to the world a most interesting account of the master as he found him—an account which may fairly be set against the remarks made on the same subject by Mendelssohn in the days of his youth. Hiller thus describes the Italian master's personal appearance:

"I was somewhat disappointed on entering his study to find a small spare man. But the disappointment was only momentary. There was a penetrating light in his eyes; tufts of white hair fringed his head, which was comparatively majestic; and his features, though somewhat impaired by age, still showed traces of almost regular beauty. His general appearance was that of a distinguished statesman rather than a musical composer. This may be seen in the magnificent portrait by Ingres, which seems not so much painted as sculptured in colours, and which reproduces Cherubini's face with wonderful truth."

The German musician then goes on to give a curious confirmation of what has already been said regarding Cherubini's habit of refusing requests and then granting them.

"He was particularly attached to the letter of the law, and his usual reply, 'It cannot be done,' has become, so to speak, proverbial. At the beginning of our acquaintanceship I had occasion to find, however, that there was a kind heart under this disagreeable form. I had asked leave to take home two volumes from the Conservatoire library, and received as answer 'It cannot be done; it is not allowed.' It was useless to press my request, so I changed the conversation; but as I was bidding him good-bye he said, 'What did you want to borrow from our library?' When I replied that it was a collection of Palestrina's motetts, the old gentleman answered, in an almost confidential tone, 'I will send for them for myself. In this manner you can have them.' . . One favour which he granted me a few days only before I left Paris, and still more the manner in which it was granted, are too characteristic not to be recorded here. I asked him to give me one of his manuscripts. The last Sunday I spent in Paris he invited me to dine with his family, and before we sat down to table handed me two scores, begging me to choose one of them. Without examining them very attentively I seized on the more bulky of the two, and was about putting it in my pocket when the well-known 'It cannot be done' sounded in my ears. It appears that the manuscripts had their proper place, duly marked according to the letter and number affixed to them, in his library, and that they could not be removed at any price. On the following Tuesday, however, I received a copy of the score I had chosen (a fine 'Agnus Dei') which the indefatigable old gentleman had made in two days, with a trembling hand but with the greatest clearness and neatness. Some letters I afterwards received from him are written in terms of such tender kindness that it is impossible to recognise in them the severe director with his 'It cannot be done.' I feel certain that he would never have accustomed himself, except in writing, to employ the expressions he used in his letters to me."

Hiller thus sums up the master's character:

"Excellent and honourable in all his actions, and, to the very bottom of his heart, of a kindly and well-nigh naïf nature, his most friendly words and acts were tinged with a kind of bitterness. It was evident that he felt no anxiety as to whether he himself or his music was agreeable. Endowed with clear intelligence and sound judgment, never did he soften the harshness of his remarks by any gentle expression. Like the mild chestnut tree, his very good nature had a rough bark."

How superficially must the young Mendelssohn have judged the master when he said: "You would never have imagined a man could be a great composer without possessing sensibility, heart, or any other kind of sentiment, whatever its name might be. Well, I delare to you that with Cherubini everything comes from the brain alone."

With Auber, Cherubini's relations were as intimate as with Rossini. He had made the brilliant Frenchman's acquaintance when as yet he was "about town," with fine prospects from his father, and only taking up music in an amateurish sort of way for personal amusement. It was under these circumstances that the two men became familiar, the elder showing towards the younger an almost paternal regard. Presently Auber's father died without leaving the expected fortune, and the son, gravely perplexed, went to Cherubini for advice. "The matter is very simple," said the Florentine; "you are a musician; you have ideas: work." "That is very easily said," replied Auber; "but I am not accustomed to it, and it is not to my taste." "Very well," was the retort, "then throw yourself out of the window." This was not to the Frenchman's taste either, and in the end he began taking lessons of his friend—at the age of thirty-five!—with what results all the world knows. Halévy was another pupil of the great master, and not only a pupil but a familiar friend, for whom there were always an open door and a place at table. In return, Halévy's love was as that of a son. At Cherubini's funeral he acted as a pall-bearer—"large tears were coursing down his cheeks, and at each roll of the funeral drums, at each plaint of the instruments singing the sublime 'Requiem' which accompanied the great artist's remains, he staggered as though struck to the heart." We are indebted to Halévy for a fine glimpse of Cherubini's character as it took shape in his last days, when the proud spirit kept old age and death at arm's length till the last moment. With the subjoined quotation we end our illustrations of the master's personal traits:

"It was on March 15, 1842, that he succumbed, bowed down by years, but struggling courageously against death, as up to that supreme day he had struggled courageously against old age, which had in consequence respected him. He had preserved all his energy of will, all his distinctness of judgment, all his clearness of intelligence. . . . He repelled old age out of pride, the cause of his force and resistance. His clear-sighted genius kept watch with too much zeal and inquietude for him not to perceive the enemy's persevering attacks, and not to feel its cold blows, knowing very well he would be vanquished the day on which he was not the stronger. Men of this stamp, who esteem naught in life but intelligence, live on fighting to the end and die fully armed. 'I am beginning to get old!' he said to me one day. He was then more than eighty. These words, which would have been commonplace coming from other lips, struck me grievously proceeding from his, and filled me with sadness. I saw in them the presentiment and symptom of approaching dissolution. For me his death began on that day. Three months later he was no more. His life was, therefore, exempt from the period of trouble and enfeeblement in which the faculties are obscured and the gleams of the soul extinguished—a slow and painful state of transition, during which death is installed. . . . One might almost fancy that the noble Muse, whom the brush of Ingres imagined and placed by the composer's side, sustained him down to the last day with her vigorous hand, and preserved him from the peril surrounding vulgar lives."

(*To be continued.*)

PROFESSOR MACFARREN ON RICHARD WAGNER.

By F. Corder.

Professor Sir George Macfarren's address to the students of the Royal Academy of Music this term seems to call for comment. Sir George has devoted nearly the whole of his speech to an exposition of his well-known antagonism to Richard Wagner's music, yet each statement made is so qualified by that which follows that at least no one can accuse the esteemed speaker of "making an attack" on Wagner. Yet, if translated from platform language into plain English, this address would be a very decided attack indeed. It is a curious fact that Wagner's music has been the cause of more acrimonious dispute and ill-feeling than that of all the other great composers put together, the reason being, of course, the difficulty of criticising that which defies precedent and comparison with recognised standards. The objections stated by Sir George Macfarren to the theories and works of the Bayreuth master are not numerous, but they are tolerably definite. Let us examine them in detail.

The first is rather weak and exaggerated: "In the total unlikeness to precedent in his frequent choice of subjects, in his employment of monsters and preternatural beings, which *in many instances* placed his serious works on a parallel with the openings of our comic pantomimes."

This is in allusion to the unfortunate dragon in "Siegfried," an incident which could hardly have been missed without spoiling the story. As to the preternatural beings, Wagner is neither the first nor the last composer to prefer subjects dealing with the supernatural. Most people, we venture to think, instinctively feel the ideal state of things in opera better suited to such subjects than to dramas of modern life.

"In other cases his prolongation of dramatic situation beyond the possibilities of life, and so withdrawing the vital principles of dramatic effect."

The meaning here is not very clear, but surely one has little to do with the possibilities on the operatic stage, and even in the spoken drama is not actual duration of time entirely disregarded? As to the following accusation, that Wagner keeps the stage waiting for several minutes sometimes, we ourselves have always admired this effect, and cannot find a single instance in which it occurs without good reason. A change from night to day, for instance, is sometimes shown on the stage, and Wagner utilises this as a relief from the sound of voices; he clears the stage, and allows the orchestra and the scenic artist to have it all their own way.

But now for the principal accusation, the one point in which the Professor has committed himself to a decided statement of the fault. After aptly defining orchestration as "the chemistry of sound," Sir George says that the greatest art of the orchestral writer is to produce new varieties of sound by the combination of the different qualities of tone, *yet to make for ever the distinctness of its several parts apparent to the hearer.* This last requirement can only be fulfilled when the music is of extreme simplicity and the polyphony limited. Which sounds the clearest, the "Siegfried Idyll" or the finale of the Jupiter Symphony? Of course Mozart's instrumentation is delicious, but to instrument like Mozart one must write like Mozart; modern orchestration is the necessary outcome of modern music. "In the composer whose name he had mentioned (Wagner) there was not a variety of sound. The same quality of tone prevailed throughout an opera of four hours' duration. One had but the variety which was made by striking more forcibly or less forcibly on the pianoforte—of loud and less loud; but the constancy of the same tone of brass and reed instruments prevailed from beginning to end, and with such indistinctness of part-writing that when the music had been committed to memory by a listener he could not in many instances trace the elements of the score." Surely, surely, there is some mistake here. No variety of tone! Indistinctness of part-writing! Why, is not the music of each character in "Lohengrin" characterised by a particular instrument? Are there not whole long scenes in the later works accompanied by only one particular class of instrument in order to make those decisive contrasts which are the most brilliant feature of this composer's music? As to part-writing, is not "Die Meistersinger" like one enormous Bach Fugue? It is true that to one who has merely heard these works once or twice the technical marvels are not at once clearly revealed, however profound a musician he may be; he needs to study them, a thing which Professor Macfarren has obviously not done. As to the succeeding remarks in praise of the dramatic worth of "Fidelio," "Don Juan," and "Figaro," it is, of course, a matter of individual taste, but we cannot ourselves rate at least the librettos of the two latter so highly as Sir George does. The question as to which composer best characterises and individualises the persons of his play must also be purely a matter of personal taste.

In respect of construction, there seems to us just the difference between a Mozart and a Wagner opera that there is between Schumann's Fantasia in C and his Symphony in D minor. On the one hand, we have a number of beautiful short stories bound up in a volume, but with no particular connection; and, on the other, a grandly constructed organic work of art. To say that Wagner discards the principles of musical construction is to misstate the fact. He dis-

cards such set forms as he finds interfere with his drama, and to prove that he is right in so doing one has only to trace the gradual, thoughtful development of his own principles from his earliest work to his last. The truth is that he in ten works and in thirty years has done what some one else would inevitably have done in three times the space of time. The notion that Wagner's music is devoid of all form and is like a mere improvised accompaniment to the words is rather a general one among the uninitiated. If it were so it would be more easy to imitate successfully. A close study of the separate scenes, say of the "Meistersinger," will soon show how erroneous this idea is. If Wagner has "discarded the principles of musical construction" he has done so in no spirit of ignorance or reckless innovation, and he has—at least in the opinion of many, even as learned musicians as Sir George Macfarren—given us something of equal value in their stead, and that something will appeal to the hearts of men and musicians far more strongly and enduringly than could the most powerful display of mere scholarship.

Those who take interest in the spread of music in America cannot but be struck with the overwhelming importance attached to the state of Italian Opera in that country, and the intense public interest evinced in all the doings of lessees and vocalists concerned in these institutions. Newspapers teem with intelligence of the probable intentions of rival managers; *prime donne* are "interviewed" and their opinions upon operatic art and artists chronicled, as if the healthy progress of music depended solely upon the acceptance or rejection of certain terms which have been proffered to certain petted vocalists. The climax of many months of preliminary "exclusive information" upon the subject has now arrived, for we find that the new Opera House in New York has actually opened under the direction of Mr. Abbey, simultaneously with the Academy of Music, under Mr. Mapleson. The correspondents of our London daily papers, however, who telegraph the news, inspire us with but little hope of this great event producing any better result than the establishment of a social rivalry between two parties amongst the wealthy classes in New York, the new House indeed being built especially for those rich citizens who were unable to obtain boxes in the old one. "It is literally," says the *Daily News*, "a millionaire's Opera House, built by millionaires, not from interest in art, but from a desire to have a field for social display." As a proof that the worship of fashion rather than of music is the prevailing feeling, we find but few allusions to the performance at either house on the opening night, although we are told that at the new building, after Madame Nilsson had sung the Jewel Song in "Faust," "bouquets were thrown from the boxes in profusion." On the acoustical properties of Mr. Abbey's Opera House the papers express no very decided opinion; but upon one important point they are agreed—"that the predominating colours, gold and yellow, form a bad back-ground for the silk and jewels worn by the ladies." Let this be remedied immediately. Think not of the rehearsals, or the mounting of the operas; pay no attention to the quality of the orchestra or the training of the choir. The beauties of New York will never show themselves with a "bad back-ground." Mr. Abbey should look to this immediately, or his rival, Mr. Mapleson, although presenting no higher attraction in opera than himself, may secure the patronage of the public by having in his auditorium a charming back-ground for the ladies.

Our readers may remember that some time ago we called attention to a remarkably expeditious method of teaching music called the "Fork Lightning" system. We have not yet heard that any artists have been formed by this process, but if the inventor of it still imparts his valuable instruction to confiding pupils, he has now, we can assure him, a formidable rival. This new professor has it seems contrived to abolish all the difficulties hitherto considered inherent in the acquisition of the art, and advertises himself by leaving a Polka (of which we presume he is the composer) at private residences. Of course, as his method is stated to be copyright, he does not inform us in the two closely printed pages which accompany the Polka how the wonderful progress he guarantees is accomplished; but he does tell us that any child of ordinary intellect over six years of age, and quite ignorant of music, can be taught in one lesson the "names of the white keys on the pianoforte, the names of the treble lines and space notes, together with all the ledger line notes used in music, above treble and bass, and also one tune with both hands." This seems rather a difficult task, considering that the names of the bass notes *in* the staff are evidently not taught. But more remains to astonish the reader. An adult of fifty-five, or more, who has never touched the keys of a piano, can play the Polka already alluded to in the second week, "together with other tunes"; and "any person" (we presume that he must be under eighty) will be able in one quarter "to play beyond exercises a series of pretty Sonatinas, six sacred Airs, four Waltzes, three Polkas, two Marches, and two Galops (or strictly classical)." Although the number of "pretty Sonatinas" which will be included in the student's *répertoire* is not mentioned, here is at least a goodly list of pieces to be mastered in three months. The professor states that all these wonderful things can be done by a pupil "irrespective of age"; yet we cannot but think (as we have suggested) that the limit should at least be placed at eighty, as after that time the faculties often become somewhat dulled. The address of this extraordinary teacher is very distinctly given, and enquiring pupils are particularly enjoined to "ring the electric bell."

The Committee of the Bristol Musical Festival Society announce their proposed arrangements for the Fourth Session of classes for instruction in singing and in violin playing. The vocal department is divided into an elementary, an intermediate, and an advanced class using the staff notation, and a special section intended for preparing pupil teachers to meet the requirements of the new code of sight-singing from the tonic-sol-fa notation. In both cases the terms for a course of twenty lessons are five shillings, payable in advance. In the class for ladies only, the course of study including instruction in sight-singing, the terms are half-a-guinea. In the violin class, in which "each pupil must be able to read simple intervals on the 'G,' or treble clef, and be provided with a violin properly strung and a bow; also a small MS. music book and a blacklead for copying exercises from the blackboard," the terms are seven shillings and sixpence for the course of twenty lessons. That is to say, a boy or girl of the period in Bristol can receive what we assume to be good instruction in singing for 3d. a lesson; and in violin playing for 4½d. a lesson. Many people in their time have paid five shillings or ten shillings or a guinea a lesson, and can perhaps neither sing nor play the violin as well as some of the young people at Bristol. We quite understand the value of competent instructors, not merely for what

were called "finishing lessons," but from the first moment a pupil attempts to produce a vocal tone, or lays hold of his violin; but the larger question suggested by these music schools cropping up in all directions in the provinces is the general recognition of the power of association, the decline of individualism, even in music, and the wider dissemination of the higher aims and pleasures of existence. The Bristol Musical Festival Society has its "Intermediate Certificates" and its "Advanced Classes." It illustrates the only true and efficacious educational principle of "levelling upwards"—of preparing the soil for the exotics sown by academies, and which without such preparation will neither bloom nor be appreciated beyond the precincts of the cloister or quadrangle.

It is undoubtedly a sign of the times that in all the musical journals published in this country so much space should be devoted to criticisms upon our English Festivals. The meagre accounts of these musical gatherings which, as a rule, used to satisfy readers in years past might have been written by any ordinary reporter upon the staff of a newspaper; and, apart from the advance of musical knowledge, therefore, one great reason for this change is that those only who really understand what they are writing about are employed to discharge the duties of so responsible an office. But with all our sympathy for these meetings and our desire to urge them forward in the cause of true musical art, we have not yet arrived at the point attained in the United States—the publication of a paper solely to record the doings of an annual Musical Festival. At first we were somewhat surprised at the title of this journal, "The Worcester Music Festival," especially when in hastily glancing through its contents we found some miscellaneous musical articles, including a notice of the Handel Festival in England and advertisements from dealers in clocks and boots. On the front page, however, the paper is said to be "devoted to the interests of the September Festival of the Worcester County Musical Association," and it is also announced that the journal will be published semi-monthly, in August, September, and October, advertisements "not inconsistent with the character of the paper" being admitted. We can scarcely see how announcements respecting clocks and boots can be in consonance with the "character of the paper," save that visitors to the Festival must consult a clock to know what time to leave the house, and have boots to go in; but the information about the music meeting is exceedingly full, and the publication of such a paper shows how much interest is taken in the matter by the general public. It is Utopian perhaps to expect that, important as are our triennial Festivals, a paper exclusively devoted to them will ever be published in England; but who shall say that some day, in some August, we shall not be startled by the appearance of the "Three Choirs Festival Journal"?

Amongst the numerous admirers of Wagner's music we could name many who have carefully analysed his works—many who have amply testified as to their effect upon an audience; but until the receipt of a communication from a correspondent who signs himself "Richard Slater," we never heard of any person who has not only counted the bars in one of his lyrical compositions, but has placed in a tabular form these bars under various headings, so that the opera he has selected, "Parsifal," may be contrasted with the other works of the composer, as we may contrast well-known buildings by pulling them to pieces and reckoning the number of bricks and other materials used in their construction. "With respect to the number of bars of which it consists," Mr. Slater tells us, "'Parsifal' is, with one exception, the shortest of Wagner's works. It stands between 'The Rheingold' and 'The Flying Dutchman,' which consist of 3,905 and 4,432 bars respectively, the total of 'Parsifal' being 4,347." Of completely silent bars there are 16; of purely vocal music, 150; of instrumental music, 2,500; of voice and orchestra combined, 6,028. Space prevents our continuing further extracts from this table, but we may say that this enthusiastic calculator places before us the number of bars in every time used throughout the work; of those in which differing times between voice and orchestra are used simultaneously (3-4 with 9-8), of those sung by the chorus, and of those sung by each character in the opera. We accept this document as an unique specimen of industry and perseverance; but sincerely trust that it may not lead the admirers of other composers—say, for instance, Handel—to count up and classify the bars contained in the numerous works bequeathed to us.

In the many letters which have appeared in our journal on the subject of "Professional and Amateur Musicians"—certainly not representing more than one-half of those which have been forwarded to us—the fact of persons who do not live by the exercise of the art ruining the prospects of those who do by accepting merely nominal terms, both as organists and teachers, is often especially dwelt upon. There can be no question that several of the cases mentioned in illustration of this, although no doubt drawn from the experience of our correspondents, are so extreme as to appear exaggerated to those casual readers who are not placed in a position to test their truth. As a proof that these examples of the effect of amateur teachers' fees upon those of the accredited professor are not in the least degree overdrawn, we print an extract from a letter which we have just received: "A lady with whom I am well acquainted, holding four certificates from the London Academy of Music, heard of an appointment as organist. Upon application to the vicar she was informed that the stipend was £5 per annum, and that out of that amount the organist would be expected to pay a railway fare of 1s. 6d., which would leave a surplus of less than 6d. a week. The same lady informed me that she knew of more than one instance in which pianoforte lessons were given at the rate of 2s. 6d. a quarter." The name of the writer of the letter, and of the vicar who makes this tempting offer, are in our possession, but we withhold them both, and place the fact before our readers without further comment.

A perusal of the American musical periodicals will prove beyond doubt that the misspelling of the names of English artists is by no means confined to the Continental press. In a journal published in the States we read of the "recent official recognition of Tonic Sol-fa in England, and the appointment of Dr. John Stainer in place of Dr. Hubbell." The many reports of Training-School Examinations in England, signed by John Hullah—which have found their way across the Atlantic—would, we might imagine, have sufficiently impressed this name upon musical readers; but the following appears still more inexplicable. An American paper, in recording the conversation of an "Interviewer" with Minnie Hauk, tells us that the author of the libretto of Mackenzie's Opera, "Colomba," is "the great London critic McHaeffer." The absurd mistakes made in French and German newspaper paragraphs when writing of

Goring Thomas, the composer—to some of which we have recently drawn attention—are trifles compared to this travestie of the name of Dr. Hueffer, the critic, in a journal issued in an English-speaking country.

LEEDS MUSICAL FESTIVAL.

(By our Special Correspondent.)

So much has to be said in connection with the important works produced at this Festival, that I cannot devote space to details of organisation and full-length description of arrangements. Suffice it that the performances began in the Town Hall on Wednesday morning, the 10th ult., and ended on the following Saturday evening; that the conductor was Sir Arthur Sullivan; that the organist's duty was divided between Dr. Spark and Mr. Walter Parratt; that Mr. J. T. Carrodus was "leader" in an orchestra of 112 players; that Mr. Broughton had trained a chorus of 313 voices, and that the solo vocalists were Madame Valleria, Miss Marriott, Miss Anna Williams, Miss Damian, Miss Wilson, and Madame Patey; Mr. Lloyd, Mr. Maas, Mr. King, Mr. Blower, and Mr. Santley. It should be added that the General Committee was presided over by the Mayor of Leeds (Councillor Woodhouse), and the Executive Committee by Mr. Thomas Marshall; with Councillor F. R. Spark as an untiring, and most skilful honorary secretary. Having put these facts on record I am at liberty to deal with more important matters.

Since the Festival of 1874, the Committee have so far departed from custom as to leave "The Messiah" out of their programme—a rather poor return, I am bound to say, for the good the "Sacred Oratorio" did them in the year just named. They have, on the other hand, shown continued favour to "Elijah," and Mendelssohn's great work formed the matter of the opening Concert. There was not a seat to spare in the large Hall, from the front row of the gallery—where sat President His Royal Highness the Duke of Albany, the Duchess, and a distinguished company—to the remotest bench of the unreserved space. This means that 2,100 persons were present, but it does not measure the public desire to attend. Very many more tickets might have been sold, even for mere standing room. It is worth while to note in this connection that no vocal "star" served as a point of special interest. The Committee had, very properly, declined to pay an exorbitant sum for the services of Madame Albani, and the result proved that they accurately estimated the measure and kind of public support upon which they could rely. Madame Albani would have been very welcome, but she could not have drawn a single person more than actually came. We may conclude, therefore, that Yorkshire amateurs are better than star-gazers—that they consider first what is to be done, and only in the second place who is to do it. I congratulate those amateurs, and hope that their example may everywhere be followed, to the destruction of a vicious system according to the working of which the interests of a few persons over-ride and sorely damage the interests of art. There is no need to dwell upon the performance of "Elijah" further than to say that it came quite up to the highest Festival form, thanks in nearly equal measure to all the great divisions of the executive force. The orchestra and chorus were superb throughout, Mr. Broughton's people taking the earliest opportunity of showing that they stand first among English choirs for oratorio purposes. The principal solos were in the hands of Madame Valleria, Miss Marriott, Madame Patey, Mr. Maas, and Mr. Santley, and by them given a very good account of, while Dr. Spark, at the organ, and Sir A. Sullivan at the conductor's desk, met easily and well all the demands upon their skill. The Festival could not have opened better than with this performance of a familiar masterpiece. It gave earnest of future success; put everybody into a hopeful frame of mind, and was so noised abroad as to draw all eyes towards the place and occasion.

On the evening of Wednesday was presented the first of the promised novelties—Mr. Cellier's Cantata having Gray's famous Elegy as its text. It would be wrong to say that this work excited a great amount of curiosity, although nearly 2,000 persons attended. Mr. Alfred Cellier is not yet well enough known for the interest that waits on a famous name, and the attitude of the public towards him was one of passivity, affected, perhaps, by a little hope, since everybody knew that the Committee had taken his work on the recommendation of Sir Arthur Sullivan. The Cantata had, in one respect, a claim to be judged leniently—it appeared as the product of a hurried effort to stop a gap. I have no intention of entering into the business transactions between the Leeds Committee and Mr. F. Clay, who had been engaged to write a work for the Festival. Enough that untoward circumstances led both parties to abandon the position they had taken up, whereupon application was made to Mr. Cellier. The next move amounted to a race against time, in which time was beaten. The composer may fairly claim to have all these circumstances considered. We are at liberty to censure his rashness, if we please, but not to be rigidly severe upon his music. Mr. Cellier's choice of a subject is very much open to question, and assuredly placed obstacles in his way from the first. Gray's Elegy lends itself to music ungraciously for more than one reason. To begin with, parts of it are argumentative rather than lyrical, and present a train of thought which, so far from inviting, does not even suggest music. Then there is the difficulty in point of treatment that always has to be faced when a composer's division of his text into airs, choruses, &c., must needs be arbitrary. Here the want of incident and character—lack of the dramatic element, in point of fact—is sorely felt, and the composer, having nothing to guide him, becomes conscious of and depressed by a false and unreal position. Doubtless certain portions of the Elegy submit with grace to an alliance with music, but if we would have the whole thus wedded compulsion must be used, and the almost certainty of unhappy consequences faced. I see clearly that Mr. Cellier was affected by the circumstances just pointed out. A good deal of his music to the poem is wanting in definite character, for the plain reason that the verses suggested nothing, but left him to the exercise of a judgment which, puzzled and uncertain, was necessarily feeble in action. It sometimes happens that when a composer is not well served by the first or literal meaning of his text, he turns to whatever deeper significance it may have, for nearly all subjects, however in themselves trivial, are related to the higher things of humanity. Beethoven may be said to have done this in his great "Leonora" Overture, which, with the fortunes of insignificant persons as its theme, kindles thought and feeling universal in their range. As we hear it, the trumpet sounds, not for the rescue of *Florestan*, but rather for the salvation of a world. Some such course was open to Mr. Cellier, but he seems to have left the path unrecognised, or to have mistrusted his strength. Anyhow, there is no pretence in the Cantata of more than superficial expression; the music keeping closely to the literalness of the poem, without seeking to penetrate beneath. A striking example of this appears in the opening numbers. Gray begins, as every reader knows, with a lovely picture of a village at eventide. The curfew rings, the cattle come slowly home, the drowsy beetle drones past, and the sheep bell is heard lulling the distant folds. Mr. Cellier sees the picture and little else. He concerns himself with the outward and visible, rather than with that which is inward and spiritual. Hence the music fails to impress us. It is busy with imitations of curfew bells and droning beetles. I do not deny the *raison d'être* of music which simply lends colour to a verbal outline; at the same time, it is a duty to point out the inferiority of its value, and how completely it neglects the unique power of the art and its highest application. The Cantata may be popular, not in despite, but on account of the very facts just touched upon. Its music is undoubtedly melodious and often graceful. These qualities all can appreciate, and when they are present the great majority of audiences do not feel the lack of those which are "spiritually discerned."

Instead of going through the Cantata number by number, I shall select for special mention those parts that have a representative character. There are three orchestral movements in the work—namely, a Prelude, consisting of a lengthy Allegro pastorale, preceded and followed by a brief Adagio; a movement styled Pageant Music, and a Funeral

March. Of these the first suffers from lack of contrast, streaming on, as it does, with a uniformity of movement and character that, however agreeable, soon becomes monotonous. Neither in the Pageant Music nor the Funeral March is there anything new. Both, however, are in their way effective; because, if Mr. Cellier does not here present fresh ideas he clothes those which are familiar with no mean skill. I may say, indeed, that the scoring of the Cantata generally does much credit to the composer. He almost atones for the comparative shallowness of his music by the charm of its form and colour. Among the solo numbers two stand out conspicuously. These are a tenor air "Some village Hampden" and a bass scena "For thee, who mindful of the unhonoured dead." In both cases Mr. Cellier shows that he is not wholly unacquainted with the source of musical power. The concerted numbers contain a good deal of pleasant writing, modest in aim and conventional in character. A superior example is found in the chorus, with soprano solo, "Full many a gem of purest ray serene." This number made a lively impression in performance, and took first honours, for which its most powerful rival was the Pageant Music, with the concerted sequel "The boast of Heraldry; the pomp of Power." There now only remains to put on record that the Cantata was variously received. The performance might have been better, and the remark applies especially to the chorus, which body never pretended to any sort of enthusiasm about Mr. Cellier's music. The solos were entrusted to Miss Anna Williams, Miss Hilda Wilson, Mr. Lloyd, and Mr. King, all of whom sang carefully.

In the second or miscellaneous part of this Concert were Beethoven's Symphony in D (No. 2); Mozart's overture to "Die Zauberflöte," and the introduction to the third act of "Lohengrin." How these selections were performed by Sir A. Sullivan's fine orchestra I need not take the trouble to tell. The vocal solos were Mackenzie's "Vocero" ("Colomba"), capitally rendered by Madame Valleria, and the Prize Song from Wagner's "Meistersinger," in which Mr. Lloyd made a decided "hit." The choir, on its part, contributed two madrigals: Linley's "Let me careless" and Converso's "When all alone, my pretty love." These were sung under the direction of Mr. Broughton, whose appearance in the conductor's seat was hailed with loud applause.

Thursday morning saw the Town Hall once more nearly full, the attraction being a mixture of old and new—that is to say, Joachim Raff's Oratorio, "The End of the World—Judgment—The New World," and a selection of fifteen airs and choruses from the works of Handel. It would be hard to tell whether the master just deceased or his mighty predecessor exercised the greater influence in bringing together nearly 2,000 people. Raff is not very well known to the provincial public, but his work had been much discussed in the Yorkshire press, and the special nature of its subject was adapted to help in stimulating curiosity. As for Handel, he remains the Yorkshire favourite. No music is sung by the men of the North with greater gusto than his; because, perhaps, none more closely harmonises in its strength and earnestness with the character of the people. On one point in regard of the Thursday morning programme there is no room for doubt—the conjunction of Raff and Handel proved fortunate; for, when the audience began to experience the weariness of listening to a work only half understood and approved, Handel came to their relief with music which was one long delight. "The End of the World" has already been analysed in these pages at considerable length, and if the reader desires to make himself acquainted with details concerning it he must turn back to The Musical Times for April last. I shall not, of course, go over the ground there trodden, but be content with stating the impressions made in performance. First of all, the "Symphony-oratorio," as a musical form, gathered no adherents. Raff may never have intended the work to exemplify a fresh development of the orchestra in connection with oratorio, and, perhaps, he introduced so many instrumental movements merely because they seemed to be called for by the subject. On this point a decision is impossible, the tongue of the master being for ever silent; but we all know that what an eminent man does is apt to become a precedent and harden into rule. Here is the fact which gave significance to the special form adopted by Raff. It seems, however, that we need not fear ill effects. Experience of symphonic oratorio has so far gone to prove that the old way is the best, and that the vagueness of orchestral suggestion and description cannot be tolerated as a substitute for the more definite expression of chorus and aria. In expressing these opinions I must not be supposed to underrate Raff's ability as shown in the Intermezzi. The movements are all abundantly clever, and marvels of orchestration. If they fail, as most of them do, it is simply because no strength of genius can compel music to accomplish impossibilities. Another weakness of Raff's oratorio is found in the excessive predominance of recitative by a single (baritone) voice, and the slight use made of the aria. It was needful for the Narrator (*St. John the Divine*) to say much, but his story might have been more pleasantly told than in the manner which tried the patience and sorely taxed the artistic conscientiousness of Mr. Santley. Apart from the Narrator, only one solo voice, and that impersonal, is heard, the music given to it being two short arias and an arioso. These are successful numbers, made so as much by the relief they bring as by their unquestionable beauty. All the choruses are, in varying measure, successful likewise, and show Raff's complete mastery of true choral effect, as well as of the contrapuntal style which best ministers to the severe dignity of oratorio. Listening to them and to the airs, one must regret that the composer did not labour more in the field where Handel and Mendelssohn reaped so rich a harvest. He had every qualification for this exalted task, and might, by avoiding the eccentricities noticeable in "The End of the World," have continued the succession of masterpieces. The work performed in Leeds will, of course, soon be heard in London, and then further discussion of its character and claims is inevitable. What influence renewed debate will have upon opinion remains to be seen; but I venture to say that it will not in the smallest degree lessen the admiration of connoisseurs for the power and beauty of Raff's vocal numbers. Neither will it reconcile them to the function assumed by the orchestra, or to the attempt which the orchestra makes at discharging a task entirely beyond its powers.

The performance was not absolutely faultless, owing to the intricacies of the orchestral score, with which some among the players had evidently not found time to familiarise themselves. Occasional faultiness of intonation was observable in the chorus; and Mr. Santley, to whom fell all the recitatives, seemed less happy than usual in his task. Miss Damian, the only remaining soloist, made a great success by her refined and expressive singing: while of the rendering generally it may be said that shortcomings were as nothing compared with merits. Great praise is due here to Sir Arthur Sullivan, who knew what he had to do and how to do it. The oratorio was well, but not enthusiastically, received.

Of the fifteen selections from Handel given at this Concert, ten were choruses, among them being "Gird on thy sword," "Wretched lovers," "May no rash intruder," "The many rend the skies," "When His loud voice," "But as for His people," "Worthy is the Lamb," and "Amen." I need not point out the excellence of the choice. Here was indeed the giant master dwarfing all other, and manifesting a strength in which the Yorkshire singers—every one "to the manner born"—fairly revelled. The performance of these pieces was magnificent and called forth actual enthusiasm—so excited being the audience that, against all reason and convenience, a strong desire to encore many numbers showed itself. The airs were "What tho' I trace" (Miss Hilda Wilson), "Oh! had I Jubal's lyre" (Miss Marriott), "Waft her, angels" (Mr. Maas), and "He layeth the beams" (Mr. Blower).

In the evening of Thursday another gathering of 2,000 people or thereabouts filled the Hall, attracted by a mixed programme, including four distinct and exceedingly diverse works. The selection may be said to have ranged the whole field of accepted form and style as applied to sacred choral music. First in order came Mr. Barnby's new Psalm "The Lord is King"—an exemplification of modern art as affected in different ways by Mendelssohn and Gounod, seen through the medium of the composer's own

individuality. Going backward in point of time, the programme next offered the so-called "Third Motett" of Mozart, and, again retrograding, Bach's Cantata "Thou Shepherd of Israel." From the old German master the audience were invited to come rushing down the stream of time and stop finally at Rossini's "Stabat." Here was variety enough for all tastes; but it may be questioned whether such diversified selections are quite as useful as those of a more homogeneous character. The items often neutralise each other, or suffer from contrasts which were never intended and are scarcely fair. Mr. Barnby's Psalm, being the novelty of the evening, excited most interest, and the feeling evidently extended to the composer, who on taking the conductor's seat was loudly applauded, with, no doubt, due recognition of his Yorkshire origin. The work is decidedly characteristic. It bears the mark of Mr. Barnby on every page, alike in regard of features that are his own and of those he has adopted. This is, of course, an advantage, great in proportion to the mass of music which now comes from the press with the signs upon it of a confused and indefinite paternity. The work contains six numbers, the first being an elaborate chorus in four sections dealing with the Psalmist's glowing description of the Almighty King. Mr. Barnby has treated this exacting text with great breadth and vigour, showing a firm hand and an easy mastery of resource. His use of a kind of *fanfare* to suggest the regal grandeur of Jehovah is especially happy and comes in with telling effect, while not without studied purpose are the abrupt transitions and bold harmonies that convey an impression of labouring to reach, through every channel, the height of so great an argument. The last two sections, "There shall go a fire before Him" and "His lightnings gave shine," contain episodes of much power, and, altogether, the composer passes this crucial test with honour. He may now aspire to even greater things. A bass recitative and aria, "The heavens have declared," come next. Here Mr. Barnby is less striking, and the air might be shortened with advantage as well as with ease. It is too long for the material employed and becomes attenuated. If cut down, its undeniable merit would have a much better chance. The following number is a soprano solo and chorus, "Sion heard of it," light in texture and by no means according with conventional notions of sacred music. On this ground, however, objection against it will hardly lie. Mr. Barnby evidently had in view the "daughters of Jerusalem" with their timbrels and festive songs, and his music harmonises with the idea. It is music of an exceedingly graceful and pleasing character, full of refinement and delicacy, and admirably expressive. The piece has only to be heard to be admired, as its reception on Thursday night, and again on Saturday night—when it represented the Psalm to a "popular" audience—was more than sufficient to prove. A contralto air, "O ye that love the Lord," comes next, and is an example of unpretending devotional art, wherein effect is mainly left to the singer. Then follows a double quartet, "There is sprung up a light," which more nearly approaches the part-song in style and character than seems to me altogether desirable. As, however, the Psalm opened in regal state, so also it closes; the "Gloria Patri" being set as a triumphal march for the orchestra, attended by plain vocal phrases, largely in unison and partaking somewhat of the character of an ecclesiastical "intonation." The effect of this is positively good, the contrast between choir and orchestra, though sufficiently marked, stopping short of the violence that results in incongruity. Taken as a whole, the Psalm enhances Mr. Barnby's reputation as a composer in the higher walks of his art, and encourages hopes of something much more important from his pen. The performance, which benefited by Mr. Barnby's skill and experience as a conductor, was very fine from first to last; the chorus especially distinguishing itself, save at one awkward point in "Sion heard of it." Miss Marriott, Miss Damian, and Mr. King were irreproachable in the solo numbers, and the orchestra seconded all the rest with ardour. Under circumstances thus favourable, success came as a matter of course, the applause being unanimous which felicitated Mr. Barnby upon his work and called him back to the platform for renewed demonstrations.

The comparatively easy music of Mozart's chorus and quartet from "König Thamos" ("Third Motett") gave no trouble to anybody concerned, and went smoothly as well as with brilliant effect. I cannot apply the same words to Bach's Cantata "Thou Guide of Israel," for which, if the truth must be told, no one seemed greatly to care. This result I put down to the mixture of styles in the programme, it being almost impossible for an average audience to judge of each of a group of pieces on its own merits, and without reference to the impressions made by others. In its particular way, "Thou Guide of Israel" is a masterpiece, and a very favourable specimen of Bach's occasional suavity of manner. This fact the opening pastoral chorus and the bass air, "When Jesus deigns his flock to number," fully establishes. The other sections are a tenor air, "His face my Shepherd long is hiding"—interesting only as a specimen of polyphonic writing; and a choral, "The Lord my Guide," which has the same melody used by Mendelssohn in the first choral of "St. Paul." If it be true that Sir A. Sullivan is responsible for the choice of this work he deserves none the fewer thanks because the public were indifferent. His claims are measured rather by the greatness of Bach than by popular comprehension of the old master's genius. Rossini's "Stabat Mater" held the audience to the end by the power of its sensuous beauty. It was splendidly performed; the solo vocalists being Madame Valleria, Madame Patey, Mr. Maas, and Mr. King, of whom the honours were taken by Madame Valleria ("Inflammatus") and Mr. Maas ("Cujus animam").

Concerning the prime novelty of the Festival, Sir G. A. Macfarren's "King David"—which was performed on the Friday morning to a crowded hall—I have one or two preliminary observations. In the first place, the reader must be assumed already to have made some acquaintance with a work of which so much has been written. He cannot but know, for example, that the libretto deals with a few episodes in the life of King David, not for their own sake so much as because they point a moral—teaching that retribution follows sin, but yet that "the vilest sinner may return." He cannot but know, likewise, that the incidents treated are David's elevation to the throne, the bringing up of the Ark, the murder of Uriah, the marriage of the King with Bathsheba, and, in the second part, the rebellion and death of Absalom, with David's repentance and pardon. I am spared, therefore, from unduly lengthening a necessarily long notice by setting forth these things in detail. Similarly, I may take the reader to be already aware that in its music the oratorio runs on the same lines as others from Professor Macfarren's pen. It contains numbers that, while they carry on the story, are strict in point of musical form; and also dramatic scenes wherein form is a subordinate consideration or no consideration at all; then there are reflective numbers in the old Greek chorus fashion; while, though the composer employs representative themes to a certain extent and in his own distinctive way, he mainly adheres to the model which has been handed down by his classical predecessors. My next preliminary remark is that it cannot be necessary to point out the ruling features of Professor Macfarren's style. The learned composer produced his first oratorio ten years ago, since which time he has been before the public with the "Resurrection" and "Joseph." All these works are consistent and intelligible as exemplifications of the writer's method, than which nothing can be, or, at any rate, should be, better known. There is, however, one point that calls for notice. Sir G. Macfarren is often wanting in the qualities of grace and feeling. He cannot help being learned, and mayhap the influence of his northern blood tends to restraint and coldness as against effusiveness and warmth. Hence a certain sense of hardness and dryness, the degree of which, however, varies. It is little felt, for example, in "St. John the Baptist," and I am glad to say that it is not specially obvious in "King David," throughout which, a few places excepted, the composer seems to give a freer rein than usual to his sympathies, and to condescend more easily to the graces of musical utterance. The facts just stated will have a good deal to do with the success of the work. Of this Professor Macfarren need not be ashamed. Even the composer of an oratorio should not always stands on stilts,

with his head in the clouds, for, as Mendelssohn found, it not only pays him but beseems him to come down and speak in simple, engaging language whenever he makes an appeal to human feelings.

It is not difficult to marshal in order the defects and merits of "King David," while with the first named there is very little trouble because they are few. I will deal with these at once. To begin with, the oratorio is too long, and the removal of a couple of numbers would greatly benefit it: say, the contralto air "What is a man profited?"—a pure interpolation—and the chorus "Arise, come forth," in which, after *David's* humiliation, the people invite him to resume his duties. Both song and chorus could well be spared. Next, some of the texts are too argumentative or too matter-of-fact for musical purposes. An example is found in the air just named, and another in the chorus "Absalom prepareth chariots and horsemen and fifty men run before him." A composer invites his own failure when he accepts passages like these, and not even Sir G. Macfarren's skill has prevented the song being dry, and the chorus, as a musical setting of certain words, unmeaning. Again, the oratorio too conspicuously exemplifies the device of employing the orchestra to echo vocal phrases while the voice rests. The method is classical, I know, but in "King David" it becomes a mannerism and is employed to the verge of weariness. Lastly, there are in the work instances of words often repeated without the motive for repetition being at all obvious. In the chorus "Absalom prepareth," for example, the words "And fifty men," together with the name "Absalom," are passed from mouth to mouth as though there were some special significance in them. A like stress, it will be remembered, is laid on "A coat of many colours" in the composer's "Joseph." Sir George Macfarren is so thoughtful a man that he must have a reason for thus dwelling upon certain passages, but unfortunately it is not obvious even to careful examiners. I should ill discharge my duty if I did not point out shortcomings like the foregoing, although, as I gladly concede, they are of slight importance when compared with the general merit of a truly remarkable work. Turning to the points of excellence, let me draw attention to Sir G. Macfarren's masterly and legitimate use of the orchestra, which, while playing the part assigned to it by modern practice, is never obtrusive or distracting. Its recurring themes are simple and easily recognised, and there is not one case of mere "sound and fury, signifying nothing." Moreover, the scoring is always clear; often refined and delicate in a high degree, as witness the music attendant upon the narrative concerning Bathsheba. Passing to another matter, most of the airs are examples of lyrical truth and power. I would cite here "The path of the just," "Lord, where are Thine old loving-kindnesses," and "Despise not thou," as favourable specimens; but it is in the dramatic music that the composer reaches his highest point by directness and force of utterance due to a happy perception and expression of the spirit animating the text. Herein the dialogues between *David* and *Nathan*, and *David* and the *Woman of Tekoah*, as well as the scene in which the *King* hears of his son's death, are models of terseness and truth. Before all, however, I would put *David's* outburst of grief "O Absalom, my son." This is dramatic to the point of intensity. It is agony in ordered sound, and worthy to rank with the finest effort of any composer for the lyric stage. In the choruses, Sir G. Macfarren ranges over a wide area of expression, having at one extreme the purely devotional "Remember not, Lord, our offences," and at the other the lowering and stormy "Vengeance belongeth unto the Lord." He uses the fugue form sparingly, but always with effect, and in powerful climax he never fails, while constant variety sustains interest. The choral numbers are, indeed, worthy of the highest praise for the nervous energy and unfailing directness that animate them. Here my observations upon an oratorio that invites many more must cease. "King David" will soon be twice heard in London, and, after that fuller experience, opportunity will serve for supplement to, or modification of, the opinions already expressed.

The reception of the work at Leeds was most cordial; that result being, no doubt, aided by a very fine performance, in which hardly a flaw could be detected. Sir Arthur Sullivan, animated by sympathy with his friend the composer, had rehearsed the music with great care; band and chorus were alike zealous for success, and the principal vocalists, recognising the importance of the occasion, spared no pains with their respective parts. Thus "King David" had a happy issue. The solos were entrusted to Madame Valleria, Madame Patey, Mr. Lloyd, and Mr. Santley—a quartet hard to match. All did well; Madame Valleria in the first soprano air and in the scene between *David* and the *Woman of Tekoah* specially distinguishing herself. Madame Patey's delivery of the narratives was, as usual with her in such cases, a masterpiece of clear and emphatic declamation; Mr. Lloyd sang the music of *Absalom* with all desirable grace and charm, while Mr. Santley raised the part of the *King* to an importance next after that of *Elijah*. Better singing could not have been wished, but Mr. Santley did not stop at that. He was the character, and all his utterances, more especially the bitter cry "O Absalom, my son," came with an accent of truth that was most moving. At the close of so fine a general performance enthusiasm was inevitable, and the audience, calling for the composer—who was led on by Sir Arthur Sullivan—cheered him to his heart's content.

Gade's fine Cantata "The Crusaders" was the *pièce de résistance* at the Concert of Friday evening, and had an attentive hearing from an audience to most of whom, doubtless, it came as a novelty. I am not called upon here to discuss a work that received much notice on the occasion of its production at Birmingham and from time to time since. "The Crusaders" has, very properly, because with advantage to true art, become a stock piece among choral societies, who find in it not only good musical workmanship, but fine fancy and strong dramatic interest. With Miss Hilda Wilson, Mr. Lloyd, and Mr. Blower as principal vocalists, the solos were in competent hands, while of the band and chorus it is needless to speak. A miscellaneous selection followed the Cantata, and included Schumann's Overture "Genoveva," the Ballet Music from Gounod's "La Reine de Saba," and the March and Chorus from "Tannhäuser." These pieces well displayed the grand powers of the orchestra. In addition the chorus, directed by Mr. Broughton, sang Wilbye's madrigal "The Lady Oriana," and Miss Marriott and Mr. Lloyd were heard in the charming duet "How sweet the moonlight sleeps," from Sullivan's "Kenilworth." This last gave the audience an opportunity for paying a personal compliment to the conductor, whom, after encoring his music, they loudly applauded.

The last performance of the Festival proper took place on the Saturday morning, when again every available place was occupied, over 2,100 persons attending. Much interest marked the occasion owing to the presence in the programme of Beethoven's great Mass in D, which had been selected as the "battle-horse" of the Festival. Upon this all concerned, from the conductor downwards, resolved to risk their reputation as executants of the highest order, and the question was whether they would, in the result, stand or fall. The Mass was given exactly as it appears in the score, *à propos* to which fact a misapprehension may be corrected. At least one Yorkshire paper has stated that Beethoven's music was on this occasion sung without change, for the first time in England. It is true that the version produced both at the Birmingham Festival and Exeter Hall some years ago was a modification by Sir Michael Costa of the original text. But, if memory serve me well, the performance given in St. James's Hall, under Mr. Barnby, followed the score exactly, and that being so the claim advanced on behalf of Leeds necessarily falls to the ground. It need not be insisted on in any case, for the performance proved sufficiently memorable in respect of undisputed excellence. The chorus, fully on its mettle, surpassed all former efforts, singing with unflagging energy a work that might tire the freshest voices and exhaust the soundest lungs. Nor was energy alone conspicuous. The chorus made no mistakes. It had studied the ground so well that the often devious and bewildering track was plain to them as the Queen's highway. Hence they went along with an assured step and confident air, never faltering from first to last. The orchestra, though somewhat less exact, ably did its

important part, while the soloists, Miss Anna Williams, Madame Patey, Mr. Lloyd, and Mr. Santley, answered well for their share. Thus the performance deserved to rank among memorable achievements, and put a stamp upon the Festival that no other work could have given. Sir Arthur Sullivan had reason to be proud of the achievement, and to accept as no mere compliment, on behalf of himself and his fellows, the enthusiastic applause it called forth. Mendelssohn's "Hymn of Praise" followed the Mass, and this too had a magnificent rendering. The performers, their minds at ease, revelled in a task comparatively so easy, and thus ended the Festival with all possible distinction, not a little of the result being due to the fine singing of Miss Marriott, Miss Damian, and Mr. Lloyd. After the National Anthem had been sung, Sir Arthur Sullivan was called for, and applauded to the echo both by chorus and audience. He deserved it, for he had worked hard to win success.

In the evening a "popular" Concert was given, the Hall being crowded. Upon this I need not dwell. Enough that many selections from the novelties of the Festival were reproduced, and several works, among them Sullivan's "In Memoriam" and Rossini's Overture to "Guillaume Tell," were heard for the first time during the week. The public seemed to enjoy what was done extremely, and were, no doubt, thankful that the Committee had retained the orchestra instead of, as on former occasions, using only the organ and pianoforte in accompaniment.

There remains to put formally on record the great popular and financial success achieved. Had but 700 more persons attended, the Hall would have been crowded on each occasion, but the actual profits considerably exceed £2,000. I must refer also to the great service rendered by Mr. F. R. Spark, honorary secretary, in facilitating the work of the press. No official was ever more courteous and obliging.

CRYSTAL PALACE.

The Saturday Concerts are in the musical life of London what the proverbial single swallow is in nature. They do not make the season, but they show at least that a better time is coming—that St. James's Hall will soon resound with tuneful instruments and melodious voices—that the luckless amateur will no longer be at the mercy of *entrepreneurs* in whose minds the divine art is inseparably connected with "smoking lounges" and "light refreshments." To judge by preliminary signs, the winter season thus auspiciously heralded will be as vigorous as most of its predecessors. Mr. Manns is evidently determined not to rest on his laurels yet for a while. At the very first Concert, given on the 13th ult., he produced a novelty of considerable scope and importance in the shape of a Pianoforte Concerto in G minor (Op. 33) by Anton Dvorák, the Bohemian composer. Although heard in England after many of Dvorák's maturer works, the Concerto belongs to its author's earlier years; and this fact ought to be borne in mind in judging of its absolute merits. Dvorák at the time of its composition had not yet had time to form a style of his own, and relied for a distinguishing mark of his individuality upon those Slavonic airs and dances which were the musical atmosphere he had breathed from his childhood, and to which he subsequently owed his first triumph in the domain of art. We find accordingly that the one movement in the present Concerto is devoid of this national flavour; the *andante sostenuto* is also without much character of its own. It is a sustained quiet melody in D, well scored, and not without a certain dreamy charm; but which almost any modern composer well versed in Schumann and Mendelssohn and Brahms might have written. More interesting are the allegros which, according to rule, precede and follow upon the slow movement of the concerto. Here the Slavonic element reigns supreme, and whether it be true or not that Dvorák strictly refrains from adopting the actual notes of any popular tune, the general source of his inspiration cannot at least be mistaken. It would be unfair to compare a work of this kind with such a mature and highly finished conception as, for example, the "Stabat Mater." As an early effort of great promise since fulfilled it was well worth a hearing, and as such the audience received it with every sign of favour. An excellent rendering, for which equal praise is due to Mr. Oscar Beringer, the solo pianist, and the orchestra, contributed to the success of the work. The Symphony was Beethoven's in B flat, and Mrs. Hutchinson sang with much grace and expression Berlioz's Bolero "Zaide," the same master's Overture "King Lear," played for the first time at the Crystal Palace, concluding the performance.

Raff's Symphony "In the Autumn," played for the first time in England at the second Saturday Concert, can be passed over in few words. It reveals no new beauties; the music is not very interesting on its abstract merits, and the composer seems to have lost all hold of the poetical subject matter which, according to the "programme," attached to each movement he desired to illustrate. Why, for example, the scherzo, a very graceful dance, should be associated with ghouls or spectres the composer himself might have found it difficult to explain. In the final allegro, "The Hunt," the connection between music and "poetic basis" is more obvious; but here also it leads to very commonplace results. The fact is not without interest to the historic observer. It illustrates the old saying of the French song:—

Parce qu'on revient toujours
A ses premiers amours.

Raff started in artistic life under the auspices of Mendelssohn. Later on he left the safe paths of "classicism" for the untrodden ways of "the future." Poetic and pictorial elements abound in the "Leonora" Symphony at the expense of "form"; but as he grew older the "first love" of his youth once more grew strong in him, and in the "Autumn" Symphony there is nothing to which the most inveterate musical "Tory" need seriously object. Brief reference must finally be made to a very competent rendering of Beethoven's E flat Concerto by Madame Helen Hopekirk at the same Concert.

MR. BACHE'S PIANOFORTE RECITAL.

Undeterred by the lack of critical and material support, Mr. Walter Bache continues his crusade in behalf of Liszt with undiminished fervour. The 22nd ult. being the birthday of his idolised master, he once more selected that day for his annual Pianoforte Recital, and formed his programme entirely from the celebrated *virtuoso's* music. The subject of Liszt's merit as a composer has been pretty well threshed out, and we do not propose to discuss it in detail at present, especially as Mr. Bache did not bring forward any novelties. In the works of no other composer do we find passages of exquisite beauty and even grandeur so marred by association with ugliness and extravagance that the general effect becomes unsatisfactory. These remarks apply with peculiar force to the so-called Sonata in B minor—a piece which has no right to its title, unless the works of the classical masters should be called by some other name. A Sarabande and Chaconne from Handel's Singspiel (?) "Almira," varied in the ultra-modern style, and the rêverie-like piece "Benediction de Dieu dans la Solitude," were prominent features of the programme. Mr. Bache was in his best form, and played throughout with immense vigour and earnestness, if not with perfect technical accuracy. The pianoforte music was relieved to the extent of one song, the rhapsodical but effective setting of Heine's "Loreley," which was sung with a good deal of expression by Miss Ambler.

"THE MAY QUEEN" AT THE CRYSTAL PALACE.

In a recent series of operatic performances under Mr. Faulkner Leigh's management, at the Crystal Palace, the most remarkable was a presentation of Sterndale Bennett's delightful Pastoral "The May Queen," on Thursday, the 18th ult. The idea of transforming the Cantata into an operetta is not new. Some years ago, for example, Mr. Carl Rosa, in default of English novelties, announced "The May Queen," but the proposal aroused the wrath of the conservative critics and it was abandoned. In general it may be agreed that a composer's intentions should be respected in a performance of his music, and to this it may be added, in the present instance, that Bennett's genius was more lyrical

Tell me, thou soul of her I love

A FOUR-PART SONG.

Words by JAMES THOMSON (1700-1748). Composed by E. A. SYDENHAM.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

SOPRANO. *Lento.* *p*

Tell me, thou soul of her I love, Ah, tell me, tell me, whither art thou fled; To

ALTO. *p*

Tell me, thou soul of her I love, Ah, tell me, tell me, whither art thou fled; To

TENOR. *p*

Tell me, thou soul of her I love, Ah, tell me, tell me, whither art thou fled; To

BASS. *p*

Tell me, thou soul of her I love, Ah, tell me, tell me, whither art thou fled; To

PIANO. ♪ = 100. *Lento.* *p*

mf *cres.* *dim.*

what de - light - ful world a-bove Ap-point - ed for the hap - py dead?

mf *cres.* *dim.*

what de-light - ful world a - bove Appoint-ed for the hap - py, hap - py dead?

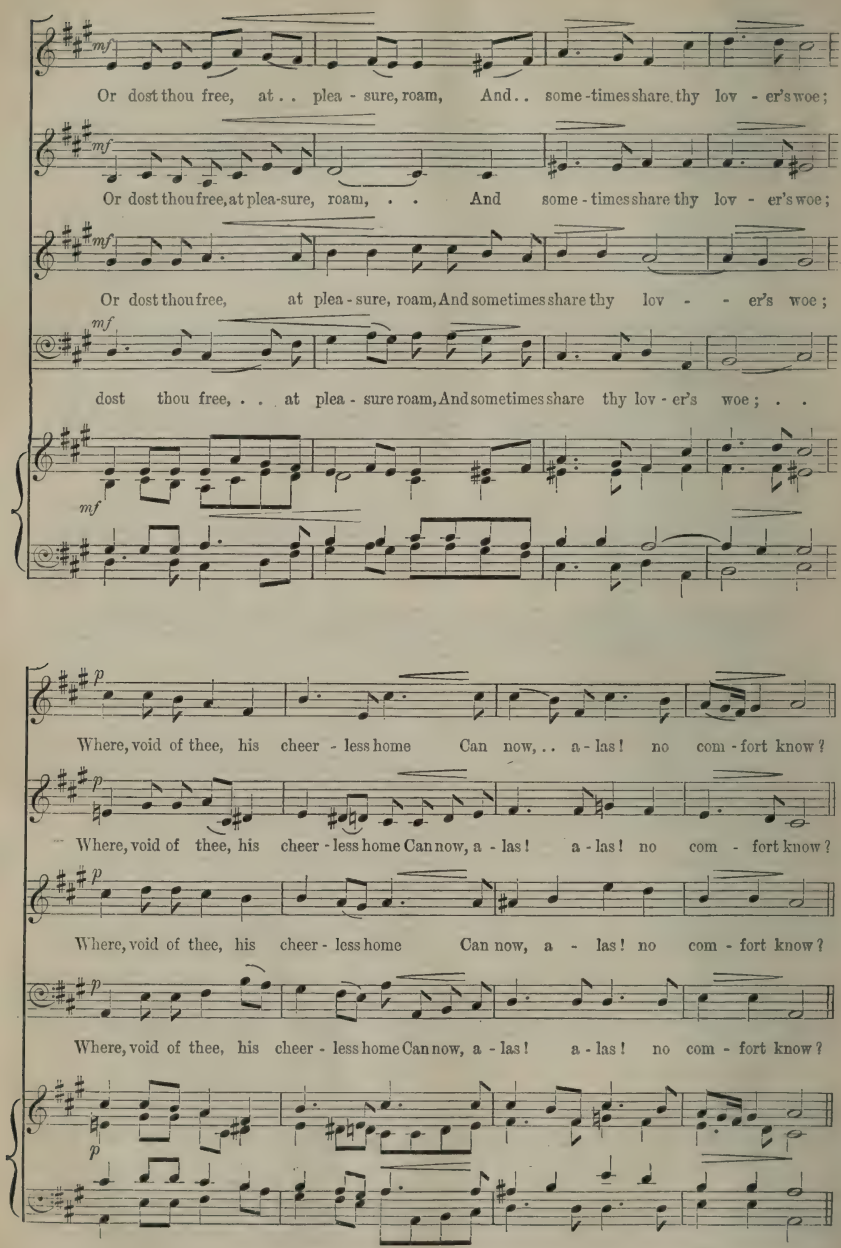
mf *cres.* *dim.*

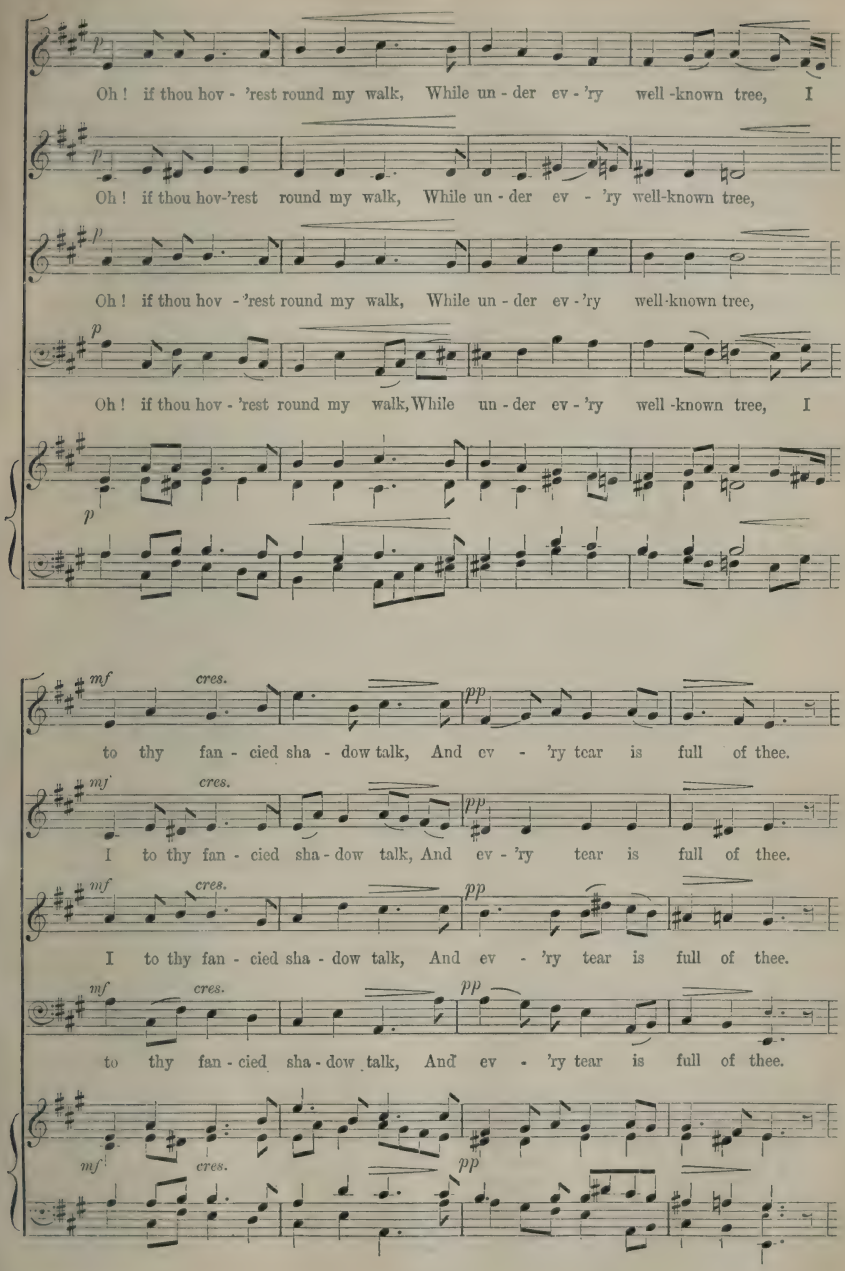
what de-light - ful world a - bove Ap-point - ed for the hap - py dead?

mf *cres.* *dim.*

what de-light-ful world a - bove Ap-point - ed for the hap - py dead? Or

mf *cres.* *dim.*


mf
Or dost thou free, at . . plea - sure, roam, And . . some - times share thy lov - er's woe;
mf
Or dost thou free, at plea-sure, roam, . . And some - times share thy lov - er's woe;
mf
Or dost thou free, at plea - sure, roam, And sometimes share thy lov - - er's woe;
mf
dost thou free, . . at plea - sure roam, And sometimes share thy lov - er's woe; . .
mf
p
Where, void of thee, his cheer - less home Can now, . . a - las! no com - fort know?
p
Where, void of thee, his cheer - less home Can now, a - las! a - las! no com - fort know?
p
Where, void of thee, his cheer - less home Can now, a - las! no com - fort know?
p
Where, void of thee, his cheer - less home Can now, a - las! a - las! no com - fort know?
p


p
Oh! if thou hov - 'rest round my walk, While un - der ev - 'ry well-known tree, I
Oh! if thou hov-'rest round my walk, While un - der ev - 'ry well-known tree,
Oh! if thou hov - 'rest round my walk, While un - der ev - 'ry well-known tree,
Oh! if thou hov - 'rest round my walk, While un - der ev - 'ry well-known tree, I
mf
cres.
pp
to thy fan - cied sha - dow talk, And ev - 'ry tear is full of thee.
I to thy fan - cied sha - dow talk, And ev - 'ry tear is full of thee.
I to thy fan - cied sha - dow talk, And ev - 'ry tear is full of thee.
to thy fan - cied sha - dow talk, And ev - 'ry tear is full of thee.

p

Should then the wea - ry . . eye of grief Be - side some sym - pa - the - tic stream, In

p

Should then the wea-ry eye of grief . . . Be - side some sym - pa - the - tic stream, In

p

Should then the wea - ry eye of grief Beside some sym - pa - the - tic stream, In

p

Should then the wea - ry eye of grief Beside some sym - pa - the - tic stream, . . In

p

p *pp* *rall.*

slum - ber find a short re - lief, O vis - it . . thou my sooth - ing dream.

p *pp* *rall.*

slum - ber find a short re - lief, O . . vis - it thou my sooth - ing dream.

p *pp* *rall.*

slum - ber find a short re - lief, O vis - it thou my sooth - ing dream.

p *pp* *rall.*

slum - ber find a short re - lief, O . . vis - it thou my sooth - ing dream.

p *pp* *rall.*

than dramatic. At the same time, a stage rendering of his popular Cantata might give occasion for some picturesque scenes of early English rural life, and towards the close there is sufficient animation to make the performance something more than a series of *tableaux vivants*. Whether the end would justify the means, however, is a point we are not called upon to discuss at the present juncture, for the word "failure" must be written in large letters against the attempt at the Crystal Palace. Of the principal artists it may be admitted that they might have done better under more inspiriting circumstances. If Madame Cave Ashton, Mr. Dudley Thomas, and Mr. Walter Clifford were so depressed as to be unable to do justice to themselves, there is small room for wonder. In a musical sense, the worst point in the proceedings was the discordant singing of the chorus, whose voices sounded so worn that the rendering of the choral numbers was nothing less than a painful caricature. The stage business would have disgraced a transpontine theatre, the *reductio ad absurdum* being reached when the *Queen* made her entry, attended by a few ballet ladies, and her exit in a state barge which moved backwards. Mr. Alfred Cellier, who conducted, is an excellent musician, and may be commiserated with for his duties on this occasion.

MEMORIAL TO SIR JOHN GOSS.

On Monday afternoon, the 22nd ult., an important meeting was held at the College of Organists, Bloomsbury, in order to consider a proposal to place in St. Paul's Cathedral a memorial commemorating the distinguished composer, Sir John Goss. The works written for the Service of the Church by the late organist of St. Paul's Cathedral will certainly remain a lasting memorial of his musical gifts. For the period of thirty-four years during which he occupied that important post, together with the office of "Composer to Her Majesty's Chapels Royal," he wrote some thirty Anthems, a complete Service for the Burial of the Dead, several Services, detached settings of the Canticles, Hymn tunes, Chants, &c. Most of these sacred compositions are distinguished for their earnest religious tone, sound construction, and effective simplicity. Nor was sacred music the only branch of the art that Sir John Goss adorned. His glees are models of grace and refinement; he wrote some orchestral music for the Philharmonic Society; and, about fifty years ago, a little opera from his pen enjoyed a lengthened run. His "Introduction to Harmony and Thorough Bass," published so long ago as 1833, is still largely used, and has been the received text-book on the science for a couple of generations. At every church in English-speaking lands, where any pretension is made to a musical service, hardly a week goes by without some music of the deceased master being performed. It is quite fitting, then, that the estimation in which he is widely held should find expression in the erection of some memorial placed in the building where for so long a time he officiated. Sir John Goss entered the Chapel Royal as a chorister in 1811, succeeded Attwood at St. Paul's in 1838, and retired from active service in 1872. He then received the honour of knighthood for writing the Te Deum and anthem, "The Lord is my strength," for the Thanksgiving Service held after the recovery from illness of the Prince of Wales. His public career, therefore, extended over sixty-one years. It may be remembered that after his retirement from office he was entertained at a public banquet, and a considerable sum of money was raised with which the "Goss Scholarship" was founded and endowed at the Royal Academy of Music. At this institution he was for many years Professor of Harmony, and many of our best English composers have owned the venerable musician as their master.

The meeting of the 22nd was presided over by one of Sir John Goss's most distinguished pupils, Sir Arthur Sullivan. The resolution which he moved was in these terms:—"That in the opinion of this meeting it is desirable that the long and beneficial services rendered to music in this country by the late Sir John Goss, and the high esteem and regard in which he was uniformly held, should be publicly expressed by the erection of some suitable memorial in St. Paul's Cathedral, where he was Organist for a period of thirty-four years." This was seconded by Dr. J. F. Bridge.

A second resolution, nominating a Committee for carrying out the design, was moved by Sir George A. Macfarren, and seconded by Mr. J. Barnby. Subsequent resolutions, for the opening of a Subscription List, nomination of executive officers, thanks to the College of Organists for their assistance in the matter, and thanks to the Chairman, were respectively moved and seconded by Messrs. C. E. Stephens, H. Littleton, E. H. Turpin, Dr. E. J. Hopkins, Rev. T. Helmore, W. H. Cummings, Dr. J. Stainer, and Dr. W. H. Monk. The list of the Committee includes the Professors at the Universities, Sir George Elvey, Mr. W. H. Gladstone, M.P., Messrs. C. Steggall, C. G. Verrinder, C. J. Frost, H. Hiles, F. E. Gladstone, J. Higgs, W. A. Barrett, H. T. Pringuer, C. Warwick Jordan, G. A. Osborne, C. E. Stephens, A. Randegger, H. Gadsby, C. King Hall, J. B. Calkin, F. H. Cowen, E. Prout, H. C. Banister, C. Villiers Stanford, W. Parratt, C. S. Jekyll, W. G. McNaught, C. H. Lloyd, Albert Lowe, A. H. Mann, Rev. H. G. Bonavia Hunt, and M. E. Wesley, in addition to the names already given. These gentlemen, together with most of the Cathedral organists, as the professional leaders of the Art in London and the Provinces, form a singularly strong Committee. Rarely has a more influential musical gathering been seen; and, although it was hardly necessary that the various speakers should eulogise the music, or dwell on the sterling and affectionate character of the deceased composer, the speeches which were made but publicly expressed the widely-spread estimation in which his memory is held.

The money required for the purposes of the Memorial is not large, as the tone of the meeting was rather to encourage representative subscriptions from Choirs, and the giving of moderate sums by individuals, than the collection of a few large amounts.

Mr. W. H. Cummings, of Brackley Villas, Dulwich, was appointed Hon. Treasurer, and Mr. T. L. Southgate, of Epsleadale, Gipsy Hill, Hon. Sec. of the Fund.

It may also be added that Subscription Lists will be opened at Messrs. Novello's establishments.

MUSIC IN BIRMINGHAM.

(From our own Correspondent.)

The musical season here has come in, as usual, with a rush, and after a rigid fast of some five or six months, concert-goers are suddenly expected to undergo a succession of feasts which might disturb the digestion of a musical ostrich, if such a bird existed. Miscellaneous, classic, and oratorio Concerts follow one another in quick succession, and on the heels of operetta comes a solid fortnight of English Opera by the Carl Rosa Company.

Mendelssohn's "St. Paul," after some years of unaccountable neglect, has suddenly sprung into favour again. Unfortunately, the general public has not shown great eagerness to renew acquaintance with the work, and, though the attendance at the Festival Choral Society's performance on the 4th ult. was fairly good, the Philharmonic Union Concert on the previous Thursday, when the same oratorio was performed at popular prices, was, financially considered, a failure. The work had evidently been carefully and thoroughly rehearsed, under the direction of the able conductor, Dr. Swinnerton Heap; there was a small but capital band, with Mr. Stimpson as organist; and the principal vocalists, Miss Clara Samuell, Miss Dones, Mr. Kenningham, and Mr. Blower, acquitted themselves from first to last with great judgment, skill, and spirit. At the Festival Choral Society's performance, the principals were Miss Anna Williams, Madame Enriquez, Mr. Edward Lloyd, and Mr. Ludwig, and the band and chorus were on the usual complete scale.

The Concert of the month, however, judged from the popular standpoint, was that given by Messrs. Harrison on the 2nd ult., when the Town Hall was literally packed from wall to wall, with an audience of *élite*, eager to hear once again the syren strains of the incomparable Adelina Patti, who had been too long a stranger to the Midlands. With the world-renowned *diva* was associated a brilliant array of vocal and instrumental artists, including among the former Miss Robertson, Madame Antoinette Sterling,

Signor Nicolini, Mr. Maybrick, and Mr. Herbert Reeves; and among the latter Mr. Emil Mahr (solo violin) and Mr. Oliver King (solo pianoforte), with Mr. F. H. Cowen as Conductor.

On the 8th ult. the Carl Rosa Company entered upon a fortnight's season at the Theatre Royal, opening with Bizet's "Carmen," in which Madame Marie Roze played the title *rôle* for the first time in Birmingham. "Mignon" was given on the following evening, with Miss Perry as the heroine—a very praiseworthy performance. Wednesday witnessed the first production in Birmingham of Mr. Goring Thomas's new Opera "Esmeralda," which was twice repeated to crowded houses in the course of the series. Miss Burns, for whom the part was written, makes a fascinating *Esmeralda;* but Miss Perry is wasted in the small part of *Lady Fleur de Lys.* As *Captain Phœbus*, Mr. McGuckin appears to unusual advantage both dramatically and musically, and Mr. Ludwig in the melodramatic part of *Frollo* and Mr. Leslie Crotty as *Quasimodo* both acquit themselves very creditably. The only other absolute novelty this time was Mr. Mackenzie's "Colomba," the merits of which have been sufficiently appraised in your columns. Although the music for the most part demands a cultivated ear for its appreciation, it excited great interest and won considerable applause from an overflowing audience, and it was generally recognised by the critical minority present, that if Mr. Carl Rosa's dream of creating a really representative school of English Opera is ever to be realised, it will be upon the lines rather of "Colomba" than of the more popular operas of the day, which embody the trite conventionalities of the French and Italian schools. Madame Marie Roze, as the noble but revengeful Corsican heroine, acted and sang throughout with conspicuous ability. The *Orso* of Mr. McGuckin was a very creditable performance, and Miss Albu as *Lydia*, Miss Clara Perry as *Chilina*, Mr. Ludwig as *Barracini*, and Mr. Snazelle as the brigand, were all very effective.

Mr. Stratton's first Chamber Concert, on the 15th ult., was signalised by the first production here of Hermann Goetz's Quintet for piano and strings (Op. 16), which was received with great enthusiasm by an audience fit though few. Other features of interest in the programme were an early Trio for pianoforte, violin, and violoncello, by Mr. F. H. Cowen, remarkable chiefly as evidencing the precocity of the composer's talent (he was only sixteen when he wrote it); an Impromptu-Caprice by Mr. Oliver King, and Haydn's String Quartet in D (Op. 64, No. 1).

At the first Orchestral Concert of the musical section of the Midland Institute on the 6th ult., the band, under the direction of Mr. Stockley, played Mendelssohn's Overture to "Athalie," the Overture and Turkish March from Beethoven's "Ruins of Athens," Sterndale Bennett's G minor Symphony, and the Andante from Schubert's unfinished Symphony. On the same evening Handel's "Israel in Egypt" was given by the Birmingham Musical Association, at the first Saturday Popular Concert.

MUSIC IN THE WEST.

(From our own Correspondent.)

Not many Concerts of importance have taken place in Bristol during the past month. The musical interest has centred upon the two Concerts given by the Festival Society at Colston Hall, on the 26th and 27th ult., too late for any notice of them to appear in this letter. The chief item in the programme of the 26th is Félicien David's Ode Symphony, "The Desert"; and Gounod's "Redemption" occupies the whole of Saturday afternoon (the 27th). The saying that "Bristolians do not care for novelties" appears to have been refuted on the present occasion, for at the time we write the tickets for both Concerts are rapidly being taken up.

Colston Hall was crowded n every part on Saturday evening, the 20th ult., when the Bristol Musical Association gave its eighteenth Concert, the programme consisting of Rossini's "Stabat Mater" (soloists, Miss Louie Phillips, Mrs. Gridley, Mr. E. T. Morgan, and Mr. Montague Worlock) and a miscellaneous selection. Mr. George Riseley presided at the organ as usual, and Mr. Gordon conducted.

Mr. Riseley has resumed his Organ Recitals, which generally take place on Saturday evening, and are fairly well attended. The want of the Monday Popular Concerts is greatly felt, especially by those who have done their best to support them. It seems incredible that there should be a difficulty in a city of the wealth of Bristol, in guaranteeing the expenses of these concerts; but, on these occasions, the rich citizens who profess a taste for the art, and whose place it is to support Mr. Riseley in his energetic undertaking, are decidedly "wanting." We are pleased to hear, however, that a movement is at last being made in the right direction, and that a committee and a body of guarantors are talked of, and though the latter seem as yet to be inhabitants of shadowland, we hope that they will assume a substantial shape in time for Mr. Riseley to organise the usual number of concerts during the present season. Mrs. Viner-Pomeroy's Classical Chamber Concerts are advertised to recommence on the 15th inst., with Mr. Henry Holmes again as first violin.

The musical season has now fairly begun at Exeter. The second of the series of People's Concerts was given on the 6th ult., at the Victoria Hall, before a crowded and enthusiastic audience, the programme consisting almost entirely of instrumental selections performed by the band of the Royal Marines, under the direction of Mr. H. Froehnert. On the 19th ult., Mr. Farley Sinkins gave his two (morning and evening) annual Concerts. Mr. D. J. Wood, Mus. Bac., has resumed his Saturday evening Organ Recitals at the Victoria Hall, and increasingly appreciative audiences testify to the success of his efforts to awaken in Exeter a love for the highest class of music.

OBITUARY.

Francesco Schira, the well-known Italian composer and professor, died at his residence in London on the 15th ult. He had recently returned from his native country, where—like too many others who have been accustomed to better sanitary conditions than rule in the "sunny land"—he contracted a fever which rapidly developed itself on his arrival home. Signor Schira's death was unexpected at the moment, and his friends had not even time to gather around him. He expired almost alone. The deceased musician was born in the Island of Malta, September 19, 1815, but received his musical education at Milan, as a pupil of Basily, the head of the Conservatoire. He produced an opera, "Elena e Malvina," at the Scala, as early as 1832, and then accepted an engagement at Lisbon, where, as *chef d'orchestre*, he remained eight years, conducting performances at the Santa Carlos and composing, amongst other things, two operas. In 1842 Schira removed to Paris, there met with Mr. Maddox of the Princess's Theatre, London, and accepted an engagement at his hands, making his first bow to an English audience on Boxing-night, the Opera being "La Sonnambula" in English. He remained at the Princess's two years, then removing to Drury Lane, tempted by an offer from Mr. Bunn. Schira's reign at the "national theatre" lasted till the early part of 1847, when it was transferred to Covent Garden, whither Mr. Bunn had removed. Here, the season being short and disastrous, he was unable to produce an opera entitled "Kenilworth," on which he based great hopes. Schira returned to Drury Lane with Bunn in January, 1852, but his labours were thenceforth more those of a teacher than a conductor. He produced a grand opera, "Niccolo de' Lappi," at Her Majesty's Theatre, in May, 1863, and in 1865 wrote another, "Selvaggia," for the Neapolitan Carnival. "Lia," a third work of the same kind, was soon after composed for Venice, and in 1873 Schira appeared at the Birmingham Festival as the author of a Cantata, "The Lord of Burleigh," words by Mr. Desmond L. Ryan. Save for the production of an Operetta, "The Ear-Ring," at St. George's Hall, this was Schira's last appearance as a composer. He was a pure Italian in taste and method. With modern developments he had no manner of sympathy, and made the fact known with such quaint emphasis that his remarks used to furnish matter for mirthful story. As a teacher he was in better repute than as a composer, for his music suffered mainly from the disadvantage of being out of fashion. Schira held the insignia of several orders, including that of the Crown of Italy, which he received from King Humbert's own hands.

A correspondent of the *Yorkshire Post*, who signs himself "Concert," after deploring the depressing effect of the great triennial Festivals upon ballad, chamber, and orchestral concerts in the intervals of these gatherings, makes a suggestion which we give in his own words. Speaking of the amateurs in the Festival chorus, he says "Let them be charged to the Festival account in the same way as the professional chorus singers; this would produce a good sum (£200 or £300), which might be handed over to a committee, willing to undertake the trust, for the purpose of causing concerts to be given, and for which the money handed to their keeping would form the guarantee fund. They might lose money or they might make it; but anyhow, they could give a series of good concerts at such prices that would meet all comers. A sum thus earned by amateurs and devoted to such a purpose would be, to my thinking, a great reward to them for their labour of love in helping to make the success of the late Festival. Such a sum drawn from the surplus fund would make but a small difference to so large a sum. It would most certainly be the means of affording opportunities for the production and hearing of good music. The only people who could complain would be concert speculators, and the scheme would really do for them what they most require—viz., save them from themselves, for do they not say 'we lose money by every concert we give.' The charitable institutions surely could not grumble, especially as there would be a chance of the scheme making a profit and adding still more to the charitable fund."

The eve of the Festival of the Virgin Martyr, St. Faith, was, according to custom, kept in a highly festal manner at the Church of St. Augustine and St. Faith, Watling Street. For some years past, during Mr. South's organistship, this Service has created considerable musical interest, and it must be a matter of satisfaction to the lately appointed Organist, Mr. C. E. Miller, to find the interest unabated. The choir was augmented by eight boys from St. Paul's Cathedral, and their voices were heard to great advantage in the comparatively small church. As has been already announced in these columns, the service began with Schubert's beautiful Psalm (for treble voices), "The Lord is my Shepherd," the Canticles were sung to Stanford in A, a very fine setting, and the Anthem was a short selection from Mendelssohn's "St. Paul"—"Be thou faithful unto death" being exceedingly well sung by Mr. Newth of St. Augustine's Choir. After the service, an excellent rendering of Stainer's "Daughter of Jairus" was given. Mr. C. E. Miller presided ably at the organ throughout the service.

We quote the following from the *St. James's Gazette:* "Charles Gounod, in addition to being the gifted musician who has given us perhaps the most popular opera of the century, is also a poet in his leisure hours, and is an admirable reader of verse. In his revised work, 'Sapho,' he has the advantage of the association of that distinguished dramatist Emile Augier. Gounod's talent as an elocutionist was shown to special advantage one day this week in his formal reading of the libretto of the new opera to the artists of the Academy of Music, as the Parisians style the palace of music on the Boulevard. It was a marked departure on the author's part from the established routine to entrust the reading of his poem to his musical *collaborateur*, but it must have been done thorough justice to; for, strange to say, all the artists are satisfied with their rôles.'

The handsome building lately erected by Mr. Culloden Rowan, at Enfield, and known as The Bycullah Athenæum, was formally opened by Morton Latham, Esq., J.P., Mus. Bac., at an evening Concert given by the West Enfield Choral and Orchestral Society, on Wednesday, the 24th ult. Miss Clara Leighton, Madame Enriquez, Mr. Vernon Rigby, Mr. Thurley Beale, Mr. Howard Reynolds, and Mr. Arthur Fox were the principals. Mr. Frye Parker was the leader of the Band, which numbered nearly fifty performers; and Mr. Collingwood Banks conducted in a most efficient and intelligent manner. The Society announces four Concerts for the present season, which will be supplemented by one in aid of the Royal College of Music, and also some smoking Concerts.

The prospectus of Mr. Willing's Choir for the coming season promises four subscription Concerts, with an extra Concert on February 26, 1884. At the first, on December 11, Sir George Macfarren's new Oratorio, "King David," will be performed; at the second, on January 15, 1884, Mendelssohn's "Walpurgis Night," the 57th Psalm, by E. H. Thorne (first time), and a selection; on March 25, Mendelssohn's "Elijah"; and on April 22, Wilfred Bendall's Cantata, "Perizabeh," and an operatic selection. The artists engaged are Miss Anna Williams, Miss Annie Marriott, Miss Ambler, Miss Mary Beare, Miss Hilda Coward, Miss Mary Davies, Miss Hilda Wilson, Miss Marian McKenzie, Miss A. Ehrenberg, Madame Patey, Mr. Sims Reeves, Mr. E. Lloyd, Mr. Joseph Maas, Mr. Vernon Rigby, Mr. T. Cassidy, Mr. E. Levetus, Mr. Frederic King, Mr. J. Bridson, Mr. Chaplin Henry, and Mr. Ludwig. At the extra Concert, on February 26, 1884, Handel's "Resurrection" will be performed, for which the following artists have been engaged: Miss Robertson, Miss Jessie Griffin, Miss Fanny Robertson, Madame Enriquez, and Mr. Santley. The Concerts will take place, as before, at St. James's Hall.

Mr. Rea's Subscription Concerts at Newcastle-upon-Tyne for the season 1883-4 are announced to commence on the 21st inst., when Mendelssohn's Oratorio "St. Paul" will be performed, Miss Annie Marriott, Miss Palmer, Mr. Joseph Maas, and Mr. W. H. Brereton being engaged for the principal parts. At the second Concert on February 11, 1884, a miscellaneous programme will be given, the vocalists being Miss Clara Samuell, Miss Grace Damian, Mr. Henry Guy, and Signor Foli; Mr. Hollmann, solo violoncello, and M. J. Bisaccia, solo pianoforte. For the third Concert, about the third week in March, in consequence of the work being selected by the majority of the votes of the subscribers, Gounod's Sacred Trilogy "The Redemption" will be performed; on Wednesday, December 26, 1883, it is also intimated that the "Messiah" will be given; and on Easter Monday, April 14, 1884, "Israel in Egypt." At all these Concerts Mr. Rea's Choir will take part, and the orchestra will be complete in every department.

The test music for the Wrexham Musical Festival, to be held in February next, says the *Daily News*, has now been determined upon, the Committee having had the valuable assistance in this matter of Mr. Henry Leslie, the founder of this class of musical gathering. There will be three choral competitions, the principal being open to choirs of not less than sixty voices. The test piece for this competition will be the chorus "Hushed in Death," by Dr. Hiles. The village choirs (from villages containing not more than 1,500 inhabitants) will sing "He, watching over Israel" ("Elijah"), and the juvenile choirs (consisting of children under sixteen years of age) "O, Happy Fair" (Shield). In addition to the prizes given for choral music, inducements will be offered for the encouragement of quartet and solo singing, violin playing, and sight singing. The Festival is already an assured success, most of the leading landowners and residents in the neighbourhood having signified their willingness to lend it their influence and support.

The first of the Monthly Organ Recitals at St. John the Evangelist's, Waterloo Road, for this season, was given on Tuesday evening, 23rd ult., by Mr. Humphrey J. Stark, Mus. Bac., his programme including Sir R. P. Stewart's Concert Fantasia, a Prelude and Fugue by Hesse, Liszt's "March of Crusaders," and the player's own Communion, and Minuet and Trio. The programme was excellently rendered. Miss Linda Rivers, a promising young vocalist, contributed two solos—"Angels ever bright and fair" and Costa's "I will extol Thee"—in both of which she was accompanied by Mr. Henry J. B. Dart, Organist to the Church.

Mr. John Naylor, Mus. Doc., Oxon., Organist of All Saints', Scarborough, has been appointed Organist of York Minster, vice Dr. Monk, resigned. Dr. Naylor received his musical training at the Leeds Parish Church, of which he was deputy organist. He was then appointed organist of Scarborough Parish Church, and in 1873 he became organist of All Saints', Scarborough.

Mr. Sims Reeves made a short tour of South Wales during the early part of October, visiting Cardiff, Merthyr, and Swansea. He was announced to appear at Newport on the 8th ult., but a relaxed throat prevented him from fulfilling his engagement. A very excellent Concert was however given in that town by the other members of his "Ballad Concert" party—viz., Miss Clements, Miss Spenser Jones, and Mr. Barrington Foote. This is the second time that the people of Newport have experienced a similar disappointment. We may add that the greatest satisfaction was given by Mr. Nicholson (flautist) and Signor Bisaccia (pianist).—At Cardiff Mr. Sims Reeves duly appeared, but the noise made outside the Drill Hall by engines letting off steam interfered with a successful rendering of one at least of his songs; and there were signs of disapprobation amongst a portion of the audience, who at first misunderstood the cause of the interference.

At the first concert for the present season of the Wolverhampton Festival Choral Society, on the 19th inst., Gounod's "Redemption" will (at the request of several subscribers) be repeated. On December 28 the "Messiah" will be performed; on February 15, 1884, a Classical and Miscellaneous Concert will be given; and Gade's "Psyche," with a selection, concludes the series on April 4. The artists engaged are: Miss Anna Williams, Miss Agnes Larkcom, Miss Eleanor Farnol, Miss Clements, Madame Patey, Miss Hilda Wilson, Miss Emilie Lloyd, Miss Emily Dones, Mr. E. Lloyd, Mr. Redfern Hollins, Mr. Harper Kearton, Mr. Santley, Mr. Bridson, and Mr. Oswald; solo violin, Madame Norman-Néruda; solo harp, Miss Priscilla Frost; solo pianoforte, Mr. Charles Hallé; solo violoncello, M. Vieuxtemps. There will be a band and chorus of 300 performers; Conductor, Dr. Swinnerton Heap.

At the first Concert of the present season of the Highbury Philharmonic Society, which takes place on Monday, the 26th inst., at the Highbury Athenæum, the programme will consist of Mendelssohn's "Athalie" for the first part, and in the second part will be included a new chorus (with orchestral accompaniment) by Eaton Faning, entitled "Daybreak;" a new part-song, for voices only, by Dr. Gladstone; and several orchestral pieces. Dr. Bridge, who retains his post of Conductor, has this year, we learn, acquired the services of a Sub-Conductor, who will superintend some of the vocal rehearsals, in order that more care and time may be devoted to the orchestral practices; the band, too, which has been slightly augmented, will also be strengthened by the addition of several professional members. We are glad to notice these encouraging signs of progress in this comparatively young Society, to which we heartily wish the success it deserves.

The Citizen says that Dr. Duncan, of 7, Wimpole Street, an amateur collector of violins, during his tour in Italy, visited Ameglia, where he was induced to inspect the instruments used by Paganini. These included a violoncello and four violins, which were in the possession of the widow of L. G. Germi, the intimate friend of Paganini. Dr. Duncan became enamoured of the instruments, and purchased them, together with some original MS. music. He also possessed himself of what is known as "the secret," which explains the magic power of Paganini. The Government of Genoa are said to be in communication with Dr. Duncan for the acquisition of the valuable and interesting relics which he has been fortunate enough to purchase. The instruments are by the great Cremona makers, Nicholas Amati and Stradiuarius, and the violoncello is said to be the finest in existence.

The prospectus of the Blackheath Chamber Concerts, under the direction of Mr. Alfred Burnett and Mr. Ridley Prentice, announces for the season 1883-84 four Concerts at the Alexandra Hall, commencing on the 20th inst. The artists are, first violin, Mr. Alfred Burnett; second violin, Mr. W. Frye Parker; first viola, Mr. W. Hill; second viola, Mr. W. Richardson; violoncello, Mr. W. E. Whitehouse; contrabasso, Mr. A. C. White; clarionet, Mr. Lazarus; bassoon, Mr. J. Hutchins; horn, Mr. T. E. Mann; and pianoforte, Mr. Ridley Prentice. The programmes, which are of the highest interest, include a new Pianoforte Quartet in F by Mr. E. Prout.

Twelve Concerts are announced to be given by the Glasgow Choral Union for the forthcoming tenth season. The most important items in the Choral Concerts are Gounod's "Redemption (January 17, 1884), Félicien David's Symphonic Ode, "The Desert" (January 15), and Berlioz's "Messe des Morts" (January 31). The programmes of the Orchestral Concerts contain many items of the utmost interest, which our limited space will not permit us to specify, but amongst the novelties we may mention Mr. Villiers Stanford's Serenade for Orchestra (composed for Birmingham, 1882), and Mr. A. C. Mackenzie's Orchestral Ballad, "La Belle dame sans merci" (composed for the London Philharmonic Society). The soloists, both vocal and instrumental, comprise the names of artists of the highest rank, and Mr. Manns will resume his post as Conductor of all the Concerts.

At the Harvest Festival at St. Luke's, Berwick Street, Soho, on Sunday, the 1st ult., Tours's Morning and Communion Service in F, Barnby's Offertory Sentences "Whatsoever ye would" and "Not every one"; Evensong—Canticles, Dykes in F, and the anthems "Fear not, O land" (Goss), "In splendour bright," and "The heavens are telling," from Haydn's "Creation," were sung. On the 18th (St. Luke's day) Evensong was fully choral. Bunnett's Canticles in F, and for the anthem Spohr's "How lovely are Thy dwellings fair" were given. The service on the following Sunday (being in the octave) comprised Tours's Morning and Communion Service in F, Redhead's "God is not unrighteous," and Dykes's Evening Service in F, Spohr's anthem being repeated. Special Psalms and hymns were sung on each occasion; and at all the evening services the church was well filled.

The Edinburgh Choral Union has issued its prospectus for the season 1883-4. Eleven Concerts are announced to be given, one on January 2, 1884, being an extra Concert. Two of the Concerts will be devoted to choral works—viz., December 11, Haydn's "Seasons," and January 16, 1884, Handel's "Ode to St. Cecilia" and Mackenzie's "Jason." The remaining Concerts will be orchestral, and the programmes comprise many features of interest, not the least being Mr. Villiers Stanford's Serenade for Orchestra, composed for the last Birmingham Festival, and Mr. A. C. Mackenzie's Ballad for Orchestra, "La Belle dame sans merci," which will be given for the first time in Scotland on January 9. The list of artists engaged include the leading names both in the vocal and instrumental departments. Mr. Manns (Orchestral Concerts) and Mr. T. H. Collinson (Vocal Concerts) are the Conductors.

The Annual Harvest Festival at Holy Trinity Church, Tulse Hill, on the 13th ult., was more than usually effective. The first and second parts of Haydn's "Creation" were performed by a choir of about eighty voices, and an orchestra of thirty performers, under the direction of Mr. Humphrey J. Stark. The soprano solos by three of Mr. Stedman's choir boys, were given in excellent style; the tenor and bass solos were sung by Mr. Stedman and Mr. Poole; and the general effect attained by the large body of executants reflected much credit upon the Conductor, Mr. Stark. The Magnificat was sung to Mr. Stark's well-known setting in D. Messrs. W. E. Stark and Quance presided at the Organ. The crowded state of the church and approaches evinced the growing taste for orchestral services.

Miss Alice Aloof gave the first of her third annual series of Classical Concerts, at Brixton Hall, on Tuesday evening, the 16th ult., when an excellent programme was well rendered. The *bénéficiare* gained well-earned applause for each of her solos, which were Schubert's Fantasie Sonata in G major (Op. 78), and Schumann's well-known Novelette in F. Miss Aloof was also very successfully associated with Mr. Lazarus and Mr. John Harrison respectively in Mozart's Grand Duo (Op. 108, from the Clarionet Quintet), and Moszkowski's pianoforte duet "From Foreign Parts" (Op. 23). A clarionet solo was very efficiently played by Mr. Lazarus; and vocal pieces were well sung by Miss Edith Aloof, Miss Marian McKenzie, and Mr. Arthur Thompson. Mr. John Harrison was an able accompanist.

AN Evening Concert was given at the Wandsworth Town Hall, on the 18th ult. The vocal portion of Mendelssohn's "Hymn of Praise" was well rendered, the solos being efficiently sung by Miss Perfitt, Mr. J. Heald, Mrs. Farley, Mrs. O'Donoghue, Messrs. Minot, Furmage, and Garratt. A sacred Cantata, "Babylon's Wave," by E. M. Flavell, was performed for the first time, and well received, the soprano solo, sung by Miss Perfitt, being encored. The second part of the programme consisted of a Pianoforte Solo by Miss Rozel Ayers; another Cantata, by E. M. Flavell, "The Fairy Ring"—soloists: Misses Perfitt, Coyte Turner, Fincham, and Messrs. Garrett and Hodges—and a miscellaneous selection. Mr. E. M. Flavell, R.A.M., conducted; Miss Ayers presided at the pianoforte; and Mr. C. W. Hanson at the harmonium.

MR. STEDMAN'S Concert at the Birkbeck Institution, on the 24th ult., introduced Miss Carlotta Elliott, Miss Polak, Mr. Stedman, Mr. Arthur Oswald, Mr. Thomas Pettit, M. Victor Buziau, and Mr. Stedman's choir boys, the latter being extremely effective in Smart's beautiful trio, "The corall'd caves of ocean." Miss Elliott sang Arne's "Where the bee sucks" in a most effective manner, and Miss Polak gave the "Letter Song" (Planquette) so well as to deserve a special word of commendation. Mr. Stedman (who sang Lady Arthur Hill's "Yester-year") and Mr. Arthur Oswald were thoroughly satisfactory, and M. Buziau was extremely successful in his violin solo. Mr. Pettit accompanied with his usual care.

HARVEST Thanksgiving Services were held at St. Thomas's Church, Elm Road, N.W., on the 5th and 7th ult. Calkin's Service in G was sung in the morning, and at the evening service Hubert Parry's Magnificat and Nunc dimittis in D; Anthems, "Fear not, O land" (Sir J. Goss), "Praise ye the Lord for His goodness" (Garrett), and "Thou visitest the earth" (Calkin). The above Services were supplemented on Tuesday evening, the 16th ult., by a Choir Festival and Organ Recital by Mr. J. Baptiste Calkin, when works by Hayes, Mendelssohn, Spohr, Gounod, Hesse, Kent, J. B. Calkin, Geo. Calkin, and Berthold Tours were rendered before a large and appreciative congregation.

PREPARATIONS are now being actively made at Westminster Abbey for the reception of the new organ, and amongst other works we may mention an extensive excavation in the Cloister quadrangle for the reception of a gas engine, by which the new instrument will be blown. The end of this month was, we believe, named as the time when the organ would be erected, but it is now hardly likely that it will be heard during this year. For the present it will stand upon the screen, but as it may be hoped and expected that this unsightly excrescence will one day be removed, it is probable that a plan of division, similar to that at St. Paul's Cathedral, will ultimately be resorted to.

WITH the desire of encouraging the Study and Practice of Music at Stratford, it is announced that a series of Public Competitions will be held in the various branches of music at the Town Hall, on a day or days in the month of April, 1884, to be hereafter named. The judges are Messrs. W. H. Cummings, W. G. McNaught, and Ridley Prentice. Prizes will be awarded to choral societies, church choirs, elementary singing classes, school choirs, quartet and solo vocalists, pianists, violinists, and composers. The regulations as to the carrying out of this undertaking are well considered; and every credit is due to the promoters of a scheme which promises such excellent artistic results.

THOSE interested in the protection of copyright works will thank us for drawing attention to the facilities which now exist for registration. Instructions describing the form of registering dramatic pieces, musical compositions, books, paintings, drawings, and photographs are printed, and will be sent gratis from Stationers' Hall on application to the Registrar, enclosing a stamp. These papers give such minute information respecting the copyright law that no person can possibly misinterpret them; and as a proprietor cannot legally enforce his right without registration, prompt action in the matter, we need scarcely say, is of the utmost importance.

THE competition for the "Tubbs" Prizes (two gold mounted Bows) took place at the Guildhall School of Music, on Tuesday, the 23rd ult. There were seven competitors, and the prizes were awarded to Miss Marie Schumann and Master George Leipold. Messrs. W. Frye Parker, Arthur Payne, and George Collins acted as judges. The competition for the "Lady Jenkinson" Prize (a purse of £5) took place on the same day, the work selected for competition being Beethoven's Concerto for pianoforte in E flat. There were nine competitors, and the prize was awarded to Miss Clarissa Mills. Messrs. J. Baptiste Calkin, Thomas Wingham, J. Henry Leipold, and the principal (Mr. Weist Hill) acted as judges.

THE 177th monthly Concert of the St. George's Glee Union was held at the Pimlico Rooms, on the 5th ult. The programme was miscellaneous, and included songs by Miss M. Mackwray, Madame A. H. Watkins, Madame Lansdell Sims, and Mr. F. C. Bevan; pianoforte solos by Miss Edith Mahon and Mr. George Sumpter; and several part-songs, among which were "Ye spotted snakes" (Stevens), "Oh! were I but a drop of dew" (Cummings), "In the lonely vale of streams" (Callcott), and a chorus for male voices, "Comrades in arms" (A. Adam), the latter receiving a well-merited encore. The pianoforte accompaniments were played by Miss E. Mahon and Mr. F. R. Kinkee. Mr. Joseph Monday conducted.

DEDICATION and Harvest Festivals were held in the church of St. Luke's, South Kensington, on Thursday, the 18th (St. Luke's day), and Sunday, the 21st ult. A special feature in the Sunday evening service was a performance of a portion of Haydn's "Creation"; the selection consisting of the first part of the work in its entirety, with the trio "On Thee each living soul awaits" and chorus "Achieved is the glorious work," from the second part. The chancel was tastefully decorated with fruits and flowers, which after adorning the sanctuary were destined for distribution among the patients of the Cancer Hospital, Brompton.

THE Harvest Festivals and Re-opening of Christ Church, Somers Town, took place on Sunday, the 14th ult. The services were fully choral, Tallis's responses being used. The anthems were "O Lord, how manifold" (Barnby) and "The heavens are telling" (Haydn), the Voluntaries being Handel's "Hallelujah" chorus and "The March of the Cavaliers," by Meadows. The music was under the direction of the Organist, Mr. W. W. Meadows. The choir sang with a precision and power creditable alike to themselves and their instructor. The Vicar, the Rev. Dr. O'Brien, preached the sermons to crowded congregations.

THE following candidates for Musical Degrees have satisfied the Oxford University examiners: For Music Bachelors—F. R. Greenish, New College and St. Martin's, Haverfordwest; W. G. Merrikin, New College, and St. Jude's, Hull; J. H. Righton, New College, and Westward Ho!; L. J. Rogers, Balliol College; A. H. Stevens, B.A., Worcester College, and Dover; W. A. Wrigley, New College, and Greenheys, Manchester. For Mus. Doc.—H. T. Pringuer, New College, and Stoke Newington, N.; F. J. Sawyer, New College, and Brighton; E. W. Taylor, New College, and Stafford; R. M. Winn, New College, and Harborne, Birmingham.

THE Grosvenor Choral Society gave its 140th Monthly Concert at the Grosvenor Hall, on Friday, the 19th ult. The first part of the programme was miscellaneous, consisting of glees, songs, &c. Mr. J. G. Callcott's Cantata "Golden Harvest" formed the second part, the solo parts being sustained by Miss Annie Daymond (R.A.M.), Mrs. Isabel Browning, Mr. Henry Parkin, and Mr. Henry Baker. Miss Florence Hartley presided at the pianoforte, and Mr. G. R. Egerton conducted.

MR. WALTER WESCHÉ was the Organist at the Bow and Bromley Saturday Popular Recitals on the 6th ult., and played with success works by Bach, Himmel, Haydn, &c. He also brought forward a set of seventeen Variations from his own pen. Mr. George Cox was the vocalist, Mr. Woolhouse contributed solos on the violoncello, and Mr. W. G. Wood accompanied.

The prospectus of the Belfast Philharmonic Society, under the able conductorship of Herr Adolf Beyschlag, announces for the coming season four Concerts, at the first of which, on the 23rd inst., Miss Ella Lemmens, Mr. Santley, and Mr. Henry Guy are engaged as vocalists, and Mr. Carrodus as solo violinist. At the second Concert Mr. Alfred Cellier's Cantata "Gray's Elegy" (produced at the recent Leeds Festival) will be performed; and Gade's "Erl-King's Daughter," Mozart's "King Thamos," and Mendelssohn's Oratorio "St. Paul" are to be included in the programme of the third and fourth Concerts.

The Festival of the London Church Choir Association will take place in St. Paul's Cathedral, on Thursday evening, the 8th instant, commencing at half-past seven. The order of service is as replete with novelty as any of its predecessors, all the hymn tunes and chants having been written for the occasion. Mr. C. E. Miller's new Evening Service (Magnificat and Nunc dimittis, in D) and Dr. Stainer's new anthem "And all the people saw the thunderings," both written for the Festival, will be sung in their respective places, and after the sermon the "Hallelujah" Chorus is to be given.

A Harvest Thanksgiving Festival was held at St. Saviour's Church, South Hampstead, on Saturday evening and Sunday, the 20th and 21st ult. The services were fully choral, and a setting of the Magnificat and Nunc dimittis, by Mr. A. J. Greenish (F.C.O.), the Organist, was sung for the first time. The anthems were "O Lord how manifold" (Barnby) and "Ye shall dwell in the land" (Stainer); the solos being effectively sung by Mr. A. Roberts and Master A. Murray. The floral decorations, including a cross forty inches in height, composed of camelias, were much admired.

The Annual Harvest Festival at Christ Church, Lancaster Gate, was held on the evening of the 18th ult. The choir of St. George's Chapel, Windsor, was united with the regular choir of the Church; and the choral service (which included the Magnificat and Nunc dimittis in F, by Berthold Tours, and Smart's Anthem "The Lord hath done great things") was admirably rendered. The sermon was preached by the Ven. Archdeacon Farrar, and Dr. Gladstone presided at the organ. The offertory will be devoted to the fund for the fine new organ which is being built for the Church by Messrs. Walker and Sons.

The Medical Guild of St. Luke held its anniversary Festival Service at St. Paul's Cathedral on the evening of St. Luke's Day, Thursday, the 18th ult. The musical part of the Service was rendered by a portion of the choir of the London Gregorian Choral Association, Mr. C. Warwick Jordan presiding at the organ. The anthem was from the Association's Service Book for the present year, namely, the Rev. S. S. Greatheed's "Hail, gladdening light"; the prayers were intoned by the Rev. William Russell, Minor Canon; and the Bishop of Bedford was the preacher.

The new volume of the "Girl's Own Annual" is in every respect fully equal to its predecessors. It has claims on the attention of the musician from the fact of its containing articles of much interest upon the art, written by eminent professors and amateurs. Some refined and attractive musical compositions are also scattered through its pages; and in the forthcoming volume we are promised a series of practical papers on scale practising, pronunciation, and the production of the voice in singing, by Lady Macfarren.

The new work, "Voice, Song, and Speech," by Messrs. Lennox Browne and Emil Behnke, advertised to appear on the 1st inst., will be delayed for a few days, in consequence of Messrs. Putnam and Sons, of New York, having taken half the first edition, on condition that publication in this country be postponed for fourteen days after the date of shipping to America, so that the work may make its appearance simultaneously in both countries.

The Organ Recitals at the Church of the Holy Trinity, Gray's Inn Road, will be recommenced by Mr. Stretton Swann on Sunday evening, the 4th inst., and will be continued on the first Sunday in every month after the evening service.

The fine organ in St. Luke's Parish Church, Old Street, which is now being rebuilt by Messrs. Henry Willis and Son, will be re-opened on Sunday, the 11th inst., by Mr. C. W. Pearce, Mus. Bac., Cantab., Organist of the church. This instrument, which was originally built by Jordan and Bridge in 1733, possesses a certain amount of interest to amateurs, from the fact that the late Mr. Henry Smart played upon it for twenty-one years (1844-65) and performed at St. Luke's for the first time in public many of his now justly celebrated organ compositions.

The Dedication Festival at All Saints' Church, Margaret Street, will be observed to-day (November 1) with High Mass at 11 a.m., at which Mr. Crowther Alwyn's elaborate Mass in F (produced some years since at the Crystal Palace Concerts), will be sung. At the Festival evensong, which commences at five o'clock, Mr. C. E. Miller's new setting of the Magnificat and Nunc dimittis (in D), composed for the forthcoming Festival of the London Church Choir Association, to which we allude in another paragraph, will be sung.

The Dedication Festival of St. Mary's, Boltons, West Brompton, was held on Monday, the 22nd ult. The Services commenced with Choral Celebration, the music being Monk in C, followed by Choral Matins and Children's Service. At half-past seven Festal Evensong was sung, the ordinary choir being augmented by members of the choirs of St. Paul's, Bow Common, St. Peter's, Cranley Gardens, St. Mary's, Haggerston, &c., numbering altogether between 140 and 150 voices, under the direction of Mr. H. Buttery.

The report of the Cheltenham Musical Society announces the highly satisfactory position which the Association now occupies. Two subscription Concerts have been given during the past season, when Bach's Magnificat in D, Mendelssohn's "Walpurgis Nacht," and Dr. Dyer's "Salvator Mundi" were performed with much success. The small sum due to the Treasurer at the commencement of the year has been discharged through the liberality of some members of the Society, and a balance is now left in hand.

A Concert by the Members of the Bow and Bromley Institute Choir was given in the large hall of the City of London College, Moorfields, on Thursday evening, the 18th ult. The first part consisted of selections from Dr. Stainer's Cantata "St. Mary Magdalen," the solos in which were well rendered by Miss Braine, Miss Ada South, Mr. L. W. Rihll, and Mr. Brereton. The second part was miscellaneous, and included a pianoforte solo by Mr. McNaught and a flute solo by Mr. H. J. Dereham. Mr. McNaught conducted.

The prospectus of the twenty-sixth season of the Brooklyn, U.S., Philharmonic Society, announces eight Concerts, eight public rehearsals, and four matinées. At the first Concert on the 3rd inst. Mr. Mackenzie's Second Scotch Symphony, "Burns," will be the novelty. Mendelssohn's music to "A Midsummer Night's Dream" will be given at the second concert on the 24th inst., and "The Messiah" will form the Christmas Concert on December 22. The remaining programmes are not yet decided on.

On Wednesday, the 17th ult., a Harvest Festival was held at Allhallows Church, Southwark, an Evensong with instrumental accompaniment being the concluding service. The anthem was Barnby's "O Lord how manifold," and the Te Deum Dykes in F. The service was well rendered by the choir, conducted by Mr. C. J. Viner, Organist of St. John's, Red Lion Square, and the accompaniments and voluntaries were admirably played by Mr. F. J. Perry, Organist and Choirmaster of the Church.

The Liverpool Philharmonic Choral Society announces for its first season at St. George's Hall, four Concerts, at the first of which, on the 8th inst. Mendelssohn's "Elijah" will be given, with Miss Mary Davies, Miss Janet Russell, Mr. H. Guy, and Mr. Ludwig as soloists. The remaining Concerts will be "The Messiah" (December 27), Cantata and Selections (February), and "Israel in Egypt" (March). Mr. A. Randegger is the Conductor, and Mr. W. T. Best will preside at the organ.

MADAME WORRELL gave her annual Evening Concert, on Thursday the 11th ult., at Brixton Hall. The *bénéficiaire* sang with her usual ability, gaining warm applause for each of her contributions. Praise may also be bestowed upon the following artists: Miss Matilda Roby, Miss Maud Cameron, Madame Osborne Williams, Miss Annie Butterworth; Mr. Henry Guy, Mr. F. H. Cozens, Mr. Fredk. Bevan, Mr. James Budd, and M. Albert (violoncello), Messrs. A. H. Behrend, and Turle Lee accompanied.

THE first of another series of Free Concerts, to be continued weekly during the ensuing season, was given on the 18th ult., at the City Temple, Mr. W. P. Nichols occupying the chair. The attendance was very large, and the rendering of each item of the programme was loudly applauded. Mr. E. Minshall presided at the organ. Miss A. Dinelli was the solo violinist, and the vocal parts were well sustained by Miss Woodhatch, Miss E. Lloyd, and Mr. C. Chilley.

IT is a matter for much regret that the failing health, and consequent enforced retirement from professional life, of Mr. William Lemare, the well known conductor of the Brixton Choral Society, renders that body non-existent. With a view, however, to fill this gap, a choir, limited to one hundred voices, is in course of formation, under the title of the "Brixton Philharmonic Society." The post of Conductor will be occupied by Mr. Frederick Walker, and Mr. Alfred Izard will be the accompanist.

THE *Birmingham Post* hears from a trustworthy source that M. Gounod has made great progress with his Oratorio *Mors et Vita*, which he is writing for the next Birmingham Festival. A visitor, who has had the privilege of hearing some fragments of the work, is of opinion that it will be placed at the head of M. Gounod's compositions, and the composer himself is convinced that it will take rank in advance even of *The Redemption*.

DR. BRIDGE'S Oratorio "Mount Moriah" is to be performed in St. Margaret's Church, Westminster (Archdeacon Farrar's), on Wednesday, the 14th inst., at eight o'clock. The new organ, by Hill and Son, will be supplemented by a stringed orchestra, and after the service Dr. Bridge will play one of Handel's Organ Concertos, with orchestra.

THE Saturday Popular Organ Recitals at Bow have lost none of their popularity. The organists during October have included Messrs. Wesché and Bishop, of London, Mr. W. T. Best, of Liverpool, and Dr. A. L. Peace, of Glasgow; the hall being crowded at every performance. On Saturday next, the 3rd inst., the proceedings will be varied by a Pianoforte Recital by Herr Bonawitz.

A GRAND performance of Gounod's "Redemption" is to take place at Vienna, on the 4th inst., for the benefit of the "Pensions Institut" of the Royal Opera House. All the principal singers, as well as the chorus and orchestra, of that celebrated theatre will take part in the performance, the whole being under the conductorship of Herr I. N. Fuchs.

WE understand that Mr. Barnby's setting of the 97th Psalm ("The Lord is King"), written for and produced with so much success at the recent Leeds Festival, has already been selected for performance again at Leeds, by the Choral Society, and at Wolverhampton, Stafford, and Eton College.

THE Fifth Season of Smoking Concerts given at the Cannon Street Hotel, under the direction of Mr. C. T. Johnson, will commence on the 6th inst. It is intended to include some of the part music produced by the Cologne Choir during the season, and the occasional addition of boys' voices will again give variety to the programmes.

M. VLADIMIR DE PACHMANN will shortly return to England, and will undertake an extended tour in the provinces. He will also appear at some of the Popular Concerts before Christmas, and will give Pianoforte Recitals at St. James's Hall, on December 10 and 19.

IT is proposed to produce "The Birds" of Aristophanes at St. Andrew's Hall, Cambridge, in the last week of November. The music, by Mr. Hubert Parry, is nearly finished; the scenery is being painted by Mr. John O'Connor, and the dresses are being prepared by M. Barthe.

MESSRS. NOVELLO, EWER AND CO. have purchased all the rights in Sir M. Costa's arrangement of "God save the Queen." It will shortly be published both in full score and orchestral parts.

THE first Concert of the Royal Albert Hall Choral Society takes place on the 7th inst., when Berlioz's "Faust" will be given, with Madame Albani and Messrs. Lloyd, Pyatt, and Santley as soloists.

WE understand that Sir Julius Benedict will compose the incidental music for the new piece by Messrs. Herman and Wills, now in rehearsal at the Princess's Theatre.

A NEW organ, to cost £3,500, is to be built for Canterbury Cathedral. Only about £1,200 has been subscribed or promised.

ABOUT £1,100 has been raised towards founding a Bristol scholarship in connection with the Royal College of Music.

MR. F. G. EDWARDS has been appointed Conductor of the Lavender Hill Choral Society. There were eighty applicants for the appointment.

DR. GLADSTONE'S Cantata "Philippi" will be performed, with orchestra, at a service in Blackburn on the 7th inst., conducted by the composer.

In consequence of the great pressure on our space we are compelled to omit many interesting notices, as well as several important letters from correspondents.

REVIEW.

Johann Sebastian Bach. By Philipp Spitta. Translated from the German by Clara Bell and J. A. Fuller-Maitland. In Three Volumes. Vol. I.
[Novello, Ewer and Co.]

THE literature of music, a feeble and sickly plant for generations, has within the last quarter of a century assumed a healthy appearance and grown apace, thanks to the enlightened, far-reaching, and enthusiastic labours of a number of enquirers into the history of our art, and of those to whom we principally owe its prodigious modern development. English musicians have no reason to lament overmuch because the majority of the monumental works to which we refer are due to foreign interest and enterprise. It is but natural that those countries which have given birth to the greatest masters should also produce the men capable of dealing most exhaustively with their lives and the influence they exercised in the world. But so long as these invaluable treatises remained in the language in which they were written they were sealed books here, except to the few possessed of the requisite linguistic knowledge for reading and comprehending them. Now, however, the time has arrived for presenting some of the best of them in an English dress, and so opening a treasure-house of knowledge, which our youngest musical students can explore at their ease. A twelvemonth since we were called upon to notice a translation of "Otto Jahn's Life of Mozart"; the first instalment of Spitta's equally remarkable monograph on Bach is now to hand; and in due course, let us hope, the researches of Pohl, Thayer, Nottebohm, and other writers will be made available for English readers. Only three years have elapsed since the concluding volume of Herr Spitta's work appeared in Germany, when by common consent it took its place as by far the most comprehensive and valuable literary effort on the subject of Bach which has appeared since the composer's death. In speaking of Miss Townsend's translation of Jahn's Mozart, we said, "By indefatigable, patient labour, overlooking nothing that had even a remote connection with his theme, he brought together perhaps all there is to know concerning his hero." These words may be applied with even greater appropriateness to the work now under consideration. In the first place, Spitta has to deal with a period more than half-a-century earlier, and the difficulty of investigation is thereby considerably increased. Again, Mozart only just reached half the Scriptural term of man's existence, and his art career

begins and ends with himself; whereas the subject of Johann Sebastian Bach could not be treated fully without distinct reference to that wonderful family of whom he was the most distinguished among many gifted members. The student of German history cannot fail to be impressed by the peculiar position occupied by the Bachs at a time when the nation's fortunes were at their lowest ebb. The thirty years' war plunged the Fatherland into a state of material and mental poverty, from which time alone could rescue it, and meanwhile art influences were in complete abeyance. Yet, under these depressing circumstances, the Bach family maintained not only their simple piety and sturdy morality, but pursued the study and practice of music with irrepressible zeal, thereby keeping alive the spark which afterwards burst into a flame, the splendour of which has illumined the world. United by ties of principle as well as of kindred, a spirit of clanship was always present with them, however widely apart individual members of the household might be. Erfurt, Eisenach, and Arnstadt were the principal family centres, and it was the custom for many years to hold an annual gathering in one of these places, when ideas were exchanged and experiences related. Music formed an important feature in these *réunions*. "First they would sing a choral, then followed secular and popular songs, which, from the contrast with the previous pious mood, would, often by their quips and jests, rouse the mirth of both singers and hearers to a keen and cynical wit." Spitta gives biographical sketches of about twenty Bachs anterior, in the direct line or in point of time, to Johann Sebastian, together with copious particulars and analyses of their works. This latter branch of the subject must have entailed especial labour and difficulty, owing to contemporary indifference and the consequent destruction of valuable manuscripts. Readers will do well to appreciate the zeal and research which resulted in the collection of so much interesting material concerning Veit Bach of Weckmar, who was regarded by Sebastian as the forefather of the family; Johann of Erfurt; Heinrich of Arnstadt, who was universally loved and respected for his talent and amiable disposition, and who was followed to the grave by twenty-eight grandchildren and great-grandchildren; Johann Christoph and Johann Michael his sons, the former the most gifted of the older line and a composer of several fine motetts still extant, among them being "Ich lasse dich nicht" ("I wrestle and pray"), for a long time placed to the credit of Sebastian; Johann Christoph and Johann Ambrosius the twin brothers—as much alike in form and feature as Shakespeare's two *Dromios;* Johann Ernst of Eisenach, Johann Nicolaus of Jena, and many others. In his preface Spitta mentions all the pre-existing authorities who have contributed to the Bach literature, and the conclusion at which he arrives is that the only works of value are the biography of Sebastian by his son Emanuel and his pupil Johann Friederich Agricola, published in Mizler's "Musikalische Bibliothek" in 1754; the article in Gerber's Biographical Dictionary, 1790; and Forkel's elaborate work "Bach's Leben, Kunst, und Kunstwerke," 1802. For many years musicians were accustomed to regard Forkel as the supreme authority in all matters connected with the subject, but the present writer, while crediting him with the possession of much valuable information derived from the two eldest sons of his hero, and with the enthusiasm of an earnest admirer, declares that his work must be used with caution. "For instance, he does not sufficiently distinguish the actual statements and judgments of Bach's sons from his own opinions, but, on the contrary has worked them up together into a continuous narrative, so that it is often hard to discover the beginning and the end of those passages which give the book its special value. Forkel's own judgment, even as regards Bach, is often strangely narrow. Frequently, no doubt, independent inquiry leads us to a result which coincides so exactly with Forkel's statement as to leave no doubt as to the value of the source whence he obtained his fact; but presently, again, we are startled by some evident inaccuracy or the discovery that, under the most favourable interpretation, he has misunderstood his authority. Finally, it must be borne in mind that Bach's sons may themselves have made mistakes. For these reasons, though we must necessarily refer to this work at every step, for due security we must accept none of its assertions without testing them." At the first blush Herr Spitta might appear to be guilty of a weakness apparent in many an author—that of making the value of his own labours more apparent by decrying those of his predecessors. A careful perusal of this volume, however, must tend to disabuse the mind of any such idea. The writer's temperament prevents him from accepting any statement on trust, and from first to last he is careful to authenticate every assertion by documentary evidence, frequently amusing in its thoroughness. In the anxiety to cram in as much information as possible, and to prove everything advanced, literary dryness may be occasionally perceptible, though never for many pages at a time. Facts are not invariably interesting because they are facts, and the reader desirous of mingling entertainment with instruction might wish that the author had been less conscientious in the pursuance of his task. The earnest enquirer after knowledge will, on the other hand, feel grateful for the light shed on the manners of the time, apart from mere musical technicalities, by Herr Spitta's minute investigations. An amusing instance of this occurs in the list of rules drawn up by a society styling itself the "College of Instrumental Musicians of the district of Upper and Lower Saxony, and other interested places." The general lawlessness and anarchy prevailing during the thirty years' war had affected the musical calling, and its members were exposed to insults and regarded in some quarters as little better than strolling vagabonds. To uphold the dignity of the art, and to raise the status of those who followed it, were the objects of the above-named Society, which was formed in 1653 by the town musicians of North and Central Germany. The statutes, which were twenty-five in number, were submitted to the Emperor Ferdinand III. Among them are the following, which give a fair idea of the spirit which animated the promoters:

"V. No man, whether he be master, assistant, or apprentice, shall divert himself by singing or performing coarse obscenities or disgraceful and immodest songs or ballads, inasmuch as they greatly provoke the wrath of Almighty God and vex decent souls, particularly the innocence of youth. Moreover, in considerable meetings and gatherings, those who serve the noble art of music are thereby brought into the greatest contempt."

"VIII. No man shall dare to perform on dishonourable instruments, such as bagpipes, sheephorns, hurdy-gurdies, and triangles, which beggars often use for collecting alms at house doors, so that the noble art would be brought into contempt and disgrace by them."

"IX. *In specie* shall every man abstain from all blasphemous talk, profane cursing, and swearing; but if any man sin in this matter he shall be punished for it by his master and fellows, according to their measure and the atrocity and frequency of his sinning; nay, he may even be expelled from the society."

"XVIII. . . . Inasmuch as venerable age, if accompanied by weakness, easily falls into contempt (all the former long years of great labour, pains, and service being forgotten) and youth generally preferred above it, if such weakness and impotency in a musician of great age, holding an appointment, should be so great that he cannot fulfil his duties, or only with much difficulty, and that the service of God and other attendances must necessarily be provided for; in that case someone shall be empowered to serve as a substitute for the old man; nevertheless, the old man shall enjoy half of the salary and his share of the profits, and all the remaining days of his life he shall be duly respected by the substitute or coadjutor, who shall in all things, if he is not unfit, give the precedence to him and await the blessing of the Lord; and all he does well and kindly for the old man shall be highly esteemed and regarded by every one, and God the Most High shall surely one day reward him and repay him."

We live in other days, and pride ourselves on better manners than those which prevailed in the middle of the 17th century, but the perusal of these quaintly worded regulations tends to the conviction that human nature was very much the same then as now, and we cannot altogether afford to laugh at the necessity of laws against the performance of "coarse obscenities or disgraceful and immodest songs," or the use of "blasphemous talk, profane cursing, and swearing."

But it is time to turn from the consideration of external matters to the principal character in the book. In a volume of 650 pages the first 180 are occupied by notices of the elder Bachs, their works and their musical and social surroundings. The English edition of the treatise will be in three instead of two volumes as in the original, and the present instalment deals with Bach's youth and the first ten years of his "Mastership." Of all the great composers no one has left such a meagre record of personal experience, and so little material for working up into an interesting narrative as the subject of the present work. In other instances we have the invaluable aid of correspondence to assist us in forming estimates of character and temperament. This element is here conspicuous only by its meagreness, and the want is not atoned for by the evidence of contemporary friends and associates. Again, the composer passed a singularly unruffled and placid career, offering no scope for treatment from the picturesque and romantic standpoint. We are therefore almost exclusively concerned with Bach as a musician rather than as a man, though ever and anon we come across an episode revealing the guileless simplicity of his nature and the primitive manners of his time. One such is the account of the memorable visit to Buxtehude at Lübeck, which for a time at least influenced his labours as a composer. His leave of absence from his duties as organist at Arnstadt was for four weeks, but he extended it to sixteen, and his answers to the outraged authorities on his return prove that he was unconscious of having committed any grave offence. The report from which the following quotations are taken is preserved among the archives of Sondershausen.

"*Actum*, de Feb. 21, 1706.—The organist of the New Church, Bach, is required to say where he has been for so long of late, and from whom he received leave of absence?

"*Ille.*—That he had been to Lübeck with intent to learn thoroughly one or two things connected with his art, and that he previously asked permission from the Herr Superintend.

"*Dominus Superintendens.*—That he had only asked such permission for four weeks, but had remained abroad quite four times as long as that.

"*Ille.*—Hoped that the organ meantime would have been played by the substitute he had put in, in such a manner that no complaint could be made on that score."

At the same time Bach was reproved for the florid ornamentation and elaborate harmonies he introduced when accompanying the chorals during service, whereby the congregation became bewildered, and failed to recognise their familiar tunes. It is quite possible that the young organist's genius got the better of him, and led him to play in a style that would have called for praise in concert performances, but which was quite out of keeping with the simplicity of congregational worship. He seems to have given himself very little trouble to please the good people of Arnstadt, for he was anxious to obtain a better position. But fortunately it is impossible to draw an inference from this that he was lacking in a spirit of integrity to his employers, for the contrary is proved in a letter written from Weimar to the elders of the Liebfrauenkirche at Halle, declining the appointment of organist, which he had at first coveted.

"I am quite of opinion," he says, "that a man cannot ascertain what his wages are in any place—as the perquisites must be reckoned as part of the pay—even in a few years, much less in fourteen days, and this is in some degree the reason why I accepted the nomination, and on the ground of my (unsatisfied) desires gave it up. Still, from all this, it is a long way to concluding that I have played a trick on the worshipful *Collegium* in order to move my gracious master here to increase my salary, since his highness has already shown so much favour to me and my art that I had no need to travel to Halle for an increase of salary. Thus I regret that the certain conviction of the most worshipful *Collegium* should have led to such a very uncertain issue; and to this I would add: Even if I were to get as good payment in Halle as here in Weimar, should I not still be bound to prefer the former service to the new? You, who understand law and equity, may best judge of this. I would venture to request you to lay this my justification before the most worshipful *Collegium*."

In turning to the subject of Bach's compositions, there is room for amazement at the immensity of Herr Spitta's labours in the examination of MSS., and the shrewdness with which he weighs divers and frequently conflicting authorities in order to arrive at the truth. As it was not the master's custom to date his autographs, and as a very small proportion of his early works were written for special occasions, we have in numberless instances nothing save internal evidence to guide us in fixing dates and periods, and in this inquiry Spitta's critical acumen is of inestimable value. In the present volume, which takes us to the end of the Weimar period, the reader will find exhaustive analyses of the organ works, which may be strongly recommended for perusal by organists possessed of the excellent but most unchronological Peters's edition. The aid of illustrations in music type is freely resorted to, and did space permit we should like to quote some of the masterly descriptions and arguments, whereby in some instances the author determines the date of a piece by the treatment of the pedals, the turn of a phrase, or even an accent. Controversy has long existed in this country as to the proper manner of performing Bach's Toccatas and Fugues. As no directions are given for registering, many excellent players have not hesitated to assert, and even practised what they preached, that one uniform tone-colour should be employed throughout, heedless of the fact that Bach did not write these works for publication, and that a musician who preferred the clavichord to the harpsichord, because of its powers of expression, would scarcely adopt a dull and monotonous style of organ-playing. Spitta declares positively, and adduces incontrovertible evidence in support of his assertion, that Bach's organ performances were characterised by a wonderfully ingenious use of the stops. "This art, which was allied to the orchestration of later composers, he displayed especially when a powerful instrument fully supplied with stops came under his hand."

It was at a later period than that of which the present volume treats that the composer penned the most important of his choral works. But several of the cantatas are described, and notably those exquisite examples "Gottes Zeit ist die allerbeste Zeit" and "Ich hatte viel Bekümmerniss." In the course of his disquisitions on the growth of the cantata form and the manner in which Bach's church works were performed, we come across a statement calculated to upset a very general belief in this country. It has been asserted times out of number that Lutheran chorals were introduced into the church cantatas in order to give the congregation opportunities for taking part in the performances; and when Mr. Barnby produced the St. Matthew Passion Music the purists were loud in their expressions of blame at the course he adopted in giving these beautifully harmonised tunes to the voices unaccompanied, though their exquisite effect as rendered in this manner was generally acknowledged. This is what Dr. Spitta says on the point: "Strangely enough, in these later days, many critics have opined that the congregation joined in the final choral. Then, indeed, Bach might have saved himself his artistic labours. To anyone who can appreciate the church cantata as a real form of art it will be inconceivable how anyone can even imagine the possibility of such a naturalistic travesty. It cannot even be admitted that the choir of singers represents an ideal congregation. In church music it does not signify in the least who it is that sings: what is sung, and how, is the only question." Here the whole vexed question of choir *versus* congregational singing is comprised in a few words. But what is of greater moment, from a purely artistic point of view, is the authority Dr. Spitta's statements give to conductors to render Bach's arrangements of the old chorals in such a manner as will best secure the effect of his beautiful harmonies.

To direct attention to all the points of interest in this volume would need several lengthy articles, and we must be content with naming but one more matter, which musicians will regard as one of the most valuable features of its contents, namely, the exhaustive essays on Bach's art contemporaries and immediate predecessors. It is only by the knowledge of the state of music in North Germany at his advent that a full estimate of the splendour of his genius can be secured. We find many pages devoted to

Buxtehude, the justly celebrated Lübeck organist, who might almost be termed the father of pure organ music (that is, compositions not founded on chorals); also full particulars of the art labours of Pachelbel, Kuhnau, and many others whose works may be forgotten, but who were pioneers of music, preparing the way for others more gifted, perhaps, and certainly more favoured in time and circumstance than themselves.

In one sense the translation of the work is preferable to the original edition. Dr. Spitta tells us in a preface, dated Berlin, Summer of 1880, that the supplement to the second volume (consisting of fresh material gained since the publication of the first) is here worked up into the text, certain errors which had crept in being of course eliminated. With regard to the translation itself it is necessary to bear in mind the difficulties inherent in a task of this description. Without being obscure, Spitta's style is thoroughly German in the employment of lengthy and involved sentences, and it would be hopeless to expect unanimous acceptance of the way in which some of his periods have been done into English. We shall leave the quidnuncs to the discussion of these matters, merely referring to a few points to where musical technicalities have not been rendered in the terms most familiar to our countrymen. Thus at page eighty-one mention is made of double counterpoint *on* the eighth and tenth, and at page fifty-three "bewegten" is translated *agitated*, whereas *flowing* would be a far preferable word. At page seventy, C mol is taken to mean C major. At page eighty-five, the omission of a colon after the first "F major" makes nonsense of the following sentence:—"After a close in the common chord of E major, Joh. Christoph, with three steps, brings himself into F major, C major, A minor, F major." These are trifling inaccuracies, and do not affect the general literary merit of the book, which scholars will freely recognise. It is unnecessary to say more to recommend it to the notice of musicians. To those who are unable for obvious reasons to possess themselves of the "Bach Gesellchaft" edition of the works, it will be especially valuable as affording a critical and descriptive synopsis of the vast inheritance left to us by the master.

FOREIGN NOTES.

THE first performance of "Tristan und Isolde" at the Imperial Opera House, at Vienna, took place on the 4th ult., under the conductorship of Herr Hans Richter. To the great disappointment and horror of the Wagnerites, a great many cuts had been made in the music, but the performance, as a whole, must nevertheless be considered to have been a success. The principal parts were in the experienced hands of Frau Materna, Herr Winckelmann, and Herr Scaria. The scenery was magnificent, and the orchestra discharged its onerous duties in a manner which fully sustained the reputation of this renowned body of instrumentalists.

The first of the many novelties announced for this season at the Hamburg Town Theatre was produced on the 8th ult., when the new opera "Schloss de l'Orme," by Richard Kleinmichel, was performed. The work does not present any novel features, and the composer adheres rather to the orthodox style of music. A moderate success was attained, much of which was due to the excellent performance under the conductorship of Herr Zumpe. We are glad to hear that the first conductor of this theatre, Herr Sucher, has recovered from his recent illness, and has been able to resume his duties.

A war has recently been carried on in the press of the capitals of Germany and Austria—viz., Berlin and Vienna. The celebrated composer of dance-music, Johann Strauss, who is an especial favourite with the Vienna public, resolved recently to leave the Austrian capital and take up his abode in Berlin. He introduced himself to the latter city with a new operetta, "A Night at Venice," but the work, on account of its stupid libretto, met with but small success, although the music was declared to be very charming and full of beautiful melodies. The operetta was afterwards given at Vienna, and the Viennese public emphatically reversed the verdict of Berlin by receiving the work with unprecedented enthusiasm.

Only one novelty is being prepared at the Court Theatre of Weimar for the coming winter—viz., "Quentin Durward," by the Belgian composer Gevaert. Berlioz's "Benvenuto Cellini," which was performed on this stage for the first time in 1853, under Liszt's conductorship, will, however, be remounted, with the well-known tenor Herr Schott in the title *rôle*.

Our contemporary, the *Allgemeine Deutsche Musik Zeitung*, reports having seen advertisements in newspapers from the south of France of a new invention, termed "pommade phonophile." The prospectus says that this wonderful pomade will procure for every one who will apply it to his throat (outside) for six weeks a beautiful tenor voice, and that it will also preserve the voices of existing tenors to the end of their days. "We hope," says the editor of the above-mentioned paper, "that the clever inventor will not stop short, but will provide us with a soprano hair-oil, a bass-voice soap, or a baritone tooth-powder."

Hans von Bülow will take his celebrated Meiningen Orchestra on a concert-tour through South Germany during January next.

Rubinstein is at present in Hamburg conducting the rehearsals for his new Opera "Sulamite," which is to be produced during the present month. As this work will not fill a whole evening, he has written a new one-act opera called "Unter Räubern." His opera "Maccabäer" will also be given at the end of this month.

The Tenth Middle Rhenish Festival will be held at Mayence in July next. Brahms's "Triumphlied," a Symphony by Schumann, Wagner's "Faust" Overture, and Handel's "Messiah" are some of the chief works to be given. Herr Friedrich Lux will be the conductor.

For the centenary of the birth of Methfessel, the composer of many popular German songs and glees, which takes place on the 6th of October, 1885, a monument is being erected at his birthplace, Stadtilm, a small town in Thuringia.

Adalbert von Goldschmidt, the composer of the Oratorio "Die sieben Todsünden," has written words and music of a new work, "Helianthos," which will be performed at the Vienna Opera House next season.

The fair Rhine-Maiden, Loreley, has inspired another composer, Herr Mohr, Kapellmeister in Hamburg, who has written an opera on this well-worn subject. The work will be first performed at Breslau.

A committee has been formed in Berlin for the purpose of providing a handsome statue of Beethoven for the German capital.

It is reported that Franz Liszt is occupied in writing a third Concerto for Pianoforte and Orchestra.

It is proposed to hold a grand Festival at Hamburg, in 1885, to celebrate the bi-centenary of the birth of Handel.

Herr Kotck, a violinist in Berlin, played at a Concert which he gave recently there three *entire* violin concertos.

M. Pasdeloup resumed his "Concerts Populaires" in Paris, on the 21st ult. A large audience assembled, and the programme comprised Mozart's Pianoforte Concerto in F (admirably played by M. Theodore Ritter), Schumann's Symphony in C, Beethoven's Serenade for strings, Andante Symphonique, by Leon Husson (first time), and Berlioz's Carnival Overture. M. Pasdeloup proposes during the season to give concerts devoted to the works of modern Russian and Italian composers, and will also produce Mozart's twenty-seven Pianoforte Concertos. These concerts have now reached their twenty-third year.

The proposition recently made by M. Hippeau, the editor of *La Renaissance Musicale*, has been acted upon by the formation of an international society at Paris. The society consists of ten French and ten foreign composers, and it is intended to give choral and orchestral concerts on a large scale at the Trocadero next spring. The president of the society is M. Ernest Reyer.

M. Salvayre is said to be about to write an opera to a libretto by MM. Wolff and Millaud, founded on Goethe's "Egmont." New operas are also reported to be in progress by M. Massenet for the Grand Opera, Paris, on the subject of "Le Cid"; by Carl Grammann, "Thusnelda," now in rehearsal at Wiesbaden, and by an Italian composer named Achille Graffigna, on the subject of Cimarosa's "Il Matrimonio Segreto."

The Subscription Symphony Concerts of the Musical Society, in St. Petersburg, are announced to commence on the 3rd inst. Following the example of the Philharmonic Society of London, each concert will have a different conductor. Rubinstein, Brahms, and Saint-Saëns are those already mentioned, while some well-known Russian composers will also find opportunity afforded them to introduce themselves and their works to the public of the Russian capital.

Rubinstein's Opera "Kalaschnikoff, the Merchant of Moscow," which, after its performance some years ago at St. Petersburg, was pronounced dangerous to Russian society, and its further performance prohibited, has been liberated and will be produced shortly at both Imperial Opera Houses at St. Petersburg and Moscow. The Emperor of Russia is said to have himself communicated the news to the composer.

The statue erected at Smolensk in honour of the celebrated Russian composer Glinka was unveiled on September 28.

The *Indipendente* of Trieste, under date of the 18th ult., says: "Mr. George Carter, of London, the author of many esteemed and clever compositions both sacred and secular, has finished his new Opera 'Nerone.' Renowned Italian musicians, who have seen this new work of Mr. Carter, speak of the music as being beautiful, full of melodious inspiration, and learned and pleasing orchestration."

Wagner's "Die Meistersinger von Nürnberg" has been translated into Swedish by Franz Hedburg and will be performed at Stockholm during next season.

Herr Jules de Swert recently played his new Opera "Graf Hammerstein" before a circle of musical notabilities at Weimar, including Dr. Franz Liszt, Hof-Kapellmeister Lassen, and Herr von Loën, the Intendant of the Weimar Court Opera Theatre. The work was accepted at once for performance, and will be given for the first time on the occasion of the celebration of the birthday of the Grand Duke of Weimar. It has also been secured for production at Mayence, Darmstadt, and Magdeburg.

The Music Pavilion at Long Branch, near New York, was burnt on the 7th ult. One of the musicians, named Friedrich, a German, fell a victim to the fire in trying to save his instrument. The value of the instruments lost is said to amount to 5,000 dollars.

The St. Cecilia Society of Boston, U.S., announces that the programmes of the four Concerts of the coming season will include the following works: Liszt's "Saint Elizabeth," Bach's "Christmas Oratorio," Mendelssohn's "Athalie," Dvorák's "Stabat Mater," Schumann's "Faust," and Saint-Saëns' "Noël."

Ferdinand Breunung, the well-known conductor of the Musical Festivals of the Lower Rhine and organ virtuoso, died at Aix-la-Chapelle, on the 22nd of September, aged fifty-three.

We regret to announce the death of Enrico Piatti, brother of the esteemed violoncellist, and himself an excellent virtuoso on the same instrument.

TO CORRESPONDENTS.

**** Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

F. O. Bull.—*We have known many persons successfully prepared for Examinations by the system of correspondence; but you must be careful to select an accredited Professor.*

J. G.—*Our correspondent will find his question fully answered by a paragraph in our present number relating to the registration of copyright works.*

A. J. Bryant.—*We cannot insert the letters of correspondents who merely write to say that they differ from us in opinion upon the merit of works performed in public.*

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Abergavenny.—The Annual Harvest Thanksgiving Services at Llanddwi Skyrrid Church, were held on Wednesday, the 10th ult. The Church was tastefully decorated, and the attendance unusually large. The formal opening of the organ took place on the same occasion, Mr. C. C. Caird, Organist of the Church presiding. The March "Isle of Roses," by Mr. J. Conway Brown, effectively displayed the salient qualities of the instrument, and the additions recently made by Mr. Vowles, of Bristol, place this organ amongst the best in the Principality. The whole of the expenses of the alterations and extension were borne by Mr. Crawshay Bailey, of Maindiff Court. The Choir sang with much effect throughout the day, and the collections considerably enhanced the funds of the Farmers' Provident Society (Widow and Orphan Fund).

Alnwick.—The Annual Festival was held in the Parish Church (St. Michael's) on September 28, when the choir, together with that of St. Paul's church, and some amateurs, numbering eighty voices, gave a very fine rendering of Dr. Gladstone's Oratorio *Philippi*. The Rev. J. Powell Metcalfe conducted, and Mr. C. Stanley Wise accompanied. The solo parts were well sung by the Misses Cockburn, Thompson, Wright, Messrs. Common, Cunninghame, Dobson, Hackett, Moir, Pickard, Strafford, Thompson, and Wilson.

Alresford.—On Tuesday, the 2nd ult., a very successful performance of Van Bree's Cantata, *St. Cecilia's Day*, was given at the Town Hall, by the Alresford Philharmonic Society, under the conductorship of Mr. C. H. Morgan. The band and chorus numbered about thirty. The solos were artistically rendered by Miss Kate Spary, of Bristol. The second part of the programme was miscellaneous, including songs by Miss Spary and Miss Martin.

Aysgarth.—The Harvest Thanksgiving was celebrated in the Parish Church on Wednesday, the 17th ult. The service was fully choral. Special Psalms were sung to Mornington, Rimbault, and Humphreys in C, with Dr. Bunnett's Magnificat and Nunc dimittis in F. The anthem was Sydenham's "O give thanks," Master J. Stainsby singing the part assigned to the tenors as a solo. Mr. Maurice Davies presided at the organ, and at the conclusion of the service played the last movement of Mendelssohn's First Organ Sonata.

Belfast.—The Choral Association may be congratulated on the decided success of the first of the series of Popular Concerts given on Tuesday evening, September 25, in the Ulster Hall. The Concert took place under the patronage of Colonel Stokes and officers of the Royal Inniskilling Fusiliers, whose Band gave several selections and accompaniments with much effect. "Three Doughtie Men," composed for the Association by Mr. W. W. Pearson, and several other well chosen part-songs and glees, were sung by the Choir with a refinement and precision which thoroughly sustained the Society's reputation. The vocal solos and duets were well rendered by Miss Emma Neill, Miss May Neill, Miss M. Mitchell; Messrs. Young, Gilligan, Mahood, and Matthews.——The members of the Choral Association gave the first Subscription Concert of the season, in the Ulster Hall, on the 8th ult. A miscellaneous programme was well rendered. The solo vocalists were Miss Helen D'Alton and Mr. Bywater. Mr. Kempton conducted.

Bradford.—On Sunday, the 14th ult., the annual Harvest Festival was held in St. Paul's Church, Manningham, when full Cathedral Services were sung. Sullivan's Te Deum, J. H. Rooks' Jubilate, and Gadsby's Harvest Anthem "Blessed be the name of the Lord," were given with great effect in the morning. In the evening a Service of Dr. Wesley's to the Magnificat and Nunc dimittis, with Beethoven's "Hallelujah" and Mendelssohn's "The night is departing" from the *Hymn of Praise*, were finely rendered. The powerful professional choir of the church was augmented for the occasion. Mr. James H. Rooks, the Organist of the church, accompanied with his usual ability. A novel feature in connection with the above service was, that by the aid of the telephone it was listened to and heard with great distinctness in Leeds, Halifax, Huddersfield, and several adjoining towns.

Bridge of Allan.—On Monday, the 1st ult., a meeting was held for the purpose of forming a Choral Society. Forty-two names were at once enrolled; but it is anticipated that the Society will start with at least fifty members. Mr. Erskine was elected Conductor, and the work to be placed first in rehearsal is Mendelssohn's *Lauda Sion*.

Brighton.—The members of the Sacred Harmonic Society gave the first Subscription Concert of their thirty-eighth season in the Banqueting Room of the Royal Pavilion, on the 9th ult. The programme consisted of selections from Handel's *Semele* and Mendelssohn's *St. Paul*. The solo vocalists were Miss E. Umpleby, Miss A. Heale, Mr. J. Tapley and Mr. J. T. Hutchinson. The choruses were excellently rendered. The accompaniments were played on the pianoforte and harmonium by Mr. E. De Paris and Mr. A. Burton. Mr. R. Taylor conducted.

Caerleon.—A Ballad Concert was given in the Drill Hall, on the 4th ult., which was very successful. The artists were Mrs. A. Morris, Madame Frith, Mr. E. Hall and Mr. Frith, vocalists; Madame Helene De Lisle, violin, and Mdlle. Marie Brunelle, pianoforte.

Charlton.—An Organ Recital was given in St. Paul's Church on Saturday afternoon, the 6th ult., by Dr. C. J. Frost. The congregation listened with great attention to the interpretation of a well-selected programme, all the pieces in which were excellently rendered. Vocal items were sung by Master H. Emus, Messrs. H. T. Cooper, C. R. Proctor, Williams, and Wakeley.

Chelmsford.—On the 10th ult. an Evening Concert was given at the Institute by the British Glee Union (Messrs. Barnby, Parkin, King, and Prenton) assisted by Madame Clara West, whose songs were highly appreciated. An especial feature in the programme was the glee and madrigal singing by the male-voice quartet. The Concert was in every respect a success. Mr. Lovett King acted as accompanist.

CLECKHEATON.—The Harvest Thanksgiving services were held in the Church of SS. Philip and James's Schools, on Sunday, the 14th ult. At the morning service the Te Deum and Kyrie were sung to settings by the Organist. There was a shortened service at 3 p.m. with Litany, T. Minton's anthem, "Praise the Lord, O my soul" being sung. Evening service included Thos. Smith's harvest anthem "Thou crownest the year," and special hymns. Mr. Frederick W. Whitehead played with much effect on the organ (previous to and after the evening service) "With verdure clad" (Haydn), Allegretto in F from 4th Sonata (Mendelssohn), "Nazareth" (Gounod), "Harvest Festival Thanksgiving March" (J. B. Calkin), and "Grand Chorus" (Guilmant). As usual, the services were fully choral.

CROYDON.—An Evening Concert was given on the 9th ult., in St. Saviour's Room, before a large and appreciative audience. The principal vocalists were Miss Bessie Diamond, Miss Steele, Mrs. Cameron, Messrs. E. N. Davis, Austin, and Burrage. Miss Diamond's singing was greatly appreciated, encores being demanded; and Mr. E. N. Davis was highly successful in his solos. Mr. J. Wildman gave a violoncello solo with much effect, and the Sunday School Choir rendered some part-songs under the able conductorship of Mr. C. H. Smith. Mr. C. J. Wood, Organist, was an efficient accompanist and pianist.——A Vocal and Instrumental Concert was given at the Public Hall, on the 18th ult., under the direction of Mr. Henry Prentoh. The artists were Madame Ernst, Miss Evelyn Ellice, Mr. Henry Parkin, Mr. Lovett King, Miss Kate Chaplin (solo violinist), and Mr. Thomas Davy (solo cornet). The principal items in a very interesting and varied programme were the trio "I Naviganti"; Schumann's "Gipsy Life," and the Violin Soli of Miss Kate Chaplin, all of which were encored. Mr. Lovett King was an efficient accompanist, and sang several buffo songs.

CWMBRAN.—The first of a series of Concerts announced by Mrs. A. Morris was given at the Wesley Hall, on the 2nd ult. Mrs. Morris was assisted by Madame Frith, Messrs. Hall and Frith, vocalists Madame De Lisle, violin, and Mdlle. Brunelle, pianoforte.

DOWNTON, WILTS.—An Amateur Concert was given in the British School-room, on the 12th ult., by Mr. Augustus Aylward and about twenty-five members of his amateur orchestra from Salisbury. The vocalists were Mrs. Wells and Mr. Acott (of the Cathedral choir). The Concert (which was for a local charity) was patronised by the Earl and Countess Nelson and the nobility and gentry of the neighbourhood. The programme was highly appreciated. Mr. Augustus Aylward was the Conductor and accompanist.

EASTBOURNE.—The third and last of the series of Subscription Concerts organised by Mr. Julian Adams was given at the Floral Hall, Devonshire Park, on Saturday evening, the 13th ult., and was highly successful. The vocalists were Mdlle. Mathilde Enequist and Mr. Charles Chilley. The violin playing of Miss Dinelli was a feature of the evening. Mr. Adams conducted, and also presided at the pianoforte.

ENFIELD LOCK.—The Harvest Festival Services in the Royal Small Arms Factory Church, were held on Sunday, the 7th ult. The Morning Service (fully choral) was Sullivan in D, Special Psalms lxv., cxlvii., to Chants by Smith in G, and Hopkins in G; anthem, "Ye shall dwell in the land," by Dr. Stainer. The Sermon was preached by Rev. C. H. Roberts, B.A. (Chaplain). At the Evening Service (also fully choral) Jackson's Service in F was sung, and Special Psalms civ., cv., to Chants 199 and 112 in the York Chant Book; anthem, "Sing praises to God," by Wareing. The evening preacher was Rev. L. G. Fry, M.A., Vicar of St. James's, Upper Edmonton. At the conclusion of the Evening Service, select Voluntaries by various composers were played by the Organist, Mr. E. J. Holt. The church was crowded, and the musical attainments of the choir reflect the highest credit on their talented Precentor, Mr. Holt, father of the Organist.

FAILSWORTH.—The local press speaks highly of a new Cantata, called *David, the Shepherd Boy*, which was twice given before large audiences, on Sunday, the 7th ult., at the New Jerusalem School, the principal vocal parts being effectively sustained by Mr. Thomas Allen.——The first Concert of the season in connection with the educational department of the Failsworth Co-operative Society took place in the Large Hall, Dob Lane, on the 9th ult. The singers were Miss Pattie Standen, Miss Dutton, Mr. K. Thompson, and Mr. James Whittaker; solo pianist, Miss Banks; all of whom were most successful, receiving throughout the evening warm applause from a crowded audience.

FALMOUTH.—The Choral Society began its session on the 16th ult., with Gaul's *Holy City*, under the conductorship of Mr. C. W. Robinson. There has been a considerable accession to the Society since its re-formation, and it bids fair to be very successful.

HADDINGTON, N.B.—On Wednesday evening, the 3rd ult., a highly satisfactory performance was given, in the Assembly Rooms, of Farmer's Oratorio *Christ and His Soldiers*, by the members of the Trinity Episcopal Church choir, assisted by a small orchestra. There was a large and appreciative audience. The soloists were Masters Milne and Rayner, Mr. A. Ormiston, Mr. James, and Mr. Crombie. Mr. R. E. Martin conducted.

HEATON.—At the annual Harvest Festival at St. Barnabas' Church, a selection of music from *The Creation* was performed on Saturday evening, the 20th ult., in the presence of a large congregation. After the harvest hymn had been sung, the first part of the evening service was read by the Rev. G. B. Flynn, curate in charge. The principal parts in *The Creation* were sustained by the Rev. R. W. Easton, Miss Cockcroft, and Mr. Charlesworth Prince. Mr. James Rooks, of St. Paul's, presided at the organ. The choruses were well rendered by the choir, assisted by several members of the Bradford Festival Choral Society, the leader being Mr. Alfred Padfield, Choirmaster of the church.

LANIVET, CORNWALL.—At the Harvest Festival, held in the church on Tuesday, the 2nd ult., there was full Choral Service, with appropriate hymns. The anthem, "The earth is the Lord's," was excellently rendered by the large choir, under the direction of Mr. Downing, Choirmaster, and Mr. C. E. Juleff (Organist of St. Austell Church) who presided at the organ, and at the conclusion of service gave a selection of music from the works of Handel, Clark, Edwards, and Batiste, which was highly appreciated.

LENZIE, NEAR GLASGOW.—The members of the Literary Institute inaugurated their season on the 12th ult., by giving a Grand Concert, which was chiefly supported by the local amateurs of the district, headed by Dr. Smith. The programme consisted of vocal and instrumental selections, which were on the whole exceedingly well executed. The instrumental part included Wagner's March from *Tannhäuser*, and Auber's *Zanetta* Overture. The part songs "A Franklyn's dogge," "May-day," "All among the barley," and the trio "Vadasi via di qua," were especially successful.

LEWES.—Harvest Thanksgiving Services were held at All Saints' Church, on Sunday the 14th ult. The hymns in the morning were Nos. 382, 381, and 379. The chants used were from "The Cathedral Psalter," Venite to Alcock; Psalms, C. E. Stephens and Dr. Garrett; Te Deum, H. Lawes, R. Cooke, and E. J. Hopkins; Kyrie, Kramer; Gloria, Garrett. In the evening Goss's Deus Misereatur was sung, and the anthem was "O Lord, how manifold are Thy works" (Barnby). Sermons were preached by the Rector, the Rev. C. F. Nolloth and the Rev. Canon Sutton. The musical portion of the service was under the direction of Mr. G. Morphew, jun., Organist and Choirmaster.

LIVERPOOL.—On Saturday evening, the 20th ult., the 218th of Mr. William Lea's Saturday Popular Concerts was given in the Philharmonic Hall. The vocalists were Miss Woodhatch, Miss Clara Wollaston, Mr. L. E. Auty, Mr. Charles Santley, and a local vocal quartet. Conductor, Mr. Josef Cantor.——On Saturday, the 20th ult., the sixth annual distribution of prizes gained by the candidates in the Trinity College (London) local examinations in elementary musical knowledge and in instrumental and vocal music, took place in the small room, St. George's Hall. The chair was occupied by Mr. Palgrave Simpson, chairman of the local committee. The Hon. Secretary (Mr. Monk) after reading the annual Report, paid a well-deserved compliment to the visiting Examiner, Mr. Humphrey J. Stark, and stated that in the coming examinations in instrumental and vocal music, candidates, to pass at all, would have to gain 25 per cent. of the maximum marks for their "selections," *i.e.*, the execution of the piece or song; and secondly, the limit of age for junior candidates in singing would be raised from sixteen to eighteen years. After the performance of an excellent programme of vocal and instrumental music by a number of the successful candidates, the prizes were distributed by Mrs. Palgrave Simpson.——It has been decided, since leaving St. Cuthbert's, not to offer the services of the well-trained "Banner" Choir to any other church, at all events for the present; but, under the direction of Mr. S. Claude Ridley, they will proceed to rehearse Spohr's *Last Judgment*, which will probably be shortly publicly rendered with orchestral accompaniments.

LONG MELFORD.—Harvest Thanksgiving Services were held at the Parish Church, on Sunday, the 7th ult. Hymn 382 (Ancient and Modern) was sung as a Processional before Morning and Evening Services, and Hymn 381, as Recessional, after evensong. Special Psalms were used. The Te Deum was Hopkins in G; the Magnificat and Nunc dimittis, Spark in D (Unison), and the Anthem, Lahee's "Praise the Lord," all of which were well rendered by the choir. Mr B. H. Hurst presided at the organ throughout the day. The Voluntaries at Evening Service were Calkin's Festal March in C, "Sing unto God," and Guilmant's Grand Chorus in D.

MANCHESTER.—Mr. De Jong's thirteenth season commenced on Saturday, the 13th ult., when the vocalists were Madame Sterling, Miss Davies, Miss Robertson, Messrs. H. Reeves, McGuckin, Maybrick, and Signor Foli, all of whom were highly successful. Mr. Emil Mahr played several violin solos and Mr. King accompanied. There was also an efficient orchestra.——The members of the Athenæum Musical Society gave the first Concert of their seventeenth season, in the Athenæum Hall, on the 15th ult. The first part of the programme consisted of Cowen's Cantata, *The Rose Maiden*, which was excellently rendered. In the second part, which was miscellaneous, the glee singing was a special feature. Dr. Hiles presided at the pianoforte.——On the 18th the first Concert of the Gentlemen's Club was given, when Misses Davies and S. Jones appeared, and solos were played on the oboe by Mons. Dubrucq.——Mr. Williams' Saturday afternoon "At homes" continue to be well attended; and on the 20th ult. Mr. J. Greaves gave a Pianoforte Recital.——Mr. Hallé's season successfully commenced on the 25th ult.

MANSFIELD.—Mr. E. Gouk gave a first-class Concert in the Town Hall on Thursday, the 25th ult. The vocalists were Miss Bessie Holt, R.A.M., Mr. Barrow, Mr. A. Castings, Mr. Bingley Shaw, and Mr. T. Hunter. Solo pianist and Conductor, Mr. W. Drury, R.A.M. The Hall was filled in every part, and the Concert was a great success.

MATLOCK BRIDGE.—The members of the Matlock Choral Society performed *Acis and Galatea* and *Hear my prayer* on the 18th ult. The principal vocalists were Miss Vinnie Beaumont, Mr. A. Castings, Mr. A. Bowser, and Mr. P. Baldwin. The instrumental parts were played by an efficient band. The several solos were well rendered, Miss Beaumont's singing of the soprano solo in *Hear my Prayer* making a great impression. The choruses were effectively sung. In the absence (through illness) of Mr. Smith, the Conductor of the Society, Mr. Statham officiated.

MELBOURNE.—The seventh Concert of the season, given by the Metropolitan Liedertafel at the Town Hall, on August 6, was in every respect highly successful. There was an excellent orchestra of about forty-five performers, under the leadership of Mr. Edward King, and the solo singers were Miss Alice Rees, Signor Coy, and Herr Ernst Hartung. The programme included the whole of the third act of Wagner's *Tannhäuser*, in which both the solos and choral pieces were excellently sung. The rest of the Concert was miscellaneous. Mr. Julius Herz was an efficient Conductor, Mr. Summers presided at the organ, and Mr. Hammond at the pianoforte.

MOULSHAM.—The Annual Harvest Thanksgiving Services were held in the Church on Sunday, the 14th ult. The morning service

commenced with the hymn "Come, ye thankful people, come," in which the congregation joined. The Venite was sung to Jones in C; for the Te Deum, Dr. F. Iliffe's Service in A was used; and the Jubilate was sung to Wesley in F. Barnby's Anthem, "O Lord, how manifold are Thy works," was given with much effect, the verse-parts being taken by Master Alfred Pilgrim, Messrs. G. Hayward, C. W. Barnard, and F. Hayward. The Psalms were chanted to Dr. Woodward in F and R. Cooke in G. In the evening, Sir John Goss's Anthem, "I will magnify Thee, O God, my King," was given with care and precision. The Psalms were sung to H. Smart in G and Lemon in G; the Cantate, to Dr. Stainer's fine double Chant in C, composed for the Chelmsford Choral Festival in 1882, and the Deus Misereatur to an excellent double Chant in B flat, composed for the occasion by Mr. A. G. Barnard, the Organist. At the close of the service Helmore's Te Deum in E flat was sung. Mr. Barnard efficiently accompanied throughout, and played a well-chosen selection of voluntaries.

NEWBURY.—On the 9th ult. an Evening Concert (in connection with the Institute) was given in the Town Hall, under the direction of Mr. Henry Prenton, assisted by Madame Clara West, Miss Clara Wollaston, Mr. Henry Parkin, Mr. Lovett King, and the Chevalier Niedzielski (solo violinist). There was a large and appreciative audience. Mr. Lovett King was an efficient accompanist.

NEW SWINDON.—At the Wesleyan Chapel, on the 24th ult., Mr. George Whitehead (Organist of Christ Church, Swindon) gave a Recital on a fine new two-manual organ by Messrs. Alex. Young and Sons, Manchester. The programme included the Grand Fugue in G minor (Bach) and selections from the works of Handel, Haydn, Batiste, &c., in the rendering of which the various qualities of the instrument were adequately displayed. The performance was attentively listened to by a large and appreciative audience.

NORTHFLEET.—Special Harvest Thanksgiving Services were held in the Parish Church, on Sunday the 7th ult. In the morning Tours's Te Deum, in F, Farebrother's "O give thanks," and Dr. Newsham's Mass, in B flat, were performed by the choir. At Evensong the Canticles were given to Stainer's arrangement, the anthem being "Fear not, O land," by Sir John Goss. At the conclusion Barnby's Harvest-tide Thanksgiving was sung. Mr. James Walter presided at the organ, the Rev. F. Southgate, Vicar, acting as precentor.

NOTTINGHAM.—The Harvest Thanksgiving Services were held at St. Ann's Church on Sunday, the 7th ult., when sermons suitable to the occasion were preached by the Vicar, the Rev. J. D. Lewis. At the morning service the Te Deum was Smart in F, and the Jubilate and Gloria were by the Choirmaster, Mr. G. N. Partridge. At the evening service the choir was accompanied by a band, under the direction of Mr. Hodgkinson. The Magnificat and Nunc dimittis were Bunnett in F, and the anthem Dr. Stainer's "Ye shall dwell in the land," with special orchestral accompaniments. The hymns were "Come, ye thankful people" (tune, St. George), "We plough the fields" (tune, Dresden) and "O Lord of earth" (tune, Almsgiving). The opening and closing voluntaries for organ and orchestra were "He shall feed His flock" (Handel) and the March from *Athalie* (Mendelssohn). Mrs. G. N. Partridge, Organist of the church, presided at the organ.——Miss Fannie Lymn, R.A.M., gave a Concert in the Albert Hall, on the 11th ult., before a large audience. The following artists, also of the Royal Academy of Music, gave valuable assistance: Miss Emmie Johnson, Mr. Arthur Thompson, Mr. Musgrove Tufnail (vocalists); Mr. W. Richardson (solo violin), Mr. John Cullen (solo pianoforte), and Mr. T. B. Knott (Conductor).

OTTAWA.—Excellent Organ Recitals have been given by Mr. J. W. F. Harrison, Organist of Christ Church, at the close of Sunday evening services. The programmes have been exceptionally well chosen, the selections including vocal solos well rendered by Miss Denzil and Mr. Humphreys.

ROCHDALE.—The Orpheus Glee Club gave its eighth annual Concert on Tuesday, the 9th ult., with much success. The artists engaged were Miss Fannie Sellers, Mr. T. Kershaw, jun., Mr. R. H. Howarth, and Mr. J. H. Greenwood. The club, numbering twenty male voices, under the direction of Mr. John Towers, Manchester, gave several glees, the ability of the Conductor and the skill of the vocalists being amply proved by the excellent manner in which these compositions were rendered.

ST. AUSTELL, CORNWALL.—The Annual Harvest Thanksgiving Service took place in Holy Trinity Church on Wednesday, the 10th ult. The Psalm and Canticles were taken from the Festival Book of the Association of Church Choirs held at Tywardreath in July. The Processional Voluntary was Batiste's Offertoire in F, which was effectively given on the fine organ, by the Organist and Choir Director.——The Choral Society resumed its rehearsals on Tuesday the 23rd ult., when Mozart's Twelfth Mass, with full orchestra, was practised for performance in the Assembly Rooms at Christmas. Mr. C. E. Juleff, Organist of the Parish Church, has been appointed Conductor.

SHREWSBURY.—The Concert given by the Orpheus Gesang Verein, at the Music Hall, on the 17th ult., attracted a large audience, and was highly successful. All the part-music was exceedingly well sung, the "Norse Queen's Gift," music by Mr. Walter Hay (which was accompanied by the band), being one of the most attractive of the choral pieces. There was a good selection of orchestral works; and solos were given with much effect by Mr. Frank Weston (violoncello), Mr. Charlesworth Fawcett (clarionet), and Mr. A. Knight (bassoon). Mr. Rawlings was the accompanist. Great credit is due to Mr. Walter Hay for the excellent manner in which he has trained the choir.

SOUTHWELL. The lay-clerks of the Minster gave their Annual Concert on Tuesday evening, the 23rd ult., in the Concert Hall. The vocalists were Miss Bessie Holt, R.A.M., Miss L. A. Stubbs, Messrs. A. Barrow, E. Longmore, Bingley Shaw, and T. Hunter. Solo pianist, Miss Calvert; violoncello, the Rev. R. F. Smith; Conductor and accompanist, Mr. A. Marriott. The part-singing of the lay-clerks was, as usual, a special feature of the Concert.

STOCKLEY.—The Harvest Thanksgiving Services took place as usual in the Mission Church, on the 7th ult., the anthems being "O give thanks unto the Lord" (Sydenham) and "The earth is the Lord's" (Lowe). An appropriate carol by Mr. Lowe was also sung. An important feature in the afternoon Service was the new tune composed for the hymn "Let us with a gladsome mind," by the Vicar of Stockingford.

STROOD, KENT.—The Harvest Thanksgiving was held on Wednesday, the 10th ult. There was a celebration at eight a.m., and Evensong was sung at eight p.m. The Psalms (lxv. and cxlv.) and the Magnificat were sung to Gregorian tones, as arranged in the "London Gregorian Harvest Festival Book." The Nunc dimittis was sung to Tone v. (Vienne). There were processional hymns and the anthem was "O give thanks" (Farebrother). The Organist (Mr. Arthur J. Dover) played as an opening voluntary, Grand Processional March (Millars); and at the conclusion Harvest Thanksgiving March (J. Baptiste Calkin). The Ambrosian Te Deum was sung before the Blessing. There was a good congregation, and the service was, musically, very successful.

TEWKESBURY.—A Choral Festival was held (as part of a week of Commemoration Services) in the Abbey Church, on Tuesday, September 25, when choirs numbering upwards of 400 voices assisted. The Magnificat and Nunc dimittis were written for the occasion and conducted by Dr. C. J. Frost, and the anthem was Gounod's "Sing praises unto the Lord." Mr. Hemingway conducted the Festival and Mr. Knowles presided at the organ. In the evening an Organ Recital was given by Dr. C. J. Frost, the programme being selected from the works of Best, Volckmar, Frost, Moscheles, Handel, Mendelssohn, Smart, and Morandi. The choir during the course of the Recital sang Spohr's Cantata *God, Thou art great*, and the "Hallelujah" Chorus.

TRINIDAD.—On September 18, a special Service was held at the Holy Trinity Cathedral, Port of Spain, at which M. E. Doorly's new Oratorio, *Lazarus*, was performed. The chorus numbered about fifty voices, and the work was accompanied by the organ (at which the composer presided), piano (Mrs. W. S. Doorly) and string instruments. The Rev. W. S. Doorly, Organist and Precentor of the Cathedral, conducted. The solos were effectively rendered by Mrs. W. S. Doorly, Mrs. W. Archer, Mr. J. W. Tomlinson, and Mr. J. H. Collens. The Resurrection Chorus was given with a degree of religious fervour which made a marked impression upon the large congregation. This is the third musical service of the present year; at the former ones Dr. Armes's *St. John the Evangelist* and Sir A. Sullivan's *Prodigal Son* having been given.

TURVEY, BEDS.—On Sunday, the 7th ult., the Harvest Festival was held at All Saints' Church, Mr. C. J. Winney, Organist of St. Philip's Church, Battersea, presiding at the Organ at the afternoon and evening services. After the evening Service an excellent selection of music from the works of Bach, Batiste, Guilmant, Handel, Hopkins, Mendelssohn, Silas, Smart, Wély, &c., was given. Mr. Winney's fine performance was listened to with much attention by a crowded congregation.

WALTHAM ABBEY.—On the 7th ult., the Annual Harvest Thanksgiving Service was held in the Abbey. The Service, which was partly choral, was effectively rendered. Special Psalms and Hymns relative to Harvest were used. The Morning Anthem was "Oh! give thanks," by Elvey. At the Evening Service, King's Magnificat and Nunc dimittis in F were used. The anthem was "The Wilderness," by Sir J. Goss. The solo parts were well rendered by Mrs. Chamberlain, Miss Morgan, Mr. J. Turnham, and Mr. W. Turnham. Mr. J. Chalk, the Organist, presided at the organ. Special Sermons were preached by the Rev.—Davidson, M.A., on behalf of the Bishop of St. Alban's Diocesan Fund. There was a large attendance at both services.

YORK.—On the 16th ult., at the York Fine Art and Industrial Exhibition, a grand Concert was given by the following artists: Mesdames Albani and Enriquez, Mr. Redfern Hollins, Mr. Bridson, Signor Bisaccia, and Mr. Frederic Cliffe. Mr. Arthur Sample presided at the organ. There was a large audience.

ORGAN APPOINTMENTS.—Mr. Walter J. Lancaster, to the Parish Church of All Saints, Kingston-on-Thames.—Mr. O. S. Marshall, R.A.M., Organist and Choirmaster to St. Paul's Anglo-American Church, Rome.—Mr. Samuel C. Hanbury, to Bandon Hill School Church.—Mr. Charles J. Marvin, Organist and Choirmaster to St. Paul's, Balls Pond.—Mr. William Reed Makeham, Organist and Choirmaster to Fetcham, near Leatherhead.—Mr. S. Bath, Organist and Choirmaster to Parish Church, Maidstone.—Mr. C. G. Bell, to St. Philip's, Earl's Court Road, Kensington.

CHOIR APPOINTMENTS.—Mr. H. J. Sheldon (Tenor), to St. Edmund the King and Martyr, Lombard Street.—Mr. Robert J. Pitt (Director of Choir) to St. Giles', Cripplegate, E.C.—Mr. Alfred Pawsey (Alto) to St. Paul's, Great Portland Street, W.—Mr. Arthur Castings (Tenor) to the Cathedral, Hereford.—Mr. Williams Rattee, Choirmaster to St. Philip's, Earl's Court Road, Kensington.

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,,	Heart and hand	0 3	,,
,,	The Mother's prayer	0 3	,,
,,	Retrospection	0 3	,,
,,	The husband's song	0 3	,,
,,	The workman's song	0 3	,,
,,	The hand that rocks the world	0 3	,,
,,	The chimney nook	0 3	,,
,,	Onward march to victory ...	0 3	,,
TOURS, B. ...	Poets' Corner	2 0	PHILLIPS.
,, ...	Linked together	2 0	CHAPPELL.
TOVEY, C. ...	What will your answer be ...	2 0	J. WILLIAMS.
TRAVERS, A....	The smuggler's toast	2 0	WILLCOCKS.
TRAVERS, N.	The Parcels Post	2 0	HOPWOOD.
TROTERE, H.	Ever dear	2 0	B. WILLIAMS.
TUGGINER, P.	A fairy dream	2 0	DAVISON.
,, ...	Fair Rosalie	2 0	CZERNY.
TURNER, A. T.	The land o' the leal	2 0	WEEKES.
VAN BIENE, A.	Tyrolienne (Jodel Song) violin or 'cello obbligato *ad. lib.*	2 0	CHAPPELL.
VIVIAN, I. ...	The beggar boy	2 0	HUTCHINGS.
WATSON, M.	The old timepiece	2 0	PATEY.
,,	Trafalgar	2 0	,,
,,	Loved and saved...	2 0	ENOCH.
,,	Sisters yet strangers	2 0	,,
,,	Anchored	2 0	B. WILLIAMS.
WELLINGS, M.	The mower and the lass ...	2 0	ENOCH.
,, ...	The old lock	2 0	,,
,, ...	The vale of tears...	2 0	,,
,, ...	Loved once, loved ever ...	2 0	,,
WENZEL, L....	Wouldn't you like to go? ...	2 0	WILLCOCKS.
WHITE, J. J....	Last night we sailed	2 0	MORLEY.
WILLIAMS, W.	The old boat	2 0	FRANCIS.
,, ...	His Majesty's health	2 0	WILLCOCKS.
,, ...	Cynthia	2 0	,,
WILLIAMS, W.	Freedom	2 0	S. CLARK.
WISEHEART ...	It was not in the winter ...	2 0	JEFFERYS.
WOOD, C. ...	The fair maid of Blackheath ...	2 0	WEEKES.

DUETS.

ALLEN, G. B.	Who can tell. Arranged by M. Watson	0 4	RANSFORD.
ANDRÉ, A. ...	Six two-part songs for treble voices	1 0	AUGENER.
BONHEUR, T.	The battle eve (T. and B.)	2 0	AMOS.
CAVENDISH MUSIC BOOKS, No. 73 (Mendelssohn and Rubinstein) ...		1 0	BOOSEY.
DANKS, H. P.	When loving hearts are bound	0 3	CURWEN.
DEEMS ...	As angels move with noiseless flight	0 3	CURWEN.
DORN, E. ...	Sweet bird of eve	2 0	ENOCH.
,, ...	Distant voices	2 0	,,
,, ...	Shepherdesses	2 0	,,
GLOVER, C. W.	Music on the waves (Female voices)	0 4	RANSFORD.
,,	Wandering in the May-time (Female voices)	0 4	,,
LIEBE, L. ...	Farewell (S. and A.) ("Agnes of the sea")	1 6	LUCAS.
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	,, 2. The Passage-bird's farewell.		
	,, 3. Greeting.		
	,, 4. Autumn song.		
	,, 5. O wert thou in the cauld blast.		
	,, 6. The Maybells and the flowers.		
	,, 7. The Sabbath morn.		
	,, 8. The harvest-field.		
	,, 9. Song from "Ruy Blas."		
	,, 10. Home, far away.		
	,, 11. Evening song.		
	,, 12. My bark is bounding to the gale.		
	,, 13. Zuleika and Hassan.		
WEEKES & CO.'S SCHOOL SERIES OF PART-SONGS ... ... each		0 3	WEEKES.
	No. 4. Cherry ripe.		
	,, 5. The last rose of summer.		
	,, 6. On the banks of Allan Water.		
	,, 7. The Maid of Venice (H. Smart).		

TRIOS (FEMALE VOICES).

BENDALL, W.	The parting of Summer ...	0 4	AUGENER.
,,	The Fountain	0 4	,,
,,	Good Night	0 4	,,
,,	Star Song	0 4	,,
COOKE, DR. ...	Hark, the lark. Arr. by Henry Leslie	0 3	NOVELLO.
DANKS, H. P.	True to the pledge	0 3	CURWEN.
HATTON, J. L.	The Pilgrims' Evening Chaunt	0 4	RANSFORD.
HERING, C. ...	We ne'er shall see thee more ...	1 0	HUTCHINGS.
,,	Wanderer's Song	1 0	,,

Composer.	Title.	Price (net).	Publisher.
BRING, C. ...	Ave Marie	1 0	HUTCHINGS.
,,	From thy lowly nest	1 0	,,
,,	Slumber Song	1 0	,,
,,	Away, away, 'tis morning ...	1 6	,,
HILD, W. ...	O happy fair; or, "The Load-stars." Arr. by Henry Leslie	0 3	NOVELLO.

FOUR-PART SONGS.

For S.A.T.B. unless otherwise indicated.

Composer.	Title.	Price (net).	Publisher.
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HORAL HANDBOOK.	Nos. 88 to 99 ... each	0 1½	CURWEN.
HORALIST, THE,	The Harmonious Blacksmith. Arr. by J. Booth	0 1	BOOSEY.
,,	Phillida flouts me. Arr. by L. C. Venables	0 1	,,
,,	The Arethusa. Arr. by L. C. Venables	0 1	,,
,,	The Norse King's Bride. J. Trousselle	0 1	,,
,,	The Anchorsmiths. Arr. by J. C. Venables	0 1	,,
,,	The poppy. J. Trousselle ...	0 1	,,
,,	The breaking of the day. Arr. by L. C. Venables	0 1	,,
,,	Let fame sound the trumpet. Arr. by L. C. Venables ...	0 1	,,
,,	Sundown. E. Bergholt ...	0 1	,,
COPER, R. ...	Dancing on the mossy green ...	0 4	WEEKES.
ÖHE, H. ...	An April shower	0 3	LUCAS.
ACFARREN ...	Sylvia	0 3	PATEY.
ACIRONE, C.	Echoes	0 4	LUCAS.
OLLOY, J. L.	White daisy (arr.)	0 4	RANSFORD.
ONTEVERDE	Thine am I, dearest. Madrigal. S.S.A.T.B.	0 1½	NOVELLO.
EEL, F. ...	Fair daffodils	0 2	PATEY.
HILP, E. ...	The owl in the ivybush ...	0 4	LUCAS.
HERWIN, W.	A merry heart for me	0 3	CURWEN.
,,	The old abstainer	0 3	,,
UNSTALL, J.	The stars are with the voyager	0 2	WILLCOCKS.

TONIC SOL-FA.

Composer.	Title.	Price (net).	Publisher.
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NTERMEDIATE TRAINING FOR CHOIRS	... ...	0 6	,,
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,, 186.	O Happy Fair; or, The Loadstars. W. Shield. Arr. for s.s. and A. by Henry Leslie	0 1	,,
,, 187.	Hark, the lark. Dr. Cooke. Arr. for S.S.A.A. and A. by Henry Leslie.	0 1½	,,
,, 188.	When His loud voice. Chorus, ("Jephtha"). Handel	0 1½	,,
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BOOTH, J. ...	Whittington and his cat ...	0 6	,,
ENSIGN, J. L.	The Culprit Fay	0 6	,,
FOWLES, A. G.	The Harvest Queen	0 6	,,
JOHNSON, J. C.	The Rose Queen	0 8	,,
MERZ, K. ...	The Wandering Gipsies ...	0 2	,,
MILLARD, H...	The Birds and the Fairies ...	0 3	,,
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ROOT, G. F....	David, the shepherd boy ...	0 8	,,
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,,	O Lord, how manifold	0 1½	NOVELLO.
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WOOD, A. R.	O how amiable are Thy dwellings	0 4	WILLCOCKS.

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BARNBY, J. ...	The Lord is King ("Dominus Regnavit)." Psalm xcvii. ...	1 6	NOVELLO.
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CELLIER, A....	Gray's Elegy	2 6	CHAPPELL.
DAVID, F. ...	The Desert. Symphonic Ode	1 6	NOVELLO.
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JOHNSON, J. C.	The Rose Queen	2 0	,,
,,	Flora's Festival	1 6	,,
KINROSS, J. ...	Songs in a Vineyard (Female voices)	2 6	,,
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MIETZKE, G.A.	King Alfred and the Danes ...	1 6	,,
MILLARD, H...	The Birds and the Fairies ...	1 0	,,
OGDEN, W. A.	Josiah, King of Judah	2 6	,,
PAINE, R. P...	The Prodigal Son	2 6	NOVELLO.
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ROSSINI ...	The rising of the clans. Chorus	1 0	,,
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MACKENZIE ...	Jason	4 0	,,

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	,, 2. Im Walde (In the woods).		
	,, 3. Die Fröhlichkeit (Happiness).		
	,, 4. Auf's feld (In the fields).		
	,, 5. Das Zusammentreffen (The meeting).		
	,, 6. Die Heimkehr (The return).		
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Berens, H. ...	Liebessehnen	1 6	Augener.
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Bowling, J.	Thérèse. Impromptu	2 0	Chappell.
Braungardt	The rustling woods	1 6	Augener.
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,, ...	Within a mile of Edinboro' Town	0 6	,,
,, ...	We're a' noddin'...	0 6	,,
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,, ...	My love she's but a lassie yet	0 6	,,
,, ...	Ye banks and braes	0 6	,,
,, ...	The blue bells of Scotland ...	0 6	,,
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,,	Prière du Matin	6	,,
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	No. 44. Consolation. Liszt ...	1 0	
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	,, 2. A little Mazurka.		
	,, 3. The Goldfinch.		
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,,	In the forge	2 0	,,
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,, ...	Waldan dacht (Lied v. F. Abt)	2 0	Metzler.
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	,, 2. Resolution.		
	,, 3. March.		
	,, 4. In the playground.		
	,, 5. In the tilt yard.		
Lichner, H...	Pictures of Youth ... each	1 0	Ashdown.
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	,, 7. Minuet.		
	,, 8. A sad foreboding.		
	,, 9. Polonaise.		
	,, 10. Joy and happiness.		
	,, 11. Arioso.		
	,, 12. Nocturne.		
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,, ...	La Source...	1 6	,,
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,, ...	Terpsichore	1 6	,,
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,, ...	Valse élégante	1 6	,,
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	,, 21. Study in F Minor (Mendelssohn).		
	,, 22. Andante and Allegro. Op. 16, No. 1. (Mendelssohn).		
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	,, 24. Rondino, The Rivulet. Op. 16, No. 3. (Mendelssohn).		
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Sharpe, H. F.	Deux Caprices Brillantes. Op. 6. No. 1 in F, No. 2 in B flat minor ... ... each	2 0	Patey.
Shute, E. ...	Miniature Album. No. 2. Tarantelle	1 6	Chappell.
Smallwood	Boccaccio March	1 6	Cocks

Composer.	Title.	Price (net).	Publisher.
ALLWOOD.	Hommage à Beethoven each	1 6	COCKS.
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	„ 2. Un souvenir.		
	„ 3. The twilight hour.		
	„ 4. Memory.		
	„ 5. Peaceful evening,		
	„ 6. May song.		
..	Muller's May day	1 6	„
..	The Holy Land. Six Numbers. each	1 6	„
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	No. 1. Jerusalem.		
	„ 2. Rachel's tomb.		
	„ 3. Nazareth.		
	„ 4. Bethany.		
	„ 5. Lebanon.		
	„ 6. Jacob's well.		
TH, BOYTON	Bohemian Girl. Fantasia ...	2 0	CHAPPELL.
TH, S. ...	Evenings at Home ... each	1 6	JEFFERYS.
	No. 7. Musical chairs.		
	„ 8. Playing at soldiers.		
	„ 9. Forfeits.		
	„ 10. In the garden.		
	„ 11. Oranges and lemons.		
	„ 12. Good night.		
„ ...	Cicely. Old English dance ...	1 6	B. WILLIAMS.
„ ...	Homeward. Volunteers' March	1 6	RANSFORD.
CUSSELLE	Only friends (Marzials) ...	0 6	BOOSEY.
NDERVELL	Immer Wieder (Always again) Gavotte	1 6	JEFFERYS.
„	Henry VIII. Old English Dance	1 6	„
LTI, C. ...	Second Tarantella	2 0	ASHDOWN.
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	„ 2. Album-leaf.		
	„ 3. Amusing sketch.		
	„ 4. Absence and return.		
	„ 5. A souvenir.		
	„ 6. Alla polacca.		
„	Flitterwochen (Honeymoon) ...	1 6	CZERNY.
„	Paternoster. Meditation ...	2 0	„
ALDIMIER, E.	By the millstream	1 6	B. WILLIAMS.
„	Marche des bons camarades ...	1 6	„
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BER ...	Concertstück. Op. 79	2 0	AUGENER.
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IGLEY, J.	Gavotte	2 0	WEEKES.

DUETS.

H, G. ...	Fröhliche Kinder-Stunden (Children's joyous hours) ea.	1 0	JEFFERYS.
	No. 1. Der spaziergang (The walk).		
	„ 2. Im walde (In the woods).		
	„ 3. Die Fröhlichkeit (Happiness).		
	„ 4. Auf's feld (In the fields).		
	„ 5. Das zusammentreffen (The meeting).		
	„ 6. Die Heimkehr (The return).		
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SSNER, G.	Les postillons du roi	2 0	„
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	„ 9. Finale from Trio. Mozart.		
	„ 10. Finale (Surprise Symphony). Haydn.		
	„ 11. Finale (3rd Symphony). Mozart.		
	„ 12. Finale (1st Symphony). Haydn.		
ETH, BOYTON.	Bohemian Girl. Fantasia ...	2 0	CHAPPELL.
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DANCE MUSIC.

SOLO.

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DE COURCY, P.	Daisy Schottische	2 0	WEEKES.
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„	Polka des Fourmis	2 0	„
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„	Venezia. Suite de Valses ...	2 0	„
„	Le Pacteur des Amours. Polka	2 0	„
„	Tabarka. Polka	2 0	„
„	Bruce. Polka Mazurka ...	2 0	„
„	Des Pois verts! Polka ...	2 0	„
„	Nadia. Polka Mazurka ...	2 0	„
„	Casilda. Valse Espagnole ...	2 0	„
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RRIOTT, C.	Moonlight Schottische... ...	1	0	BATH.
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,, ...	Chère amie Valse	1	0	,,
CKEL, J. L.	Fleur d'amour Valse	1	0	CHAPPELL.
EDER, O. ...	Con amore Waltz	1	0	ENOCH.
LDTEUFEL	Souvenir d'Espagne Waltz ...	1	4	METZLER.
LLIAMS, W.	Love-letter Schottische ...	1	0	FRANCIS.

FULL ORCHESTRA.

H, G. ...	The Fisheries Polka	1	6	FRANCIS.
ICH, E. ...	Starlight Waltz	1	4	ENOCH.
ALOSSI, P.	P. and O. Polka	2	0	CHAPPELL.
OTE, C. ...	Merry Duchess Waltz	2	0	,,
,, ...	,, Lancers ...	2	0	,,
,, ...	"Gillette" Valse	2	0	BOOSEY.
,, ...	"Only friends" Valse	2	0	,,
OWE, A. G.	In the Moonlight. Waltz ...	2	0	METZLER.
IRBACH, P.	Stefanie Polka	2	0	HAMMOND.
,,	Les Sybarites Valse	2	0	,,
,,	Alarum Polka	2	0	,,
,,	Sänger's Liebchen Polka ...	2	0	,,
BREY, D.	Merry Bells Polka	2	0	WILLCOCKS.
BER, C. ...	Songs of Love Waltzes ...	2	0	J. WILLIAMS.
HLER, H....	Mignonne Polka	1	6	B. WILLIAMS.
RRIOTT, C.	Soubrette Polka	2	0	BATH.
,,	Moonlight Schottische ...	2	0	,,
AA, C. ...	Ever dear Valse...	1	6	B. WILLIAMS.
,, ...	Hee-haw! Polka...	1	6	,,
,, ...	Chère amie Valse	1	6	,,
CKEL, J. L.	Fleur d'amour Valse	2	0	CHAPPELL.
EDER, O. ...	Con amore Waltz	1	4	ENOCH.
LDTEUFEL	Souvenir d'Espagne Valse ...	2	0	METZLER.
LLIAMS, W.	Love-letter Schottische ...	1	6	FRANCIS.

SMALL ORCHESTRA.

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,, ...	"Gillette" Valse	1	0	,,

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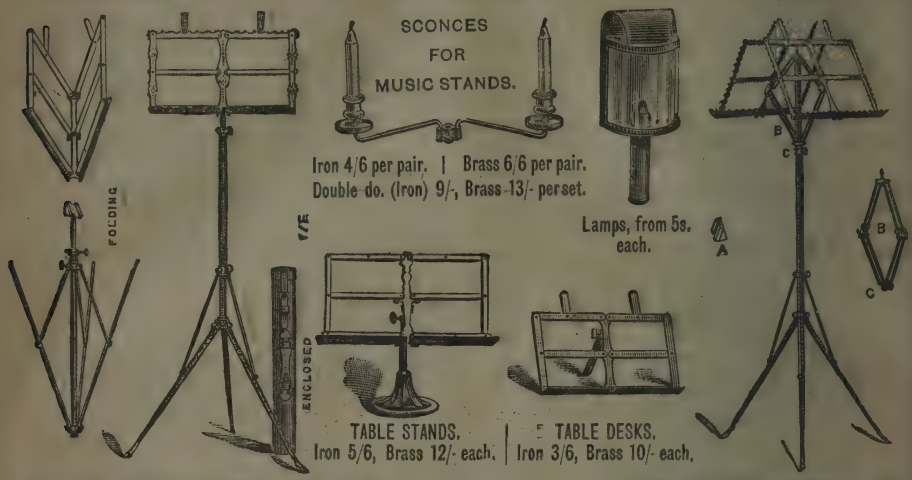

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MISS BESSIE HOLT, R.A.M., has REMOVED to 302, Great Cheetham Street, Higher Broughton, where all communications respecting Oratorios and Concerts may be addressed.

MISS CLARA JOWETT (Soprano). Engaged: December 10, Birkenshaw; 13, Saltaire; 15, Bradford; 25, Blackburn. Other dates pending. Address, 71, George Street, Saltaire, Yorks.

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MISS JOSEPHINE PULHAM, R.A.M. (Soprano). Victoria Hall, December 6; Greenwich, 8; St. James's Hall; Bow and Bromley, 13; Musical Artists' Society, 15; Bermondsey, 31. 12, Park Street, Greenwich, S.E.

MADAME LAURA SMART (Soprano) requests that all communications may be sent to Church Street, Liverpool. Dates filled as follows: November 19, Ballads; 26, "Messiah"; 27, Miscellaneous; 28, Operatic Selections; 29, "Messiah"; December 3, Ballads; 5, Ballads; 6, Miscellaneous; 7, "Acis and Galatea"; 13, 42nd Psalm (Mendelssohn) and "Mayday"; 22, "Messiah"; 25, Sacred Concert; 26, "Messiah"; 27, "Messiah"; 28, "Messiah"; 29, Ballads (with Mr. Sims Reeves); January 8, 1884, "Redemption" (Gounod); 15, Ballads; 22, Operatic Recital; March 7, "Messiah."

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MISS JEANIE ROSSE (Contralto) will sing: November 27, Northampton ("Hymn of Praise," &c.); November 29, Grosvenor Gallery; December 3, Birmingham Town Hall ("Holy City," &c.); December 4, Stourbridge; December 5, Westbourne Park; December 7, Glasgow; December 11, Wandsworth; December 12, Hastings; December 13, Grosvenor Gallery; December 17, Lancaster ("Messiah"); December 19, Ayr ("Samson"); December 22, Glasgow; December 27, Wellingboro' ("Messiah," &c.) For terms for vacant dates, address, 2, Westmoreland Road, Bayswater, W.

MISS ELIZA THOMAS (Contralto). Engaged: Hereford, November 30; Islington, December 3; Darlington ("Elijah"), December 4; March, December 12; Great Grimsby, December 18; Matlock ("Messiah"), December 19; Stockton-on-Tees ("Messiah"), December 21; Leicester ("Messiah"), December 24. 49, Upper George Street, Bryanston Square, W.

MR. ARTHUR CASTINGS (Tenor) is open to accept engagements for Concerts, Oratorios, &c. Dates engaged: November 26, 27, 28; December 4, 6, 7, 11, 14, 24. Other engagements pending. Address, The Cathedral, Lincoln.

MR. E. DUNKERTON (Tenor), Lincoln Cathedral. Engaged: Melton Mowbray, December 5; Belper, December 7; Hyde, December 12; Lincoln, December 13; Chapeltown, December 17; Grimsby, December 18; Matlock, December 19; Gainsborough, December 20; Leeds, December 26; Newark, January 3, 1884; Lincoln, January 29; Uttoxeter, March, 1884.

MR. SEYMOUR JACKSON (Tenor), of De Jong's Concerts, Manchester, is engaged for the following dates in December: 3, 4, 5, 6, 7, 8, 11, 12, 14, 17, 19, 22, 24, 25, 26, 28, and 29. For terms, &c., apply Boston Street, Manchester.

MR. ALFRED KENNINGHAM will sing Tenor Solos in Spohr's "Last Judgment," at St. Paul's Cathedral; in "Samson," at Accrington; in Ballads, at Hampstead: in Haydn's "Creation," at Dulwich; in "Creation," at Hastings; in Ballads, North London; in "The Messiah," at Exeter; in "The Messiah," at Southsea; in "The Messiah," at Wellingborough; in "The Messiah," at Northampton; in "Creation," at Stamford Hill; in Dr. Stainer's "St. Mary Magdalen," at Poplar Town Hall (sixth engagement for this work since its production last September). Other engagements pending. For vacant dates, address, 4, Myrtle Villas, West Kensington, S.W.

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MR. JOHN PROBERT (Tenor) requests that all communications be addressed to him, care of Messrs. Reid Bros., 436, Oxford Street, W.

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MR. E. JACKSON (Bass), Lincoln Cathedral. Engaged: Pudsey ("Elijah"), December 3; Gainsborough (Ballads), December 5; Brigg ("Messiah"), December 11; Chapeltown ("Messiah"), December 17; Gainsborough ("Creation"), December 20; Nottingham ("Messiah"), December 26; Batley ("Judas Maccabæus"), January 21; Uttoxeter ("Messiah"), March 7. Other engagements pending.

MR. T. KEMPTON (Bass) begs to announce that all communications respecting Oratorio and Miscellaneous Concerts, and for Quartet party, should be addressed to 6, Halliford Street, N.

MR. THOMAS KEMPTON (Bass). Engaged: December 3, "Last Judgment"; 4, "Last Judgment"; 8, Ballad Concert; 11, "Messiah"; 13, "Creation"; 18, Miscellaneous; 20, "Messiah"; 21, "Messiah"; 22, Miscellaneous. For terms and vacant dates, 6, Halliford Street, London, N.

MR. A. McCALL (Bass Vocalist) requests that all communications respecting Oratorios, Concerts, &c., should be addressed 14, Vyner Street; or, The Minster Choir, York.

MR. WM. DERVAN has still a few VACANT DATES for Oratorios, Ballad Concerts, &c. All communications to be addressed to 25, Lillington Street, Charlwood Street, S.W.

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A TENOR (29) who is a good soloist, desires an ENGAGEMENT at a Cathedral or Collegiate Church. Could deputise with view to permanent engagement. Has sung seven years at a City Church, where full Cathedral services are taken. Excellent musical references, and highest testimonials as to moral character. Address, J. W. Denham, Organist, 25, Leighton Terrace, Coventry.

MR. ERNEST KIVER, Organist of St. Bride's, Fleet Street, is at liberty to deputise during the month of December. Address, St. Bride's Vestry.

WANTED for the Choir of a City Church, One TENOR and Two BASS VOICES. Services twice on Sundays, Christmas day, and Good Friday. Practice once a week. Salary, £10 a year each. Apply by letter to Diapason, 199, Isledon Road, Finsbury Park, N.

A GENTLEMAN, late ASSISTANT MUSIC-MASTER at a large College, desires a similar position. Near London preferred. Has held present appointment over four years. Highest references. B., Novello, Ewer and Co., 1, Berners Street, W.

A LADY (Pupil of Madame Sainton-Dolby) teaching SINGING requires an ENGAGEMENT in the morning at a School, or for Private Lessons. Terms moderate. Is also open to Engagements at Church or Chapel. Contralto voice. Good Soloist. Address, W. P., 109, Chesterton Road, North Kensington, W.

AN ORGANIST for the Abbey Church, Bourne, will be required early in January. Salary, £40. Openings for tuition. Address, The Vicar, Bourne.

ORGANIST'S APPOINTMENT WANTED. Small Salary. Address, C. W. E., care of Mrs. Bollard, 133, Praed Street, Paddington.

WANTED, at Christmas, an ORGANIST for St. Mark's, Regent's Park. Attendance required on Sunday at 11, 3 30, and 7; on the three principal Holydays; also at early Communion, 8 a.m.; on New Year's Day and on Ash Wednesday at 11 a.m.; on the Wednesday evenings in Lent at 8 p.m. Choir voluntary and not surpliced. Rehearsal with the Choir one evening in the week (probably Saturday) at 8 p.m. Salary £40 per annum. Applications may be addressed to the Vicar, 82, Regent's Park Road, N.W.

ORGANIST and CHOIRMASTER WANTED. Bloxwich Church. Fine Organ. Surpliced Choir. Must be well qualified musician, and thoroughly competent to train a choir. Good opening for teaching. Vicar, Bloxwich, Walsall.

ORGANIST and CHOIRMASTER.—WANTED, for the Dominican Church, Newry, Ireland, a well-qualified Organist and Choirmaster. New three-manual organ by Conacher and Sons. Salary, £60 per annum. Applications to be addressed, on or before December 10, to Joseph Smith, Mus. Doc., 18, Upper Fitzwilliam Street, Dublin.

ORGANIST and CHOIRMASTER WANTED, on February 1, Fenton Parish Church, near Stoke-on-Trent. Good Organ. Large population in neighbourhood, where pupils might be obtained. Salary, £40. Applications, with references and testimonials concerning musical attainments, experience, and character, to be sent to the Vicar.

ORGANIST and CHOIRMASTER WANTED, at Christmas, for a suburban church (London, W.) Good testimonials of ability to Train and Manage a Choir are specially required. Residence very desirable. Salary, £70 a year. Clippings from newspapers not testimonials. Address, Vicar, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

A CLERGYMAN'S SON, brilliant ORGANIST and First-class CHOIR TRAINER (15 years' experience), sound classic and mathematician, &c., &c., formerly Assistant Organist and Choirmaster to the late Mr George Cooper, Organist of the Chapel Royal and St. Paul's Cathedral, and also formerly Assistant Master in Christ's Hospital, will be DISENGAGED shortly after Christmas. Total abstainer, non-smoker, and Communicant. Age 38. Thoroughly qualified to take entire charge of Choir School (if necessary). The highest testimonials from Clergy and the Profession. Address (letter only), X. Y. Z., 32, Portland Road, Notting Hill, W.

THE late ORGANIST, &c., of St. Simon's, West Kensington, is open to immediate ENGAGEMENT in London. Several years' experience. G. E., 51, Cumberland Street, S.W.

AN ORGANIST desires a RE-ENGAGEMENT in Town, at a Salary of £20. Address, J. B., care of Mr. Steele, Imperial Arcade, Ludgate Circus.

THE ORGANIST of a large School and Parish Church desires temporary ORGAN Duty, in or near London, during the Christmas holidays. Musico, Lown's Villa, Aysgarth, Yorks.

ORGANIST and CHOIRMASTER desires RE-ENGAGEMENT. Held present appointment ten years. A. T., 49, Hindon Street, Pimlico, S.W.

TEACHING CONNECTION (very good) for DISPOSAL. For full particulars, address, Beta, 25, Scarboro' Street, West Hartlepool.

PIANOFORTE TUNER and REGULATOR WANTED, with a knowledge of Harmoniums and American Organs. Address, with references, Kivenhall Bros., Music Warehouse, Kingston-on-Thames.

WANTED, first-class TUNER and REGULATOR. Must be of sober and steady habits. A permanent situation if found suitable. Apply to Pigott and Co., 112, Grafton Street, Dublin.

WANTED, a thoroughly good PIANO REPAIRER. One who has been in a Factory preferred. Apply with full particulars, to Pigott and Co., 112, Grafton Street, Dublin.

WANTED, as TUNER and REPAIRER for a Provincial Business, a Young Man of steady habits, not under 25 years of age. Must be competent for all kinds of repairs to Pianos, Harmoniums, &c., and of good address. Send photo and particulars of salary, &c., to P. F. T., Messrs. Novello, Ewer and Co.

PIANOFORTE REGULATOR and REPAIRER requires RE-ENGAGEMENT. Has had experience at Collard's, Kirkman's, and other large firms. Does not object to go abroad. Address, H. B., 96, Hanley Road, Crouch Hill, N.

SITUATION, or partial employment WANTED by a TUNER of eight years' experience. A good Pianist. A. B., 70, Walterton Road, St. Peter's Park, W.

WANTED, by a Practical and Experienced Pianoforte Tuner, SITUATION. Town or country. Reference from last employer. Address, E. Hart, Westbourne Grove, Redcar, Yorkshire.

REGULATOR and REPAIRER (thoroughly competent in all branches) requires RE-ENGAGEMENT. Long manufacturing experience, combining American Organs, Harmoniums, &c. First-class testimonials. H. J., Messrs. Novello, Ewer and Co.

TUNER and ASSISTANT.—Advertiser seeks SITUATION as above. Can Tune well. Six years' experience. Good references. Address, W. P., 21, Shaftesbury Terrace, Warwick Road, Kensington, W.

A COMPETENT TUNER, leaving Messrs. Broadwood and Sons, requires a BERTH in town or country. Excellent references given. Age 25. J. H., 17, Moreton Street, Pimlico, S.W.

TUNER, 12 years' experience, wishes permanent ENGAGEMENT. Gentlemanly appearance, total abstainer, good references. Address, Tuner, care of T. Fraser, 24, Padgate Lane, Warrington, Lancashire.

WANTED, SITUATION as IMPROVER (21) in Pianoforte-tuning, &c. Four years' experience, tunes fairly well, good ear, well educated. Plays Piano, Organ, &c. Excellent testimonials. Address, Tuner, Mr. A. Bartlett, Pianoforte Warehouse, Market Place, Witney.

WANTED, by a young Gentleman, SITUATION in a large MUSIC WAREHOUSE (Yorkshire preferred). Has had nearly three years' London Piano Factory experience. Can tune well; also plays Violin and Piano. Could give satisfactory references. Address, G. H. D., Messrs. Novello, Ewer and Co.

ASSISTANT WANTED for Counter, &c., in provinces, a YOUNG PERSON who has had experience in Provincial Music Warehouse, can play well, read at sight, and book keep. State salary required, age, and experience. Roberts, Novello, Ewer and Co., 1, Berners Street, London, W.

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MESSRS. KELLY and CO. beg to announce they have been favoured with Instructions to offer for Sale by Public Auction, upon the Premises as above, the whole of the Valuable STOCK-IN-TRADE, &c., &c., on TUESDAY and WEDNESDAY, DECEMBER 4 and 5, 1883, commencing each day at 12 o'clock precisely. The goods may be viewed, and catalogues had, on the Premises, the day prior and mornings preceding the Sales, also of the Auctioneers, 14 and 16, Mortimer Street, London, W. The valuable Lease of these commanding Premises (situate in the centre of Westbourne Grove), also the Goodwill and Annual Tunings of the old-established Business, will be offered for Sale at 12.30 to the minute, on Tuesday, December 4. Full particulars and conditions of sale can be had gratis from B. H. Van Tromp, Esq., Solicitor, 16, Essex Street, Strand, W.C.; and of the Auctioneers, at their Offices, 14 and 16, Mortimer Street, London, W.

Musical Property.

MESSRS. PUTTICK and SIMPSON will sell by Auction at their House, 47, Leicester Square, W.C., on TUESDAY, December 18, at ten minutes past 1 o'clock precisely, a large number of PIANOFORTES by the best Makers, also Harmoniums, American Organs, Wind Instruments, Cremona and other Violins, 'Cellos, Double Basses, &c., and a quantity of Music. Instruments for insertion in this Sale can now be received.

Violin, by Stradiuarius.

MESSRS. PUTTICK and SIMPSON, will include in their Sale by Auction at their House, 47, Leicester Square, W.C., on TUESDAY, December 18, a very fine VIOLIN by Stradiuarius, purchased by Viotti for his friend Mr. Hankey (vide "Pearce on the Violin," page 113).

Copyright Songs by Valentine Vousden.

MESSRS. PUTTICK and SIMPSON, will sell by Auction at their House, 47, Leicester Square, W.C., on TUESDAY, December 18, at 3 o'clock precisely, eight well known popular COPYRIGHT SONGS, written and composed by Mr. Valentine Vousden; including "Man, know thyself," "The Irish jaunting car," &c. Particulars on application to the Auctioneers, or of Messrs. W. and J. Parsons, Lower Sackville Street, Dublin.

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CHURCH ORGANS—Fine powerful tone, voiced and arranged to produce the greatest variety of rich combinations, including the most delicate undulating, orchestral, full diapason, and reed stops. Model three-manual, nineteen stops, £250. Model two-manual, fourteen stops, £200. 16 ft. and 8 ft. pedal stops, full compass, manuals and pedals, varnished case, front pipes decorated. Easy terms of payment to suit purchaser. Schemes on application. Grindrod and Co., Organ Builders, Edward Street, Rochdale.

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ORGAN.—A very fine toned STUDIO ORGAN, in stained case, with Gothic front; two stops—viz., Open Diapason and Lieblich Gedacht; two manuals (compass CC to F in Alt), four and a half octaves; two octaves of German pedals, and coupler swell to great; bellows blown by hand or foot. By WILLIS, London. Price £35. Apply, F. Ellen and Son, The Mart, Andover.

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The "Gabriel" Prize, value Five Guineas, is awarded for the best Harmony Paper at these Examinations, subject to conditions published in the College Calendar, or to be had separately of the Secretary.

CLASSES AND LECTURES.

The next Term commences JANUARY 14.

Prospectuses, containing names of professors, subjects, fees, and all particulars of the teaching department, may be had on application.

LOCAL EXAMINATIONS IN PIANOFORTE-PLAYING, SOLO-SINGING, &c.

Arrangements have been made for holding Practical Examinations at the following Centres during the coming Term: Southport, December 4, 5, and 6; Manchester, December 7; Birmingham, December 8; London, December 4; Ealing, December 18; Leicester, December 10 and 11; Leeds, December 12 and 13; York, December 14; Newcastle, December 15; Bishop Stortford, December 13; Liverpool, December 17 to 22; Preston, December 22; Birkenhead, December 20; Wolverhampton and Shrewsbury, December 21; Chester, December 22; London, December 10, 11, 12, &c.; Colchester, December 20; and also at other places.

Local Secretaries and Principals of Schools desirous of arranging for Examinations of the same kind, should apply at once to the Secretary, of whom copies of the Regulations, &c., may be had.

VACANT LOCAL SECRETARYSHIPS.

The Academical Board will be glad to receive applications for the post of Local Secretary in any of the following Centres: Brighton, Glasgow, Scarborough, and Sheffield.

MEMBERSHIP OF THE COLLEGE.

NOTICE.—The new Regulations for Election to Membership of Trinity College may now be had on application to the Secretary.

By Order of the Academical Board.

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THE MUSICAL TIMES
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DECEMBER 1, 1883.

HOW TO ACCOUNT FOR IT.

MUSIC, latest by birth of all, is the only fine art the work of which in the scheme of human perfection seems still in course of fulfilment, the only art which still "marches," the only art about which men still ask themselves, what and whence is it? Architecture, sculpture, painting, have grown out of the first stirrings of the desire for beauty into the fullest expression of that desire human imagination and dexterity seem able to produce. In regard to these arts the world is old, the last word has been spoken; cause and effect have been investigated, philosophy has proved the phenomena of these arts, science has recognised and defined their position and limits, history has recorded their growth and decay. But with music it is not so. This, the least imitative of all the arts, and the least fettered by the laws on which its physical basis rests, is as much a source of speculation and wonder now as in the day when the savage first drew sound from a hollow reed. Even in this self-conscious age, in spite of our accumulated knowledge of natural laws, our science of acoustics and theories of practical harmony, our notions about culture, and our dissection and pigeon-holing of emotions, the secret of music, the why and wherefore of its existence and its power remain a crux for the scientist, a still unfamiliar tool to the utilitarian, to the idealist a field for the most transcendental speculation. A long interval lies between the grave acceptance of music by the Greeks as a practical demonstration of immutable laws of proportion, to study which was an education in obedience for youth and an honour for age, and the latest thing propounded by a distinguished scientist—Mr. Herbert Spencer—that music having had its origin in vocal phenomena on a physical basis—such as the coo of a pleased baby, or the shriek of a termagant—will find its apotheosis as a vehicle for the interchange of emotional communication, a kind of glorified and developed speech. The gulf which extends between these theories is filled with objections, enthusiasms, speculations the most fantastic, dicta the most dogmatic, while across the strife of tongues sounds some clear philosophic utterance or the emphatic voice of a "maker of music" ringing with conviction.

To give an historic summary of all surmises and theories about the essence and purpose of music would take volumes instead of a page or two. But within limits it may be feasible to gather and set forth a few out of the many "views" of the matter taken by outsiders, that is, not by musicians as musicians. Your musician does not require or feel disposed to ask questions about that which for him contains its own answer, as saith Abbé Vogler, "The rest may reason and welcome, 'tis we musicians *know*." It is not to the makers or executants of music that, as a rule, you must turn to get any light upon the *raison d'être* of their art. But the words which men great in other fields of knowledge have been urged to utter about music are so many witnesses to its power, so many links of evidence as to its nature.

At the outset one cannot but be struck with the fact, that when men come to think about this thing, this fact, music, the wonder of it seems always fresh, there is ever something intangible and divine about it. The Greek myth set the sun-god on the summit of Parnassus, lyre in hand and mouth vocal with rapturous sound. The frailest earth-born musician could not touch his instrument to the measured minor cadence of choral song or rhythmic dance without following far off the laws on which the spheres themselves were revolving in their order and making celestial melody. The Christian Church found the worship of psalmody in use among Jew and Gentile, and adopted what she found as with other rites and symbols, though she long looked askance upon the elaboration of harmony, and still longer regarded instrumental accompaniments as savouring of false gods and fleshly delights. But finding the hold of music over the multitude a useful and seductive ally in the tabernacle, the Church wisely discovered that God had given men voices to praise Him withal, and declared that music was a divine ordinance whereby, as St. Basil puts it, "it pleased the wisdom of the Holy Spirit to borrow from melody that pleasure which, mingled with heavenly mysteries, causeth the smoothness and softness of that which toucheth the ear to convey, as it were by stealth, the measure of good things into men's minds." Luther's sturdy utterance that "Satan is a great enemy to music, which is one of the most beautiful and noblest of God's gifts, the devil cannot abide it," is a thoroughly logical sequence to the teaching of St. Basil. "Music drives away the devil and makes folks cheerful," said Martin; "at the sound of it one forgets all anger, lust, pride, and other vices." And, as we know, Luther did his best to convince the faithful that the devil ought not to have the best tunes. A good deal came out of Luther's convictions about music, the congregational singing of chorals and the magnificent use of those grand spiritual songs by Bach and other great writers. We might quote plentifully on this phase of feeling, the theory of divine inspiration and mission of music—its soul-uplifting power. Naturally it has found eloquent exponents among ecclesiastical writers, old and new, from the dignified periods of Hooker to the straightforward testimony of Charles Kingsley or the ecstatic utterance of Father Faber. The imagery of the Apocalyptic vision, and the simple realism of the artists of the middle ages, helped to connect fanciful ideas about the musical offices of the saints in a hoped-for future life with the passionate thrill of emotion and resistless promptings of the spirit that music could arouse in the susceptible; but even apart from such traditional influences, men have found no way to comprehend the wonder of music save that which should associate it with the source of their spiritual aspirations. One of the most eloquent passages on this side comes from the pen of John Henry Newman:—

"There are seven notes in the scale, make them fourteen if you will—yet what a slender outfit for so great an enterprise! Out of what poor elements does some great master create his new world. Shall we say that all this exuberant inventiveness is a mere ingenuity, a work of art like some game or fashion of the day without reality, without meaning? . . . Is it possible that the inexhaustible evolution and dispositions of notes, so rich, yet so simple; so intricate, yet so regulated; so various, yet so majestic, should be a mere sound which is gone and perishes? Can it be that these mysterious stirrings of heart and keen emotions, and strange yearnings after we know not what, and awful impressions from we know not whence, should be wrought in us by what is unsubstantial, and comes and goes, and begins and ends in itself? It is not so. It cannot be. No! They have escaped from some higher sphere; they are the outpourings of eternal harmony in the medium of created sound; they are echoes from our home; they

are the voices of angels, or the magnificat of saints; or the laws of Divine governance, or the divine attributes. *Something* they are besides themselves, which we cannot compass, which we cannot alter, though mortal man—and he perhaps not otherwise distinguished above his fellows—has the power of eliciting them."

Faber's well-known hymn lies partly in the same lines, but approaches nearer to a philosophic speculation. Leaving the utterance of Christian teachers we glance at the "interpretations of music as the play of Nature's forces" from the mouth of her high priests. Says Coleridge—

> What if all of animated Nature
> Be but organic harps diversely framed,
> That tremble into thought, as o'er them sweeps,
> Plastic and vast, one intellectual breeze,
> At once the soul of each and God of all—

and Wordsworth :—

> By one pervading spirit
> Of tones and numbers all things are controlled,
> As sages taught, whose faith was found to merit,
> Initiation in that mystery old.
> The heavens, whose aspect wakes our minds as still
> As they themselves appear to be,
> Innumerable voices fill
> With everlasting harmony;
> The towering headlands, crowned with mist,
> Their feet among the billows, know
> That Ocean is a mighty harmonist;
> Thy pinions, universal air
> Ever waving to and fro,
> Are delegates of harmony, and bear
> Strains that support the seasons on their round.

This is what an exponent of modern speculation in the school of Mr. Herbert Spencer calls the projection of ideas of vocal and other conscious action behind the tones, which are thus transformed into displays of an objective might. Music, according to this writer, is most powerful in awakening memories of our own conscious energies. He cites the well-known saying of Beethoven about the first movement of his C minor Symphony, "Das Schicksal klopft an die Pforte," as referring not only to a "likeness of emotional effect—a sense of awe—but also to a distinct parallelism between musical sound and conscious energy, conceived in grand proportions as the power of supreme nature or of objective necessity." "Even more abundantly than vague ideas of motive energy"—still we quote Mr. Sully—"does music convey ideal shadows of that emotional life which is associated more or less with all muscular activities when not voluntarily put forth, and which holds such an intimate relation to vocal action as the great instrument of expression. How finely music expounds the emotional experience of life appears a familiar truth." Here we fall into the midst of Mr. Spencer's theory of music—namely, its origin in vocal phenomena, the product of muscular action induced by emotional conditions. This theory leads to the conviction that the beginning and end of music is its function as a language of the emotions, of more or less subtlety and comprehensiveness according to the development of the art. "The passionate enthusiastic temperament of the musician, which leads him," says the analytic philosopher, "to express the feelings of others as well as himself in extreme intervals and more marked cadences than they would use (in other words, to develop the art), also leads him to give musical utterance to feelings which either he does not experience, or experiences in but slight degree." This is why, Mr. Spencer explains, "music not only excites our familiar feelings, but also produces feelings we never had before, arouses dormant sentiments of which we had not conceived the possibility and do not know the meaning; or, as Richter says, tells us of 'things we have not seen and shall not see.'" The scientist was almost off his iron way here, but speedily pulling himself up, returns to the point, and sets forth clearly that, as intellectual language is a growth, so emotional language is a growth, and that, on his hypothesis that music develops the language of the emotions, we may accept the feelings it arouses as the prophecy, to the fulfilment of which itself is partly instrumental, of a happy state of things to come, when men will be able to impress on one another all the emotions they experience from moment to moment in an infinitely more vivid and complete way than they can at present, and that thereby the happiness of men will be greatly increased and be of higher quality. Under this theory Mr. Spencer is able to understand the power and meaning of music, otherwise he confesses himself non-plussed!

The expression "language of the emotions" is, of course, a mode of defining by analogy; but the idea indicated is one of the most accepted theories of the purpose and significance of music—although not approached from Mr. Spencer's side of the question, the physical origin. Numberless citations might be given from poets and thinkers, from which we will cite a few only that will link together in a short chain. Schiller shall take the lead :—

"Leben athmet der bildende Kunst, Geist fordr'ich vom Dichter, aber die Seele spricht nur Polyhymnia aus."

"La musique dit tout ce que l'âme rêve et pressent de plus mystérieux et de plus élevé. C'est la manifestation d'un ordre d'idées et de sentiments supérieur à ce que la parole humaine pouvent exprimer. C'est la revélation de l'infini."—(Georges Sand.)

"Next to poetry no art is so profoundly important for the inner life of man as music."—(F. D. Strauss.)

"Les chrétiens, comme les païens, ont etendu l'empire de la musique après la mort. De tous les beaux arts c'est celui qui agit le plus immédiatement sur l'âme. Les autres la dirigent vers telle ou telle idée; celui là seul s'addresse à la source intime de l'existence et change en entier la disposition intérieure. . . . La musique double l'idée que nous avons des facultés de notre âme, quand on l'entend on est capable des plus nobles efforts."—(De Stäel.)

"The soul of man is audible, not visible. A sound alone betrays the flowing of the eternal fountain, invisible to man."—(Longfellow.)

"When the cycle of Christian ideas had been accomplished by the painters, and when the first passion for antiquity had been satisfied, it was given at last to music to express the soul in all its manifold feeling and complexity of movement. In music we see the point of departure where art leaves the domain of myths, christian as well as pagan, and occupies itself with the emotional activity of man alone. Melody and harmony, disconnected from words, are capable of receiving most varied interpretations, so that the same combinations of sound express the ecstasies of earthly and of heavenly love, conveying to the mind of the hearer only that element of pure passion which is the primitive and natural ground material for either. They give distinct form to moods of feeling as yet undetermined, or as the Italians put it, 'La musica e il lamento dell' amore o la preghiera agli Dei.' This, combined with its independence of all corporal conditions, renders music the true exponent of the spirit in its freedom, and therefore the essentially modern art."—(J. A. Symonds.)

The last quotation shows the influence on the modern writer's conception of music of the German philosopher Schopenhauer, whose principles for the metaphysical essence of the art, though not his conclusions, are accepted and theoretically obeyed by

the modern school of musicians, marching under the banner of Richard Wagner, who himself is an eloquent exponent of æsthetic theory. To state briefly Schopenhauer's view, we quote, but not verbally, from "Music of the Future," by Mr. F. Hueffer. The aim of all arts is to express the eternal essence of things by means of those ideas in the Platonic sense—*i.e.*, archetypal forms which fashion the cosmos, of which the single phenomena are further sub-divisions. Music alone of the arts does not embody those ideas as conceived through phenomena, the visible and real. The musician finds in nature no model for his purpose, nothing more than a suggestion; he therefore approaches close to the original source of existence, so that, as Schopenhauer puts it, music is not a copy of those ideas of which the visible universe is the phenomenon, but is "a representation of the cosmical will co-ordinate with the ideas themselves." Thus the musician is the only creative artist. "The invention of melody—in other words, the unveiling thereby of the deepest secrets of human will—is the achievement of genius furthest removed from all reflective and conscious design." By various analogies in the construction of music Schopenhauer illustrates his meaning, such as the image of the perpetual transitions from unrest to rest of the will of man to be found in the nature of melody, which in a thousand ways and by every possible combination is constantly swerving and wandering from the key-note, always perforce to return to it at last. To give a just notion of the philosophic speculation from which our last quotations are made, were to require more space and more strenuous effort from the reader than would here be advisable to expect. The object in quoting at all on such lines has been to make our glance at the whole subject more complete. The reader will find on looking back over our extracts curious links of sympathy between theories the most apparently antagonistic, and this impression will deepen if he draws for himself out of the wells from which but a tasting cup has been here and there filled. In one point all thinkers susceptible of the influence of music are at one, a deep sense of its import to humanity, a recognition of its high function in the finer culture of the mind, in the purging of gross and stupid tastes, of its unique power as an emotional counter-balance to the arid utilitarianism of the age, as a source of pure and natural joy in our artificial and hysteric civilisation.

THE GREAT COMPOSERS.

By JOSEPH BENNETT.

No. XIII.—CHERUBINI (*continued from page 599*).

M. ARTHUR POUGIN finishes the chapter devoted to Cherubini's relations with his contemporaries in these words: "I will here terminate this long chapter, not because more documents fail me, but because it threatens to go on for ever and fatigue the reader." In truth, however, the reader could stand a great deal more of the same kind, for here we have a contribution to the master's real biography. It removes the veil that covers the more personal life of the man, and enables us to penetrate beneath the conventional mask which every individual, above all the public individual, is compelled to wear. Happily, M. Pougin does not omit reference to Cherubini and Berlioz. In our notice of the French composer, the opinion which Berlioz had formed regarding the head of the Paris Conservatoire was set forth by copious extracts from his "Memoirs." It there plainly appeared that Berlioz cherished a genuine animus against the Italian master, and not only held him up to ridicule—in itself a sufficient offence, considering the relative positions of the two men—but tried to make him hateful as well, crediting him, for example, with mean and despicable motives. Our readers may possibly remember the case of the "Requiem" composed by Berlioz, at the instance of the Government, for the anniversary of the July Revolution, but actually performed at the Invalides in memory of General Damrémont and the heroes of Constantine. Berlioz tells the world in his "Memoirs" that he chanced to be at the office of the *Journal des Débats* one day when Halévy called to interview the editor, Bertin, and to tell him that the preference of the Government for the French composer had so affected Cherubini as to make him ill. Berlioz adds that "Halévy had come to beg M. Bertin to use his power to obtain for the illustrious master the Commander's Cross of the Legion of Honour by way of consolation. M. Bertin's stern voice then interrupted him with these words, 'Yes, my dear Halévy, we will do what you wish in order that a distinction he has well merited shall be bestowed upon Cherubini. But as to the 'Requiem,' if any arrangement regarding his work is proposed to Berlioz, and he is weak enough to yield a hair's breadth, I will not speak to him again as long as I live.' Halévy must have withdrawn rather more than confounded by this answer." In reply, M. Pougin does not call Berlioz a liar outright, but he more than insinuates as much. Here are his words:—

"I do not hesitate to declare that Berlioz here lost a fine occasion of holding his tongue, and that this little narrative does more honour to his invention than to his delicacy. What person will he make believe that Cherubini, of whom we cannot cite a single trait of envy or jealousy in the whole course of his career, was so jealous of Berlioz as to be 'ill in bed' in consequence? . . . What person will he make believe that Cherubini could commission any one to go to M. Bertin and beg a Commander's collar of the Legion of Honour for him, a Member of the Institute, the Director of the Conservatory, an artist illustrious among the most illustrious, and who certainly needed no one's 'patronage' or 'recommendation' to obtain no matter what? What person, lastly, will he make believe that, desiring so eagerly this distinction, Cherubini had to wait for it several years, since he did not receive it till 1844, towards the end of his life, when he resigned the post which he held in the Conservatory? Of a truth, all this is puerile, as well as rather naïve, and calculated to prove that Berlioz was merely a persistent hater."

The foregoing argument to character first appeared in *Le Ménestrel*—M. Pougin's work being published by weekly instalments—and at once drew forth remonstrance and complaint from the admirers of Berlioz. M. Pougin lost no time in putting forth a crushing reply, beginning thus: "I am absolutely obliged to remark to my kind correspondents that my severity was, if anything, rather less than it should have been." He then went on to observe that Berlioz had actually written to Cherubini on the very matter in question, thanking him for efforts made on behalf of himself and his "Requiem." Here is the conclusive document:—

"Sir—I am deeply touched by the noble abnegation which has led you to refuse your admirable 'Requiem' for the ceremony at the Invalides. Kindly believe that I am profoundly grateful. As, however, the determination of the Minister of the Interior is irrevocable, I now earnestly beg you to think no longer of me, and not to deprive the Government and your admirers of a masterpiece which would throw so much lustre on the solemnity. I remain, with profound respect, Sir, your devoted servant, H. Berlioz."

Although some points in this letter are not quite clear, it leaves no doubt of the main fact at issue, and compels us to agree with M. Pougin when he says of Berlioz that he "did not always trouble himself to observe the exact truth with regard to things on which he was better informed than any one else."

Cherubini's record, between his appointment as Master of the Royal Chapel, in 1814, and as Director of the Conservatoire, in 1822, is almost entirely taken up with compositions for the Church. His secular works during that period are easily enumerated. Thus we read of a Cantata, "Le Mariage de Solomon," written for the wedding festivities of the Duc de Berri, and performed at the Tuileries, June 17, 1816. This was shortly followed by a two-voice romance, "Je ne t' aime plus," two pieces for oboe and bassoon respectively, and an air for "Lodoiska," in view of a revival of that opera. In 1821, the birth of a son (the late Count de Chambord) to the Duchesse de Berri caused Cherubini to write a "Cantata for several voices, with choruses interspersed," which was performed at the Hôtel de Ville, on May 2. He also collaborated with Berton, Boieldieu, Kreutzer, and Paer in the production of a one-act Opera, "Blanche de Provence," first represented at the Court Theatre, on May 1, and subsequently twice at the Académie Royale, then located in the Théâtre Favart, the opera house having been destroyed after the Duc de Berri's assassination. M. Pougin says: "Of this unfortunate work all that survived was an adorable chorus of the most exquisite effect, 'Dors, mon enfant,' which formed part of the third tableau, precisely the one written by Cherubini. This chorus, still celebrated, was inscribed in the programme of the first Concert given on March 9, 1828, by the Société des Concerts du Conservatoire; since then it has always remained in the repertory of that famous institution." It was of this chorus, no doubt, that Moscheles, who attended a performance, wrote in his diary: "The final chorus, by Cherubini, made an indelible impression on my mind."

The more important sacred works during this period were an "Iste Dies" (1817), a "Tantum ergo" (1817), a "Regina Cœli" (1818), of which a French critic, Girod, remarks: "It is incontestibly the most beautiful piece of its kind, and a magnificent ovation to the Queen of Heaven"; and a Mass in E, attributable to the last-named year, but, according to one authority, not yet published. To 1819 belongs the Mass in G, composed for the coronation of Louis XVIII. This, it should be observed, is not the work generally known as Cherubini's "Coronation Mass," which was written five years later for the ceremony wherein Charles X. acted the principal part. The Mass of 1819 brought Cherubini at least an honorary recompense. He was created a Knight of the Order of St. Michael—one of those ephemeral distinctions which sprang up with the return of the Bourbons, only to be crushed by the next revolution. To the year just named belongs also the Quartet in E flat, which, if Spohr's evidence may be credited, was composed in ignorance of the masterpieces by Mozart and Beethoven. From evidence supplied by M. Pougin, it would appear that, about this time, Cherubini much desired the managership of the Opera, and was actually a candidate for the place, against his old friend Viotti, who carried off the honour. This seems to have been unknown, or, at any rate, unremembered, till M. Pougin found, among the documents entrusted to him by Cherubini's family, a letter from Viotti, dated (November 5, 1819) after his appointment. In that letter, Viotti said:—

"I have been informed, my dear friend, that you are angry. If it is with me, you are wrong, and it will not be difficult for me to convince you of this. . . I did not seek the post with which I am honoured or the position which once more puts an end to my tranquillity. The whole matter has been arranged I know not how, and it was only ten days or a fortnight ago that I was sent for from Châtillon to give my consent. . . As a matter of course I appreciate profoundly the kindness of the Comte de Pradel; he has a right to my gratitude and I shall do all I can to prove this to him; but I cannot help feeling extremely sorry at having been the rival of a friend whom I love and whose genius I have always respected and appreciated—of a man whom I shall never cease to love, whatever changes may take place in his heart."

A letter thus frank and manly should have soothed Cherubini's ruffled spirit, at least as regards the writer; but this does not appear to have been the case, and the two friends were never again to each other as before.

We now come to the time (1822) when Cherubini found himself at the head of the great institution which he, as a professor, had helped to establish.

On April 19, 1822, the Minister of the King's Household formally invested our master with all the honours and privileges of Director of the Royal School of Music for a term of twenty years, *vice* Perne resigned. The choice took nobody by surprise, for not only was Cherubini the greatest available composer, but the most successful professor. With three of his pupils he had, in five years, won seven nominations to the Grand Prix de Rome. All circumstances, therefore, pointed out Cherubini as a man likely to raise the school from the depths into which it had fallen since the Restoration, and he soon began to justify the trust reposed in him. M. Pougin thus sums up the comprehensive measures carried out under the *régime* of the new director:—

"Not only was his directorship fertile in salutary measures and ameliorations of every kind, but it was specially excellent as regards the exactitude, the method, and the regularity in the work of each day, the general course of study, and the happy impulse imparted to every branch of instruction. It was under Cherubini's reign that a double committee of instruction was created for music and for elocution, as well as a committee of management; that the boarding-house for male pupils (and even that for female pupils, which it was afterwards necessary to do away with) was re-opened; that public performances were re-established and their number fixed; that the terms of engagement between the pupils and the Theatres Royal were settled; that classes for the harp, double-bass, preparatory piano for women, and reading aloud were created; that opera and comic opera and instruction in lyrical declamation were divided into two distinct branches; that the schools of music in the departmental towns of Lille, Toulouse, Marseilles, and Metz were created branches of the parent school; that the terms on which the professors should retire were exactly defined," &c., &c.

This statement says enough for Cherubini as an organiser and administrator—as, in fact, a man of business in his art. It would be easy to add many other particulars, such as those found, for example, in Lassabathie's *Histoire du Conservatoire*. There we learn that the master devoted his whole time to the work of the institution. His discipline was severe and carried out under his own personal observation, as, by the way, Berlioz found when he presumed to enter the Conservatoire building by the door set apart for female students. As he was himself, so he expected all the professors and servants to be. Ever firm and impartial, he gave way to no considerations but those of strict duty. He even dared

to refuse the request of royalty. On one occasion Queen Marie-Amélie recommended a certain Mdlle. Hebler for admission into the school, little doubting but that, as usual in such cases, her request would be acted upon as a command. Cherubini answered her Majesty's private secretary thus:—

"I have just heard Mdlle. Hebler, whom you did me the honour to recommend on the part of the queen, and who desired to be admitted into the Conservatoire. Despite all my inclination to second her majesty's kind intentions with regard to the young lady, I regret very much that it is impossible for me to receive her, on account of the feebleness of her natural means. I acquainted her verbally with the motives preventing her admission, and advised her mother to bring her up to some other career than that of the stage, for which nature has denied her the most indispensable qualities—exterior and voice."

Cherubini could say "No" to his best friends with equal readiness, when duty seemed to require it. We are told that, on one occasion, Halévy used his influence on behalf of a lady, well endowed with musical means, whose husband had suffered a heavy reverse of fortune. The Director's favourite pupil simply requested that she might be admitted to Levasseur's operatic class, with a view to earning a living on the stage. Cherubini readily consented to an interview with the applicant, and when she entered the room, said: "Are you the lady, madam, who wished to come out at the opera?" "Yes, sir." "It is impossible." "Why, sir?" "Why! Ask your glass." We agree with M. Pougin's comment upon this: "It was harsh, without doubt, and somewhat brutal, but was it not artistically honest?" The qualities of harshness and roughness to which reference is here made, and has often been made before, seem to have developed under the constant friction of a great institution, with its conflicting interests and many worries. This was partly the result of over-zeal. Cherubini would insist on seeing to everything himself, and taking directly upon his own shoulders responsibilities which should have been left to subordinates. Yet the entire Conservatoire felt the influence of his untiring and unswerving honesty. His influence descended through all grades to the lowest, and the great French School rapidly became great in the best sense of the term.

Many stories are told of Cherubini's punctilious regard for what most people look upon as small matters. On one occasion he said to the Minister of the King's Household, who was behind time at a prize distribution, "You are very late, Monseigneur!" Habeneck, it appears, would never learn punctuality, and was always being rated in consequence. One day, however, he bustled in hot with hurry and said triumphantly to the Director, "You cannot reproach me now!" Cherubini looked at his watch and answered, "You are three minutes too soon; you are not punctual now." As regards the Director's very plain speaking, the following stories are not without interest:—

At an examination of candidates for admission as singing pupils, a poor mis-shapen fellow appeared and sang with excellent taste, displaying also a beautiful voice. The examiners felt that they could not admit a person so disqualified by nature for stage work, but they desired to make known admiration of his talent. Cherubini undertook to settle the matter with the candidate, and going to him said, "My young friend, your voice is magnificent. Yes, your voice is superb, and you sing with a great deal of taste. The Committee are, in consequence, delighted to have heard you. At the same time they regret exceedingly they cannot admit you." "What is their reason, sir?" asked the anxious applicant. "What is their reason!" replied Cherubini. "Why, my young friend, because we cannot on your account open a theatre for monkeys." This, most people will agree with us, was simple brutality, so unmanly that had the candidate inflicted personal chastisement upon the Director then and there no more than justice would have been done.

A second story affords more pleasant reading. Miel is responsible for it, and we may use a translation of his words, premising that the people concerned were, besides Cherubini, an anxious father of gigantic stature, and a pretty little boy, his son, who, being musically gifted, was a candidate for admission to the Conservatoire. "Advised by their friends, the applicants (tall father and tiny child) posted themselves in a room which the Director never failed to traverse when starting on his visit to the class-rooms. On opening the door, Cherubini found himself confronted by a colossus, who, from the eminence of his six feet, was awkwardly holding by the hand a perfect little cherub. Surprised at the meeting, and, no doubt, taken aback by this contrast between the extremes of human stature, he said in a haughty tone to the giant, 'What can I do for you?' Then, on being informed of his visitor's wish, he added, proceeding on his way, 'I do not take infants to wet nurse.' The poor father was thunderstruck." Subsequently Cherubini found the little boy in one of the class-rooms, seated at a pianoforte. "There was now no father present. . . . The choice of the pieces and the manner of their execution struck him; he stopped, sat down, and listened. The age, the grace, and the talent of the executant had produced their effect. Caresses and words of encouragement were followed by questions; on the principles of the art the child was not to be shaken. 'Bravo, my little friend!' said Cherubini, delighted, 'but why are you here, and what can I do for you?' 'Something very easy for you,' replied the applicant, 'and something which will make me very happy; admit me to the Conservatoire.' 'The thing is *done*,' replied the Director, 'you are one of us.' Thereupon he left the room and gaily related what had happened, adding, laughingly, 'I took very good care not to push my questions further, for the brat would have proved to me that he knew more than I did.'"

The foregoing tale, which no biographer of Cherubini ventures to omit, is the best practical illustration of Adolphe Adam's remarks upon his master's character:—"The sensations experienced in approaching Cherubini were so strange that it would be hard to define them and much more to understand them. The veneration that you had for his great age and fine talent was suddenly altered by ridicule aroused by little trifles to which he clung with a persevering obstinacy. Then, at the end of a few minutes, as though he had understood that it was too long a time to act the disagreeable to no purpose, his face relaxed, that smile, so refined and shrewd, came to animate the fine head of the old man, good nature resumed the ascendant, little by little the faults of a spoilt child disappeared, he became a good man in spite of himself; his heart opened out to yours, and then you could resist him no more; you left him charmed, and altogether surprised to have felt towards this extraordinary man, in so short a time, sentiments so different—repulsion, admiration, and enthusiasm."

After what has been said regarding the bearing and conduct of Cherubini, there is no need for further details in explanation of his somewhat tyrannical and often stormy reign at the Conservatoire. The master suffered from nerves and gave way to them; his attention to trifles was a perennial source of irritation, and as years went on his sensitiveness grew into a

chronic infirmity of temper, so as almost to hide the real goodness that existed beneath. How loveable he was, *au fond*, his pupils have told us with all the warmth of passionate affection.

Cherubini's rule of the Conservatoire was distinguished by the establishment (in 1822) of the famous and still existing Concerts, initiated by Habeneck and supported by the Director with all possible energy. It was through Cherubini that the proposal to give Concerts in the hall of the Conservatoire obtained Government sanction and aid, while the master himself acted as President of the Committee by whom the new institution was managed. It is important to observe that the main purpose was the performance of Beethoven's works. Both English and Germans are apt to sneer at the backwardness of the French as regards appreciation of Beethoven, but we may reasonably question whether any society outside France can show such a record of true homage to that master as the Société des Concerts du Conservatoire. Mr. Bellasis tells us that in thirty-four years there were 280 performances of his symphonies, 38 of his overtures, 41 of his works for the chamber; in all, 359. As for the great "Choral" Symphony, till within the last few years almost unknown in England, it was executed in Paris during the above-mentioned period no fewer than nineteen times. The wonderful perfection of the concerts given under Habeneck has often been described, and the secret of it is found, as usual, in the absolute authority of one master mind, having at command unlimited opportunities for impressing upon subordinates his slightest will. We have now amongst us an eminent artist—M. Sainton—who belonged to Habeneck's orchestra, and can tell of the extraordinary preparation which that body had to undergo. Every section was separately rehearsed again and again, if needful, till all its component parts worked together like one man; the first violins, for example, bowing every passage with absolute uniformity, and playing with such regulated expression—the expression determined by the conductor—that the effect might have come from a single instrument. The sections being thus drilled, the grand divisions were brought together, and finally the entire orchestra, so that, in performance, each player was but a machine carrying out his part of a great executive design conceived by the one presiding mind. It is thus, and only thus, that famous things are done in the performance of musical masterpieces. Compared with the result so produced, that attained by English orchestras after, at best, two rehearsals, is but a scramble, wherein whatever appears really excellent comes from chance, or the power of extraordinary skill triumphing over adverse conditions.

Another memorable incident of Cherubini's period at the Conservatoire is the publication (1835) of his "Cours de Contrepoint et de Fugue," in order that, as he himself said, "instruction in counterpoint should form part of the course of study in the establishment which I have the honour of directing"—words that mean, perhaps, more attention to counterpoint, rather than the setting it up as a new study. The Director seems to have intended presenting this work to the Académie, and a memorandum intended to acompany it was found among his papers. This document begins by declaring that counterpoint is universal rather than national—"the same in all countries." It then continues: "By counterpoint the faculty of composing purely and vigorously is acquired. Thus, when a man is thoroughly master of counterpoint and fugue, he is certain of being an accomplished composer; he then knows sufficient to give himself up to the impulses of genius and imagination, to undertake what is called high composition, whether vocal or instrumental. It is then that the Italian, German, or French style may be embraced, according to the choice, taste, and liking of a young composer. But he must, above all, have learned counterpoint, as mentioned above." It is not quite needless to cite these remarks at the present moment.

(*To be continued.*)

WEBER'S "OBERON."

By Ludwig Nohl.

It is honour to a man to be the slave of his word.—*Weber.*

"Never, since there have been operas, has a work been produced in which the inner contradictions in this style of writing have been more consistently encountered and more openly demonstrated by a composer, great alike in talent, in depth of feeling, in love of truth, and in noble determination to achieve the utmost. These contradictions consist," says Wagner in his book "Opera and Drama," "in associating the absolute, and completely self-sufficing melody, with undeviating truth of dramatic expression. One of the two had necessarily to be sacrificed—melody or drama—Rossini sacrificed the drama; the noble Weber wished to restore it by the power of his more intelligent melody. He had to learn that this was impossible. Weary and exhausted by the painful labour of his 'Euryanthe,' he sank down on the soft cushions of an Oriental fairy-like dream, and through the wonder-horn of 'Oberon' he breathed out his last sigh."

Weber writes on March 1, 1824, to his friend Danzi, in Carlsruhe: "The expectations of the general public have been screwed up to an impossible pitch by the wonderful result of the 'Freischütz,' and now comes the simple, grave work, that seeks to achieve nothing but truth of expression, of passion, and of delineation of character, and is destitute of the manifold variety and excitement of its predecessor. Well, God's will be done!" Nevertheless, the worthy representation of the work, that was to be "the cradle of the new school of music," met with an equally worthy reception on the 31st, in Dresden.

All the more deeply did Weber now feel the value of other truly artistic productions. "What a glorious work," he writes, after a performance of the "Seasons"; and, concerning a performance of "I know that my Redeemer liveth," the biography says: "He, who disliked all public display of feeling, fought for a long time against the emotion, half religious, half artistic, that overpowered him; but suddenly he was compelled to lay down his conductor's bâton, bowed down his head on his desk, and burst into a flood of tears." A pause had, moreover, occurred in his own creative faculty. Deep mental exhaustion had followed his over-exertion in "Euryanthe." He also began to have a presentiment of his early death, and his warm affection for his family never left him free from the thought of leaving them in a permanently secure position by his intellectual labours.

On his return from Marienbad, in 1824, he found an offer from the lessee of Covent Garden Theatre, the admirable actor Kemble, that he should write a new opera and conduct the "Freischütz" and "Preciosa." Here was a prospect opened to him of earning at once fame and money. Kemble suggested "Faust" and "Oberon" as subjects; Weber chose the latter, which was thoroughly congenial to his nature, and he, the sick man, nearly forty years old, learnt English that he might write in the spirit of the English people.

In a letter to Kemble, he says: "The English opera is rather a drama, with songs"; and thus he was here obliged to give up that unity of musical drama which he had achieved. Moreover, he knew the

English to be "partial to drastic effects, with strong nerves, not quick in artistic appreciation, wedded to established forms, but in their phlegmatic constitution requiring strong stimulants."

During his whole life, Weber's thoughts and feelings were wrapt in the beauties of nature, as we see in the "fragrant forest" of the "Freischütz." It was to him a second existence, in which he refreshed his mortal being and felt immortal life. These lovely charms he has, by the power of his all-achieving art, thoroughly associated with his "Oberon." This, and the mysterious attraction of distant lands of romance, the gorgeousness of Oriental life, and droll, clumsy strength of the Turkish element, the latter represented by an original melody, constitute lasting and valuable qualities in "Oberon." During the composition of this opera, Weber suffered much, and his work rendered a journey to Ems absolutely necessary. There he was destined to experience the sunshine of real celebrity. Although when he passed through Weimar, the old lion of literature who viewed his fame, through Zelter's spectacles, as "a mushroom growth without any real timber," had received him with patronising coolness, he shortly afterwards, at Wiesbaden, had evidence of his popularity, in a "moving scene," which he himself describes in the following pleasant fashion to his wife:—

"A Doctor Horn was sitting by me, a highly cultivated man, and a great lover of music. After we had had a very interesting conversation about literature and many subjects, and he found that I was from Saxony, where he had formerly studied, he questioned me concerning a thousand things. The music the band was playing brought our discourse upon the 'Freischütz.' I artfully evaded every question that could have betrayed me, until the man, quite astonished to find me so much at home in the subject, asked my name. Well, it is an honest name, and accordingly I could not conceal that I was called Weber. 'Weber!' cried he, quite eagerly; 'Gottfried Weber?' 'No,' said I. 'From Berlin, then? *He's* dead long ago. But,' with a pause, like one who holds his breath in joyous surprise, 'you can't be—' 'Carl Maria von Weber,' replied I, quite quietly, filling my glass. You should have seen how the man sat stiff and motionless, for five minutes, as if struck by lightning, and at last, while his eyes moistened, he said, with a quiet earnestness, 'What a joy God has allowed me to experience!' You know, dear Lina, that the biggest and thickest clouds of incense neither tickle my nose nor bewilder my senses. But here, I thanked the Creator for having given me the power to touch a good man's heart so deeply; and I do not think that a better reward will ever be offered to me."

On his return from Ems, a powerful stimulus to exertion was given him by the performance, after long delay, of his "Euryanthe" in Berlin, where, in opposition to the foreign taste of the Court, with its favourite Spontini, the people and the educated classes began to follow the ideas of the war of liberation, even in the domain of art. Nevertheless the opera was scarcely understood by the Berlin people, and a deficit of 25,000 dollars had to be provided for. It was Wagner's works that first awakened true appreciation for this jewel of German art.

Meanwhile the illness of the composer was increasing in an alarming way. "How am I? Very well, only that I've consumption in the throat; but that is of no consequence, dearest patron," said he to Holter. And with still more despairing irony he explained to Gubitz: "Dear friend, I shall earn a good bit of money in England that I owe to my family; but I know very well that I am going to London—to die there. Silence—I know it!" A morbid eagerness to work took possession of him, and the biography says, with justice: "The conviction that he had not a moment to lose, if he was to succeed in turning the fame he had purchased with his life into so much money, that his wife and children should not have to starve, is to be regarded as the mainspring of his actions during those concluding months." But even this satisfaction he was not to experience. Neither the opera nor his other undertakings in London brought a rich profit. "I have heard his coffin shut," cried Caroline in anguish, when, on February 7, 1826, he had climbed into the travelling carriage, his already swollen feet wrapped in thick velvet boots.

Very grateful to him on his arrival in England was the reception he met with from Sir George Smart, with whom he was invited to take up his residence, and he was soon to learn that he was really held in high esteem by the English public, for when he went to a theatre, and, supposing himself to be entirely unknown, stepped forward to the front of the box. "That is Weber—there's Weber!" cried a voice; and such a storm burst forth that he could not be persuaded it was meant for him, until he recognised his name, in its English pronunciation, and bowed his thanks, deeply moved. "Are these the cold Englishmen who receive me thus—it is incredible with what heartiness?"—he himself writes.

The cast of "Oberon" was admirable, the rehearsals went excellently; but "Where is the joyous, strong courage I once felt?" he exclaims. Above all things it made him at last quite angry, that he was obliged everywhere and always to hear and perform only the "Freischütz," and that too at concerts. He noticed more and more that music was not life and happiness to the English, but an enjoyment to be bought and paid for like others, and this gave him a desolate feeling. He was already almost a dead man; but still he kept to his duty in every particular, and, after various delays, the first representation of his last work took place on April 12, 1826.

His entrance into the orchestra was a signal for the whole audience to rise like a rushing wave of the sea, and for almost a quarter of an hour nothing was heard but cheering, hammering of benches, and other sounds of welcome. Not a single piece went by without tokens of approval; but the same demonstrations were called forth by the beautiful scenery—a plain proof that there was no heart in the affair. When at last the curtain had fallen, there occurred, what was till then unprecedented in England, loud cries were raised for Weber, continually increasing in vehemence. Then the curtain was raised, and Weber stepped modestly forth, bowed amid a whirlwind of joyous welcome, and disappeared. "The honour of being called out had not been given even to Rossini," says the biography.

"Herr von Weber was received with a warmth that has seldom—perhaps never—been exceeded in a theatre," says the *Harmonicon*. But as that important musical journal observed concerning the music, that it was more calculated to satisfy the scientific judgment of connoisseurs than to please the general public, though "not destitute of melody," so did also a German afterwards notice the real result of the work with the simple words, "'Oberon' here rejoices in the quiet approval of the numerous educated people, who have lately begun to know and to love German music. The general public, whose interest was aroused by the more striking music and incidents in the 'Freischütz,' seem less attracted by it." But in time the work was destined to take its place with "Euryanthe," side by side with the "Freischütz."

On the morning of June 5 the noble master was found dead in his bed, here in the strange land.

THE VIOLIN-MAKER OF BREMEN.

By Edward Heron-Allen.

(*From the French.*)

Not a hundred years ago there dwelt in the city of Bremen a *luthier*, who, being a man of refined tastes and superior education, was an *artist* in the fullest acceptation of the term.

Daily coming into contact with, and being largely patronised by, the most celebrated artists, whether poets, painters, players, or singers, that the country contained, he quickly reached the goal to which he was striving—namely, to become a Mæcenas, a dilettante, an art connoisseur—and thus surrounded by the comforts of life, the pleasures conferred by wealth, and the company of men of talent, it became his habit to give weekly *soirées*, which were prolonged late into the night, on which occasions all the intellect and musical talent of Bremen were wont to assemble under his hospitable roof, and what with music, dancing, and flirtation, these little *réunions* became renowned from afar as the most delightful *rendezvous* in the vicinity. To such a point did he sound all the depths and shoals of social delight that all classes in the State became jealous of him, and their very jealousy only goaded the happy fiddle-maker to new exertions to maintain and improve his social and artistic position.

It was, however, obvious from the first that this state of things could not last; by degrees, as he began to pay less attention to his business, his connection (*i.e.*, the remunerative one) began to become small by degrees and beautifully less, the importunate creditor began to make his appearance, and the sheriff's officer hovered in the background ready for his final swoop. Our *luthier* laughing at his troubles, did not worry himself about them, and as a natural consequence another week brought him to the end of his tether, and he was a ruined man. Confined to his house by the *huissier*, and besieged by creditors who guarded his house jealously to make sure that he did not carry away the smallest article of furniture, or a single valuable instrument, another man would have given over to despair; not so our friend, his wits were, on the contrary, rather sharpened than otherwise, and he hit, in his embarrassment, on a grand expedient.

He had arrived at the eve of the day on which he was to be attached in person, and his effects sold at auction, when he put into operation the following stratagem. To upwards of forty friends, all first-rate musicians, he sent copies of the following note, *sub rosâ*:—

"My Dear Friend,—To-morrow morning the law will take its course and I shall be imprisoned. To-night, therefore, I must bid a last farewell to the delightful life I have been leading, and to the pleasures I have experienced in our intellectual *réunions*, pleasures for which I have to so great an extent to thank you, *mon cher*, and for which I am so largely indebted to your talents. Come, therefore, for the last time, this evening, and we will, for the last time, make a night of it. There will be music.

"N.B.—Don't bring your instrument with you.

"Yours,

"The Violin-maker of Bremen."

Every one came, and immediately on the last arrival he made his guests execute together, *on instruments taken from his trade stock*, the fortissimo passages of a crashing Overture.

The night was as black as ink. Whenever the crash of the instruments reached its culminating point the Violin-maker threw some costly article of furniture out of a back window, to friends who immediately made away with them to a place of safety. When the house had been stripped every visitor left, *carrying with him an instrument*. Last of all, the *luthier* got away by the back door, locking it after him, and the creditors breaking in next morning wreaked their vengeance on—a bottomless chair, a broken bridge, and a set of used strings. These were the only traces left of the "Violin-maker of Bremen."

The *St. James's Gazette* took occasion lately to remark upon the fact that musical works, being written in "a sort of universal language," are just now enjoying a good deal of international hospitality. Beyond doubt the witness is true, and, indeed, it seems as though the "divine art" has begun to realise, in its way, what Gerald Massey sang about long ago: "The parliament of man, the federation of the world." Our contemporary mentioned several instances of actual or intended welcome given to musical compositions of one nation by the public of another. Two Frenchmen—M. Reyer and M. Godard—will each produce an opera at Brussels during the present winter. This, however, is not remarkable, Brussels, though politically Belgian, being more a French town than many towns in France. We learn also that a French version of Wagner's "Die Meistersinger" is in contemplation at the Monnaie. Some significance belongs to this event, the apparition of Wagner in a Gallic dress having at least the attraction of novelty and the interest of suggestiveness. Drawing "Die Meistersinger" from Germany, Belgium, or, rather, the Low Countries, will give in return the "Graf Hammerstein" of M. Jules de Swert, whose work is to be presented first at Weimar, then at Mayence, Darmstadt, and other places. We read further of the contemplated production at Trieste of "Nerone," the work of an Englishman, Mr. George Carter, while the performance at Hamburg of Rubinstein's "Sulamite" and a comic opera "Unter Räubern," has recently been noticed. So far the *St. James's Gazette*, but our contemporary strangely omitted all reference to facts more interesting in the eyes of Englishmen than any of those cited, save, indeed, the bringing out of "Nerone." We are not unaccustomed to the production in one Continental country of musical works by natives of another. The thing is in no sense a phenomenon, but we may fairly claim as unusual and remarkable the recognition by Continental amateurs of our own insular talent. During several centuries there have not been more than one or two precedents for this, and the case of Balfe's "Bohemian Girl," played both in France and Germany, alone comes readily to mind. What are the facts now? Simply that English composers are winning German fame in several instances, and that musical Germany is beginning to look towards musical England not only with respect, but with expectation. The change cannot be called less than astonishing, having regard to its completeness and suddenness. "But is it true?" some may ask. In answer, let us point to the numerous performances in Germany of Mr. F. Cowen's "Scandinavian" Symphony; to the representation at Hanover not long ago of Mr. Villiers Stanford's "Veiled Prophet," to the production at Cologne, the other day, of Mr. Goring Thomas's "Esmeralda," and to the contemplated performance at Vienna of Mr. Mackenzie's "Colomba," which opera is soon to be witnessed in Hamburg; as also the "Savonarola" of Mr. Villiers Stanford. These facts are enough to show, not only how far circumstances have broken down Continental prejudice against English music, but likewise what an access of real talent our native composers are manifesting. The situation is one that sets imagination at work.

It may be that the wonderful era of German productiveness is coming to an end, and that the nation will lie fallow a while, leaving the kindred Teutons of the west to "take up the running." Who can tell? At any rate, the signs of the times rather encourage than repress the idea; while the world cannot say that it is not our turn to swell the riches of its music. One thing is clear: at no previous time has the cause of English music been more hopeful, or the wiping away of the reproach against us as an "unmusical nation" more certain.

WE should be sorry to imagine that the position of the musical professor in England is shown by the terms we constantly see proffered to him for his services. Such advertisements as we have from time to time commented upon are, we hope, especially addressed either to the amateur, who exercises whatever talent he may possess chiefly for amusement, or to the young pupil who is desirous of adding something to his income during his studentship. The following announcement, however, extracted from a London daily paper, seems unique, both in the requirements stipulated for, and the sum offered to secure them:—"MUSIC MASTER WANTED at once, in a country boarding school. Must be able to teach pianoforte, violin, vocal music, and harmony well. Will be required to assist in school with juniors, if time not filled up with music. Good discipline indispensable." Here we pause to consider, in the first place, whether one could be found fully competent to teach all these branches of the art, and afterwards "assist in school with juniors"; and, in the second place, what terms could possibly repay such an unprecedented exercise of mental and physical power? Our first question of course cannot yet be replied to; but the second is thus answered: "Board, lodging, washing, and £30 per annum to commence with"! As this offer can scarcely be intended either for the amateur or the pupil to whom we have alluded, we may fairly infer that the advertiser wishes to engage a *bonâ fide* member of the musical profession; and as it is stated that the "salary will be raised after first term, if found suitable," it is evident that the office will be held on trial. Is it then supposed that an artist who has, by a large outlay of time and money, acquired such exceptional qualifications as are here desired is to be repaid by a pittance much less than would be given to a good cook? We had hopes that so accomplished a professor as this advertisement appeals to could command an adequate return for his laborious duties; but if such terms as these are offered and accepted, our Schools of Music will have powerful rivals in our Schools of Cookery.

A LETTER which appears in our present number upon "Cheap Music Books," awakens a subject which admits of much discussion. The writer expresses surprise that, considering the "enterprising firms" which now supply the public with cheap literature, no music-publishing firms should have issued works on music and musical works at an equally moderate rate. In these days, when most of the popular oratorios can be procured for the price of a "Royalty" ballad, it seems strange to complain of the want of cheap music; and we may therefore conclude that what is desired is that works upon the art should be placed within the means of all by publication in cheap monthly parts. But the books named in this letter are issued at a price which would be very soon reached by "monthly numbers at one shilling each," and we fail, therefore, to see what would be gained by their appearing in this form, especially as Primers upon every branch of music are to be had at one and two shillings each. Passing on to the suggestion that "most of the great symphonies (full score) could also be issued in the same way, also the full score of the oratorios," we are met by the fact that whilst everybody who has learnt to read can enjoy the works of our standard authors, the full scores of the works of our standard composers are unintelligible save to a small section of the public. "Imagine the eager demand there would be," says our correspondent, "for Gounod's 'Redemption,' the 'Elijah,' and other great works in *sixpenny* monthly numbers." Presuming that all those who would buy sixpenny monthly numbers of literary works would also purchase the full scores of equally popular musical works, this matter would be well worth the consideration of any "enterprising" firm; but the comparatively limited number of persons who desire to possess themselves of musical compositions in score will find that they are all published at a sufficiently moderate price. The question, however, is of much interest; and we shall be glad to receive, and give currency to, the opinions of our readers.

EXPERIENCE has proved that, even when the words of a foreign language have been presumably rendered into English, it becomes sometimes absolutely necessary to translate the translation. An instance of this has recently come before us in a prospectus forwarded from Paris, which announces a new musical undertaking thus: "I have just established in Paris, 13 rue de Verneuil, an office under the firm of *International Musical Publishing Office*, in order to get the persons taking interest in music acquainted with the different publications made either by the authors or by the editors of music, and which are often forgotten for want of sufficient relations." There is certainly much truth in this, strangely as it is expressed, and anxiously reading onwards for an explanation of how "sufficient relations" can be successfully established, we find that "every three months will be printed thirthy thousands copies of the Catalogue of Worths, which will have been refered to my judgment," and that these catalogues will be sent gratis to "every person minding music, as well in France as abroad, to the Organists, Capelmasters, Directors of Philarmonic Societies, Flourishes, Choral Societies, Conductors of bands, Leader of military bands, young men's and ladies boarding schols, etc., etc." It might be imagined that for the intended purpose the names of compositions furnished by composers or editors would be sufficient; but it appears that *ten* copies of each work must be sent "in order to pay the expenses of office printing and publicity." It seems also that all compositions forwarded for insertion in the catalogue will be subject to criticism, for the manager of the establishment, M. Léon de Nys, tells us that "an approbation will be given of every valuable piece, for the ordinary pieces I will only annonce them." The advantages to be derived from dealings with the *International Musical Publishing Office* are perhaps a little obscured in consequence of the imperfect translation of the prospectus from the French, but the price to be paid for the advantages is stated in extremely plain English.

AN evening contemporary has recently given us some remarkable revelations respecting the existence of a colony of organ-grinders in the centre of Birmingham. It seems that some years ago an Italian and a young girl purchased an Italian piano, and, by playing in the streets, rapidly accumulated a sum of £100. With this the man went to Italy and engaged a number of men—some of them actual

brigands—and good-looking girls, whom he brought to Birmingham at his own expense, and employed them to turn organs in the streets. At the present time he has under him upwards of 200 individuals, who all live together, having rooms specially provided for eating, cooking, and all domestic arrangements. Some of these itinerant musicians, it is said, earn as much as ten pounds a week, the chief of this remarkable tribe living in ease, and owning large property in Italy, and also in this country. It is no uncommon thing for the men to go to Italy in the summer for a holiday, and to send their wives to the seaside for two or three weeks' relaxation from their work. If all this be really true, there must certainly be a much greater love for the sound of the organ in the streets of Birmingham than in those of London, for not only are the poor performers constantly brought before the magistrates for "annoyance" to the peaceable inhabitants of the metropolis, but we too often see the depressing result of their day's work in that unmistakable expression of want and suffering which cannot but excite the sympathy even of those who would gladly dispense with their music. Should the colony of organ-grinders from Birmingham, however, ever invade London, we cannot say that the tide would not turn in their favour. There may be a manner and bearing about these men—derived from consciousness of their master's power in the state—which would command attention from the passers by; and, assuredly, there would at least be a delightful novelty in seeing a real brigand turn an organ.

At a meeting convened for the purpose of forming a "Borough of Chelsea Philharmonic Society," the Chairman, Sir Charles Dilke, spoke in warm terms of the desirability of not permitting Chelsea to be any longer without a musical institution such as now exists in so many other districts. It is always satisfactory to find those who cultivate the art earnestly engaged in promoting its best interests: but it is perhaps still more so to find one who tells us that, although he was "rather a hard student, both at the pianoforte and at harmony, he altogether failed to become a musician," not only engaged in organising a Philharmonic Society, but even accepting the office of Vice-President. Sir Charles said: "Music was exceedingly valuable as a training to all those who took part in it, and he did not think people made a mistake in giving up a good deal of time to the acquisition of a good knowledge of music, even if such knowledge did not result in success from a popular point of view." We sincerely congratulate the Borough of Chelsea upon being represented by one who so heartily sympathises with an art which he confesses to have wooed but not won; and trust that the new Society—of which it is probable that Lord Cadogan will become President—may receive that extensive and influential support which alone can ensure its success.

Mr. W. J. Winch, the most prominent native tenor of the United States, has just arrived in London, and intends remaining for some considerable time in this country. He will appear very shortly at some of the best Concerts, both in London and in the provinces.

In our notice of Richard Slater's tabular statement of the varied bars in Wagner's "Parsifal," which appeared in our last number, the figures should, we find, stand thus: of silent bars, 8: of purely vocal music, 75; of instrumental music, 1,250; and of voice and orchestra, 3,014. As these errors arose from ourselves, we take the earliest opportunity of correcting them, in justice to the energy and earnestness of our correspondent.

ALBERT HALL CHORAL SOCIETY.

This excellent and prosperous association made a brilliant commencement to its new season on the 7th ult., with a performance of Berlioz's "Faust." The popularity of this remarkable work suffers no abatement, and the Albert Hall was nearly full, additional interest being given to the occasion by the engagement of Madame Albani. The Canadian *prima donna* invested the part of *Marguerite* with infinite charm, avoiding all theatrical effects and artificial grace, and thus realising the simple purity and tenderness of the music. Mr. Lloyd as *Faust*, Mr. Santley as *Mephistopheles*, and Mr. Pyatt as *Brander*, repeated their familiar successes in these parts. The rendering of the choruses reflected the very highest credit on Mr. Barnby, the *ensemble* being absolutely perfect, and considering the large body of voices, this is the warmest praise that could be offered. Power was forthcoming when needed, and the more delicate numbers were rendered with exquisite refinement. The orchestra was thoroughly satisfactory, and the immense audience manifested its appreciation of the performance by enthusiastic applause and demands for encores, which in three instances were complied with.

Gounod's "Redemption" was announced for the 28th ult., too late for notice in our present number.

SACRED HARMONIC SOCIETY.

Judging from the crowded state of St. James's Hall at the first Concert, for the present season, of this resuscitated Society, on the 16th ult., it may be fairly anticipated that a new and prosperous career has been entered upon, which is likely not only to bring honour upon the Institution itself, but to be in the highest degree beneficial to the progress of sacred art in this country by the performance of works of modern composers, as well as of those masterpieces which have been bequeathed to us by the writers of the past. True to the mission which, happily, the Society has now resolved unflinchingly to pursue, the opening Concert was devoted to the production in London of Sir George Macfarren's successful Oratorio, "King David"; and that its triumphant reception at the Leeds Festival, for which it was expressly written, was decisively ratified by a metropolitan audience is a proof that the sterling worth of the music will assert itself with equal power when removed from the surroundings of a Festival Concert-room and presented as one of the works selected in the season's programme of a London society. It will not here be necessary to repeat our opinion either of the magnificent contrapuntal writing displayed in the choral portions of the work, or of the tender and sympathetic treatment of much of the solo music; but we may say that every number was listened to with the keenest interest, and that the applause was so frequent and so enthusiastic that had Sir Arthur Sullivan—who conducted the Oratorio—yielded, the performance might have been prolonged to an indefinite extent by repetitions. One chorus, however, "The seed of David," was so vociferously re-demanded that the Conductor was compelled to infringe the wholesome rule of resisting encores in a sacred work; and there were few, if any, of the audience who objected to hearing the fine fugue in this number a second time. The chorus, which concludes the first part, "Vengeance belongeth unto the Lord," may be also cited amongst the great successes of the evening, and indeed all the choral numbers were thoroughly appreciated, the scholarly treatment of the well-marked themes, even when not made prominent by being thrown into fugal form, creating a deep impression upon the audience. The only alteration in the cast of the work, as performed at Leeds, was the substitution of Miss Anna Williams for Madame Valleria. All the songs which fell to her share—especially "The path of the just"—were given with excellent effect, and her portion of the duets "Help, O King" (with Mr. Santley) and "Like as a father" (with Madame Patey) evidenced the care she had taken in the preparation of the music. The singing of Mr. Santley throughout the evening was of the highest order, his rendering of the deeply pathetic song of lament over the death of *Absalom* being, indeed, a lesson to every vocal student in the room. Madame Patey and Mr. E. Lloyd

gave the utmost effect to the solos which fell to their share, and elicited the warmest applause. Many of the choruses were finely sung, but the tendency to flatten—particularly in the unaccompanied choral piece, "Remember not, Lord, our offences"—was often painfully apparent. The orchestra, too, was by no means irreproachable, the need of more rehearsals being evidenced throughout the evening; but with all these drawbacks "King David" sufficiently asserted itself as a work of the highest class; and when Sir George Macfarren, in answer to a unanimous and enthusiastic call, was led forward on the platform by Sir Arthur Sullivan, the storm of genuine applause with which he was greeted must have convinced him that it is possible for a man to become a prophet in his own country. Another performance of the work by Mr. Willing's Choir will take place on the 11th inst.

CRYSTAL PALACE.

THE Saturday Concerts since our last notice have been singularly devoid of novel or exceptionally interesting features. Only one of the five performances with which the present record is concerned stands forth from the rest, not on account of its artistic excellence, but owing to a feature perhaps unique in the history of art. The distinguished *Jeames Yellowplush* must surely have presided at the directors' council which decreed to devote an entire Saturday programme to the musical knights of England. That these noble champions and their deeds were numerically strong enough for such a task could not be doubted. For some occult reason the accolade of our Sovereign Lady the Queen has been bestowed upon musical professors with a liberality withheld from other arts. If not exactly as plenty as blackberries, knighted musicians are more numerous even than musical doctors, to say nothing of painters, or sculptors, or literary men. Without further reflections as to the relative value of genuine merit and external distinction, let us say briefly that the Concert under discussion (October 27) was, as a matter of necessity, of a somewhat miscellaneous character. A Festival March, "Edinburgh," by Sir Herbert Oakeley, opened the proceedings, which were brought to a close by Sir Arthur Sullivan's Overture "Di Ballo." The distance between these extremes was filled up by Sterndale Bennett's Overture "Paradise and the Peri," miscellaneous songs by Sir Julius Benedict, Sir Michael Costa, and Sir Henry Bishop, and an Orchestral Prelude "The Eve of St. John," by Sir Robert Stewart, the *raison d'être* of which, apart from the Cantata it serves to introduce, was not sufficiently apparent. Amongst these smaller pieces Sir George Macfarren's Symphony in E minor stood forth as a solid piece of deliberate workmanship. It is earnestly conceived and carried out with that firmness of purpose which is characteristic of the composer's style. The stern features of the opening Allegro are it is true somewhat relaxed in the Serenade which stands for an Andante, and in the Gavotte which takes the place of the Scherzo. But even in the graceful old dance form a certain feeling (not uncommon by the way in English ball-rooms) as if dancing were a duty rather than an enjoyment, seldom leaves hold of the hearer's mind. The Symphony in E minor was written for the late British Orchestral Society in 1874, and may claim a prominent place amongst Sir George Macfarren's works. It remains to add that at the same concert Mr. Edward Howell, a consummate master of his instrument, played with excellent effect Goltermann's Concerto for violoncello and orchestra (No. 3, in D minor), to which he added an Andante and Allegro by Boccherini for the same instrument. The first concert in November was given on the 3rd of that month, which, although not the date of the death of Mendelssohn, was sufficiently near that fatal day to make it the excuse for a commemorative programme, including the master's Italian Symphony "Walpurgis Night" and Violin Concerto (Mr. Carrodus). The second Concert of the month introduced a trifling but graceful novelty in the shape of two little orchestral pieces by F. H. Cowen, respectively named "Melody" and "A L'Espagnole," the second of which was received with a perfect storm of applause. Mr. Maas lent the beauty of his voice to the prize-song from "Die Meistersinger," made familiar to English concert-rooms by Mr. Lloyd's unsurpassable rendering. The Symphony was Beethoven's in A, and the Concert opened with an admirable performance of Brahms's "Tragic" Overture. The most remarkable feature of the third November Concert was the performance of Chopin's F minor Concerto by M. de Pachmann, in which that excellent pianist surpassed himself. Those who remember Chopin's playing are reminded of the poetic charm of his style by the Russian virtuoso, and it is impossible to imagine that the master himself could have done fuller justice to his most delicate imaginings than did M. de Pachmann by his truly inspired rendering. Miss Griswold, a young American artist of French training, evinced dramatic qualities of the highest order in the "Air du Livre" (from Ambroise Thomas's "Hamlet"); and Mr. Harold Thomas's Overture "Mountain, Lake and Moorland" formed an enjoyable opening to an exceptionally enjoyable concert. Those familiar with the numerous compositions of Herr Carl Reinecke will not expect a detailed analysis of his Violoncello Concerto in D minor, Op. 82, which displays its composer's refined and facile but not very original style of writing in a favourable light, and found, on Saturday, the 24th ult., a congenial interpreter in Mons. Fischer, a new comer. Schubert's unfinished Symphony in B minor was the most substantial item of the Concert, which wound up with the ballet music from "Colomba," stupidly called in the announcements "La Colomba," as if the name of that opera had something to do with a pigeon.

MONDAY AND SATURDAY POPULAR CONCERTS.

THE spectacle of St. James's Hall crammed from end to end on the 5th ult. was welcome to those who watch with interest the steady progress of a love for all that is best and purest in musical art among the English public. There may have been special reasons why Mr. Arthur Chappell's season commenced in an unusually brilliant manner. The programme of the first Concert contained the most popular of Beethoven's Quartets, that in C, Op. 59, No. 3 of the famous Rasoumowsky set; and the pianist of the evening was M. Vladimir de Pachmann. The co-operation of Herr Joachim used to be considered essential to the perfect interpretation of a Beethoven Quartet, but the most hypercritical listener could not wish for a better performance than that given with Madame Norman-Néruda as leader, her playing being distinguished by powerful tone, breadth of style, and all the freedom and vigour demanded by the work. The immense popularity of M. de Pachmann is easy to explain, but the fact itself presents some singular features. He is not in the slightest degree a sensational pianist, and though within his limits he is without a rival, these limits are clearly defined, and when he exceeds them the result is unsatisfactory. Nothing could be more delightful than his rendering of Chopin's Barcarole in F sharp, and a graceful little Wiegenlied of Henselt, and the same marvellous delicacy of touch was exhibited in a Toccatina by the last-named composer, which he gave as an encore. But his playing in Schubert's Quintet in A (Op. 114) might be described in the words of Pope, "Fine by defect and delicately weak." The pianoforte was at times almost inaudible, and the full effect of the work was therefore unrealised. Madame Néruda played the Ballade in G minor, by her brother, Herr Franz Néruda, which has been heard on former occasions at these Concerts, and Signor Piatti brought forward, for the first time, a Nocturne in F for violoncello by Ignaz Lachner. The piece is not remarkable in any way, but the composer is one of three brothers, all of whom have attained high repute in the musical world. The eldest, Franz, who still survives, was an intimate friend of Schubert, and the youngest, Vincenz, will be remembered by many English musicians as the conductor of a German opera company in London, in 1842. It only remains to be mentioned that Miss Santley, who is always welcome at these Concerts, sang with refined taste two dainty little songs by Mr. F. H. Cowen, and Handel's "O had I Jubal's lyre."

There was again an overflowing attendance at the first of the Saturday Concerts, but a mere formal record of the programme will be sufficient, as it consisted wholly of familiar works. Mozart's Quintet in D, and Schumann's Quintet in E flat, are acknowledged masterpieces which it would be an impertinence to criticise. Madame Néruda

has so frequently played Corelli's Violin Sonata in D, Op. 5, that she might with advantage introduce some other number of the same set. M. de Pachmann was more at home in a Nocturne and a Mazurka of Chopin than in Weber's Rondo Brillant in E flat. Mr. Santley contributed songs by Schumann and Gounod.

In the programme of the 12th ult. the least familiar item was Chopin's Pianoforte Trio in G minor, Op. 8, as the work had only been performed twice before at St. James's Hall. This neglect is not difficult to account for, nor can we say that it is unmerited, for the Trio is one of the least satisfactory of Chopin's compositions. In form it is vague and eccentric, the development of the themes is poor, and the interest is confined to the pianoforte part. M. de Pachmann made the most of this, and he was also acceptable in Schubert's Impromptu in A flat, Op. 90; but his rendering of Mozart's fine Fantasia in C minor could not be admired. In consequence, perhaps, of defective memory he played several passages incorrectly, beside taking liberties with the *tempo*, which can only be considered permissible in music of a far later date than that of Mozart. Mendelssohn's Quartet in E minor, Op. 44, No. 2, is a favourite at these concerts, and the piquant *scherzo* was redemanded, though Madame Néruda wisely declined the compliment. Mozart's beautiful Sonata in A, for pianoforte and violin, the last of four such works in that key, completed the instrumental portion of the programme. Mr. Edward Lloyd sang in his best manner the Preislied from "Die Meistersinger" and Blumenthal's "Evening Song." The former piece has become a *cheval de bataille* with tenor singers, and if the public does not speedily weary of it, it will not be for lack of frequent repetition.

On the assumption that *toujours perdrix* is cloying to the appetite, the appearance of Mr. Charles Hallé as the pianist at the concert on Saturday, the 17th, gave a welcome variety to the proceedings of the season thus far. The veteran artist selected Beethoven's Sonata in E minor, Op. 90, in the Allegretto of which he is heard at his best. So thought the audience and insisted upon an *encore*. Madame Néruda played the Adagio from Viotti's Concerto in A minor, and the concerted works of the afternoon were Beethoven's Quartet in C minor, No. 4, of the Lobkowitz set, and Brahms's Pianoforte Quartet in A, Op. 26. The programme of the following Monday commenced with Spohr's Quartet in E minor, Op. 45, No. 2, one of those denominated "first-violin quartets," from the prominence given to the leading instrument. The work is full of delicious melody, to which Madame Néruda gave the utmost expression. Chopin's Sonata in B flat minor provided M. de Pachmann with the means of displaying his ability to the utmost advantage. Signor Piatti is fond of reviving excerpts from the works of semi-forgotten Italian composers, and this time he brought forward an air in D minor from a Sonata by Geminiani, to which he had added a preamble, an elaborate cadenza, and a pianoforte accompaniment. Miss Santley selected songs by Rubinstein, and two former Royal Academy students, Miss Maude White and Miss Alice Borton. Beethoven's Trio in D, Op. 70, No. 1, concluded an enjoyable Concert.

The lengthy programme of Saturday, the 24th ult., included two novelties. It is strange that Mozart's Trio in C, No. 7, should have been neglected so long, and unfortunately this delightful work, which belongs to the composer's ripest period, was commenced so late that a large proportion of the audience did not stay to hear it. The other addition to the *répertoire* was a Pianoforte Quartet in E minor by Fibich, a Bohemian composer, whose name is entirely unfamiliar in this country. This, however, is not surprising, as he is only thirty-three years old, and it is but recently that a feeling of interest in Czechish music has been aroused in England. Herr Fibich is conductor of the National Theatre in Prague, and his works already comprise an Opera, two Symphonies, and a number of smaller compositions of all kinds. The E minor Quartet is numbered Op. 11, and is in three movements only, a Scherzo being wanting. The work is strongly national in feeling, but without extravagance or disregard of the laws of form. There are signs of immaturity, but there is also much that is interesting in the music, and the Quartet was warmly received. Mozart's Quintet in C, and Schumann's Humoresque, the latter played by Mr. Charles Halle, completed the instrumental portion of the programme, and Mr. Maas was the vocalist.

On Monday, the 26th, the programme commenced with Mozart's delightful Quartet in A, No. 5 of the set dedicated to Haydn, and concluded with Rubinstein's Trio in B flat, Op. 52. The latter work exhibits the Russian composer's genius in a favourable light. The pianist was Miss Agnes Zimmermann, who played Schumann's Etudes Symphoniques, omitting three of the variations. Miss Carlotta Elliot gave an interesting selection of songs by Kjerulf, Godard, and Miss Alice Borton.

HIGHBURY PHILHARMONIC SOCIETY.

This Society gave its first Concert of the present season on Monday, the 26th ult. The *pièce de resistance* was Mendelssohn's "Athalie," which occupied the first portion of the programme. The solo parts were sustained by Miss Mary Davies, Miss Evelyn Gibson, and Miss Marian McKenzie, who sang their respective numbers with artistic grace; the rendering of the duet "Ever blessed child rejoice," and the trio "Ye who through servile fear," being especially to be commended. The chorus showed great precision of attack, and promises to fall nothing short of its former efficiency. The orchestra left little to be desired, showing great improvement on previous seasons. The Rev. Gordon Calthrop, M.A., acted as reader. The second part was miscellaneous. Miss Marian McKenzie gained great applause in a Cavatina by Bellini, Miss Mary Davies sang Hummel's "Alma Virgo" in her best manner; and the Allegro Vivace from the "Reformaion" Symphony (Mendelssohn) and the overture to "Rosamunde" (Schubert) were well played by the orchestra. An effective new Chorus, by Eaton Faning, with orchestral accompaniment, was a noteworthy item, and much to the taste of the audience. Dr. J. F. Bridge conducted as usual.

RICHTER CONCERTS.

Since our last number went to press an autumnal season of these Concerts has begun and ended. It was short, therefore—three performances, in point of fact; each performance relatively as brief as the season. Moreover, the programmes contained only the most familiar works in Herr Richter's catalogue. It follows that the musical historian has little to say, and the musical critic less. The result scarcely, perhaps, fulfils hopes; but, on the other hand, if Herr Richter's patrons are content, it is hard to find a basis for reasonable objection. These Concerts have a special audience, with whose taste, and its satisfaction, no outsider has a right to interfere.

The first performance took place in St. James's Hall, on October 29, the composers represented in the scheme being Brahms ("Die Akademische" Overture), Wagner ("Huldigung's March"; Introduction to third act of "Die Meistersinger," and "Walkurenritt"), and Beethoven ("Pastoral" Symphony). At the second Concert (the 3rd ult.), three other selections from Wagner were given—to wit, the "Tannhäuser" Overture, introduction and closing scene of "Tristan und Isolde," and the Preislied of the "Meistersinger." These were supplemented by Liszt's second Hungarian Rhapsody and Beethoven's Fifth Symphony. The final programme (the 10th ult.) comprised Beethoven's "Leonora" Overture and Seventh Symphony; Bach's Orchestral Suite in D, and the Prelude to the "Meistersinger." These selections thoroughly gratified the public to whom they appealed. On each occasion the hall was full; by each audience Herr Richter was treated as a hero, and every selection from Wagner elicited applause compared with which that bestowed even upon Beethoven "paled its ineffectual fire." Let us add that this preferential honour was not without reason, looked upon as a tribute to executive merit. Herr Richter sustains his fame as a Wagnerian conductor. We decline to say he is that and nothing else, but certainly he is that before and above all. He knows Wagner's spirit and method from outer skin to core, and he can produce exactly the effects intended by the master. Listening to the well-known pieces above named, therefore, it was both possible and reasonable to feel that we were

in the presence of perfection. We cannot say as much in the case of the works by Beethoven, Bach, and Brahms. When dealing with these, Herr Richter failed to astonish by reason of superiority. He did no more with them than others, while in certain cases he laid himself open to a distinct challenge. Why, for instance, was the finale of the Seventh Symphony taken at a pace that made its correct and clear execution impossible? and why did he play the Gigue in Bach's Suite so slowly that it might have been an allegretto? thus robbing the movement of its characteristic spirit. Herr Richter, no doubt, has reasons worthy of respect, but at present we agree with the majority in impugning his judgment. Apart from these matters the rendering of every work had conspicuous merits, due to Herr Richter's perfect control over his forces. We have known English orchestras made up of better materials, especially in the "wind" department; but there are few, if any, more conspicuous instances of what can be done with average players than that furnished at each Richter Concert. The singer of the Preislied was Mr. Lloyd, who gave it every advantage of voice and style.

BOW AND BROMLEY INSTITUTE.

That the first performance in London of Dr. Stainer's "St. Mary Magdalen" would excite the interest and attention of the music-loving public there was no reason to doubt. The hall of the Bow and Bromley Institute on the night of Tuesday, October 30, was crowded almost to inconvenience with an appreciative and by no means uncritical audience, which accorded the composer an ovation on his appearance at the organ, and cheered him to the echo at the conclusion of his work, a demonstration which must have been scarcely less gratifying to him than to the body of management to whose enterprise and labour the Cantata owes its introduction to the metropolis. Of the Cantata itself we spoke but two months ago, on the occasion of its production at Gloucester, at such length as almost to preclude us from further detailed criticism, but we may at least say that the good opinion of the composition that we then formed and expressed was more than confirmed upon the present occasion. That "St. Mary Magdalen" is the work of the same mind which has already given us "The Daughter of Jairus" might almost have been asserted had its composer's name been suppressed, owing to certain unmistakable traits common to both works; but while the earlier stepped almost immediately into popularity by its elegance and grace and its never ceasing flow of melody, the later work will, we are inclined to think, rather win its way, perhaps more steadily but no less surely, by its thoughtful tone, its abundant pathos, and deep religious feeling. After having given throughout his career abundant proofs of scholarship and musical learning of a rarely high order, Dr. Stainer has been bold enough to proclaim himself a decided apostle of the latter portion of the nineteenth century as far as regards composition, and we congratulate him on having produced a work marvellously free from those features which constitute what is often known as "organists' music," and free, moreover, from even the semblance of a fugue from beginning to end; a work, too, where the interest heightens rather than flags in its latter numbers.

The performance on the present occasion, although deserving in some respects considerable praise, was by no means as perfect as it might have been had the orchestra—most of whose members played in "St. Mary Magdalen" at Gloucester—enjoyed the advantage of fuller rehearsal under their strange conductor. The accompaniments sadly lacked finish, and sometimes were marked by even greater faults. This, however, is all the adverse criticism we have to offer. The choir knew their work thoroughly and sang, not only with the confidence of knowledge, but so as to prove that, long sure of the letter, they had had time to enter into the spirit of Dr. Stainer's music. A better rendering of the choruses no reasonable person in the audience could have desired. The solo vocalists were Miss Mary Davies, Miss Hilda Wilson, Mr. Lloyd, and Mr. King—a strong quartet, familiar with the composer's requirements, and able to meet them as only accomplished artists could. Dr. Stainer himself presided at the organ, where he did material service, and, with Mr. M'Naught as Conductor, the Cantata was rendered so to the satisfaction of the audience that again and again prolonged applause checked the steady flow of its music.

The second part of the programme consisted of a miscellaneous selection, including the three latter movements of Mendelssohn's "Scotch" Symphony. In consequence of the great success of Dr. Stainer's Cantata on its first performance here, it was repeated on the 10th ult. with organ accompaniment only. The interest in the work showed no abatement, and a large number of persons were unable to gain admittance. It is proposed to give a third performance of the work during January.

HARROW SCHOOL.

There is a Musical Society, we are glad to say, in connection with the historic foundation on the top of Harrow Hill, and yesterday week (23rd ult.) the Committee thereof gave a Concert in the Speech House, which was crowded by an audience of boys, and many distinguished visitors from London as well as the adjacent neighbourhood. None of the members of the Society took part, the occasion being a very special one, and thought worthy of professional talent in every department. Hence the resources of the Royal Academy of Music were drawn upon, not only for a conductor (Signor Randegger) and an orchestra, composed of past and present students and professors, but also for principal vocalists and chorus. The work performed with all these advantages was a new fairy opera, "Cinderella"; words by the late H. S. Leigh, music by Mr. John Farmer, whose connection with Harrow School everybody knows. It having been stated that the right of representing "Cinderella" on the stage belongs to Mr. Carl Rosa, and that he intends to exercise it in Liverpool next January, and later in London, more than usual curiosity was aroused, though with no hope of complete satisfaction. The mere "recital" of an opera gives but a poor idea of effect, and, indeed, can only be accepted for what it reveals concerning the music. Enough here, as to the libretto, that Mr. Leigh followed closely the lines of the nursery story, adding to the usual characters only Cinderella's father and the Prince's tutor, who, however, is a personage of small dramatic significance. The lyrics are good, and the dialogue to the point, if not brilliant; but as a drama for the stage, there seems to be lack of sufficient action. This will require spectacle for compensation, and Mr. Rosa must make up his mind accordingly when the time comes to carry out his purpose. Concerning Mr. Farmer's music it is needful to premise that the opera is intended for children; its formal description being "a little opera for big children and a big opera for little children." Keeping this in mind, we have in hand a key to the extreme simplicity within the narrow limits of which Mr. Farmer restrained himself. All the music, solo and concerted, is plain as plain can be; dance rhythms prevailing everywhere. The work shows, however, that the most elementary forms are compatible both with beauty and musicianship. There is not an unpleasing or ungainly number in the whole opera; the music flowing on agreeably and in an interesting manner, even when its themes are most wanting in freshness. There are several orchestral numbers, dances, and so on, and these are among the best in the work, while much of the vocal music is distinguished by a happy propriety of expression within the scope allowed by the conditions imposed. The concerted finales will have to be expanded for the stage; this done, we do not see why "Cinderella" should fail of popularity with the audience to whom it appeals. The Harrow performance was sufficiently good for the end in view, and at its close, the opera having been received with great favour, Mr. Farmer was "called" and much applauded. We may add that the copies of the libretto supplied to visitors were unusually artistic, and contained numerous charming etchings by Mr. Heywood Sumner. The little book, published by Wilbee (Harrow) and Novello & Co. (London), is worthy of special mention as one for children.

THE LONDON CHURCH CHOIR ASSOCIATION.

The chief points of musical interest in the eleventh Festival of this Association, which took place in St. Paul's Cathedral, on Thursday, the 8th ult., were naturally the Service and Anthem, both written for the occasion, the former by Mr. C. E. Miller, the latter by Dr. Stainer. In writing of previous festivals we have been more than once led to question the success, if not the wisdom, of the rule which makes specially-composed chants and hymn-tunes a *sine quâ non* with the Association at its annual meetings, and this year's experience has served to strengthen our previously expressed opinion; for none of the hymn-tunes or chants rise above the level of mediocrity, while some scarcely reach it, and we hardly think that any (we speak now of the hymn-tunes) will supersede those already associated, to a greater or less degree, with the words to which they were allied.

Of the Service, composed by the recently appointed organist of the neighbouring church of St. Augustine and St. Faith, we may say that we consider it the best work which its composer has yet produced; it is very effectively written both for the voices and the organ, and the general impression left by the music is that of devotional solemnity. But we can scarcely imagine that the extremely slow pace at which the Service was sung could have been in accordance with the composer's intentions; since the music, although not metronome-marked, seems obviously intended to be taken at a considerably greater speed; but, whatever may be said in favour of reduced *tempi* on such an occasion, both on account of the large mass of voices and the peculiar acoustic properties of the cathedral, no defence can be made for constant dragging and hesitation, amounting in places, to a positive *rallentando*.

In his Anthem "And all the people saw" (*perceived* rather) "the thunderings and the lightnings," contemporary as nearly as possible with the Oratorio of "St. Mary Magdalen," Dr. Stainer has added to the Church's repertory an Anthem for a season where a want is much felt, namely, Whitsuntide. The opening recitative, for all the tenors and basses, to two verses of a chapter of Exodus, is remarkable for its breadth and simplicity, and as sung by so large a body of voices was highly effective. The succeeding chorus to the first verse of the well-known hymn, "When God of old came down from heaven," is highly dramatic in character, and is followed by a quasi-choral, in a well contrasted style, to the next verse of the hymn; to this a melodious duet for two tenors "Beloved let us love one another" succeeds, and the Anthem concludes with a repetition, slightly prolonged, of the choral, to another verse of the same hymn. Where two reliable tenors are available, this Anthem cannot fail to be found of much use, particularly at Whitsuntide, combining as it does, very considerable vocal effect with no undue difficulties to the executants.

Of the singing of the large and not very easily manageable choir of some 700 voices, we are glad to be able to speak this year in terms of more decided praise than we have before been able to do, notwithstanding the blemishes to which we have already alluded; while the manner in which the voices were kept together reflects the highest credit on Mr. H. R. Bird, the Organist. Mr. J. R. Murray conducted, as usual.

MUSIC IN BIRMINGHAM.

(From our own Correspondent.)

Orchestral music has never held a stronger or more promising position in Birmingham than it does at the present moment, thanks in great measure to the public spirited and persistent efforts of Mr. Stockley, whose influence promises to be no less beneficial in this department of executive art than it has unquestionably been in choral singing, with which he was originally identified. The eleventh series of his orchestral Concerts was inaugurated on the 8th ult. by one of the most interesting and meritorious performances which has yet been given here by a local body of instrumentalists, and it is satisfactory to be able to add that the attendance on this occasion was not unworthy of the merits of the entertainment. The orchestral pieces were five in number, including Mendelssohn's Scotch Symphony, Mr. A. C. Mackenzie's Rhapsody "The Dance of the Hours" (from Ponchielli's "Gioconda"), and the Overtures to "Mignon" (Ambroise Thomas) and "Egmont" (Beethoven). The playing throughout showed a marked advance upon that of previous seasons, more particularly in unity and balance of tone; but there was an occasional lack of refinement in the Andante of the Symphony, and the brass instruments were not invariably under perfect control. Mr. Mackenzie's Rhapsody, running over with Scottish colouring and youthful enthusiasm, greatly pleased the audience, and Ponchielli's brilliant ballet-music, illustrating "Morning, Noon, and Night," was also warmly applauded. The vocal selections were invested with special interest on this occasion from the fact of its being Madame Lemmens-Sherrington's farewell appearance in Birmingham, where she has been a great favourite ever since the Festival of 1861, when she first sang here. For her farewell efforts she chose "With verdure clad" ("Creation"), "Let the bright Seraphim" ("Samson"), and Beethoven's grand scena "Ah perfido!" in each and all of which she produced a deep impression. Indeed, the enthusiasm of the audience knew no bounds after the performance of the Beethoven Scena. Mr. Edward Lloyd sang the prayer from Wagner's "Rienzi" and Gounod's "Lend me your aid" ("Irene") with excellent effect.

The second of Mr. Stratton's Chamber Concerts, which took place in the Masonic Hall, on the 13th, was chiefly remarkable for the large proportion of novelty, or quasi-novelty, comprised in the programme, every one of the items being new to the frequenters of these entertainments. The solo pianist was Miss Constance Bache, a younger sister of the lamented F. Edward Bache, "the Birmingham Mendelssohn," one of whose compositions, a manuscript Concerto, or rather "Morceau de Concert," for pianoforte, two violins, violoncello, and contra basso, served to open the Concert. The composition was originally written for pianoforte and orchestra, in which form it was produced here some years ago, at a concert given by the Royal Society of Artists, when it won general encomiums in virtue of its melodious grace and refinement, and the charm of its harmonic treatment; but the arrangement played at Mr. Stratton's Concert is scarcely so effective, owing to the undue prominence given to the pianoforte part. The latter was admirably played by Miss Bache, who possesses a beautifully clear and articulate touch and a sympathetic feeling for her brother's music. The excellence of her technique was yet more strikingly exemplified in Beethoven's delightful variations upon a theme in F major (Op. 34), his earliest work of this class, and further evidence of her versatility was afforded in Grieg's Duo Sonata in the same key for piano and violin, in which Mr. Abbott proved a highly competent associate. Mr. Ward was heard to advantage in Joachim's arrangement for viola of a Hebrew melody, and he contributed largely to the effect of Schubert's noble string Quartet in A minor (Op. 29).

On the 26th, the second of Messrs. Harrisons' Popular Concerts drew an overflowing audience to the Town Hall. There was, as usual, a powerful array of vocal talent, including Madame Albani, Miss Annie Marriott, Madame Enriquez, and Mr. Maas, besides several artists of minor note, whilst instrumental art was represented by M. Vladimir de Pachmann (pianoforte), Signor Papini (violin), and Mr. Frederic Cliffe and Signor Bisaccia, conductors and accompanists. The interest centred naturally in the performances of Madame Albani, whose selection comprised Bellini's "Qui la voce" ("I Puritani"), Jean Ingelow's Scotch song "It's we two," and a part with Mr. Maas and Mr. Bridson in the trio "All'erta," from Gounod's "Faust." There is no need to expatiate upon the singing of the renowned Canadian songstress, whose charms of voice and style are nowhere more warmly appreciated than in Birmingham, and whose reception was never more enthusiastic or better deserved than on this occasion. Mr. Maas sang Mora's song "Years and Years" and Dibdin's "Tom Bowling." M. de Pachmann's performances comprised a couple of Bagatelles by Henselt, "La Fontaine" and "Wiegenlied," and a "Nocturne" (Op. 29) and Valse (Op. 64) by Chopin, Signor Papini delighting his

audience by his brilliant playing of Spohr's Barcarole in G major, and a Fantasia of his own on "Garry Owen."

Of the first production here, on the 29th, of Mr. F. H. Cowen's Cantata "St. Ursula," at the second Subscription Concert of the Festival Choral Society, I must reserve my report until your next issue.

MUSIC IN THE WEST.

(From our own Correspondent.)

There was a good, though not a crowded attendance at the Concert given by the Festival Society, on October 26, at Colston Hall. The first item in the programme was the Overture to "Leonora," almost faultlessly rendered by Mr. Hallé's band, the strings being especially good. This was followed by "The Desert" (Felicien David), with Mr. Santley as reader and Mr. Edward Lloyd as solo tenor. The finished elocution of the former excited the greatest admiration, and Mr. Lloyd's rendering of the tenor music was beyond criticism. The pure quality of his voice showed to especial advantage in the beautiful solo "Night" and in the "Call of the Muezzin," which latter produced a marked effect upon the audience. The work of the male chorus reflected great credit on their training. The music which fell to their share was not very interesting, owing to constant unison and endless repetitions, but the expression was well kept up throughout, and the idea of the dreary sameness of the Desert was well sustained. The second part of the programme opened with Svensden's Rhapsodie Norvegienne, played by no means perfectly by Mr. Hallé's band. In one place there was a decided hitch, which even Mr. Hallé's clever conducting could not entirely cover. Madame Albani, who was in splendid voice, sang "Ah fors é lui" ("La Traviata") and "Son vergin vezzosa" ("Puritani"), receiving hearty encores after each effort. Miss McKenzie and Messrs. Lloyd and Santley each contributed a solo, all of which were much appreciated. The other items were the sestet and chorus "Chi mi frena" ("Lucia"), quartet "Un di si ben" ("Rigoletto"), Prayer "To Thee, great Lord" ("Moses in Egypt"), "Liebeslied" (Taubert), and overture "L'Etoile du Nord," the last two being given in an excellent manner by the band.

On the afternoon of the following day, October 27, the Hall was full in every part to hear the "Redemption." As a whole, the work was successfully given, though there was room for improvement in both band and chorus. One would have liked a more subdued accompaniment, notably in some of the solos from the former, and there was occasionally a conspicuous want of attack on the part of the latter, especially in Part II. The tone of the choir was full and good; the sopranos were fresh and bright, and the usual weakness in the altos was hardly noticeable; the tenors sang well, but were a little over-weighted by the basses, who were very strong and sometimes a little flat. But they all sang with spirit and energy, and Mr. Rootham may fairly be congratulated on the result of his careful rehearsals during several months. The solos received full justice at the hands of Miss Anna Williams, Miss McKenzie, Mr. Lloyd, and Mr. Santley. Miss Williams was especially successful in the soprano solo and chorus "From Thy love as a Father," and Miss McKenzie gave the song of *Mary* "While my watch I am keeping" with exquisite pathos. Mr. Lloyd infused wonderful life and interest into the trying music of the tenor narrator, and Mr. Santley's rendering of the part of *Jesus* left nothing to be desired. Mr. Worlock also deservedly gained commendation for his careful singing of the music of the bass narrator.

The People's Concert Society gave the "Hymn of Praise" at Colston Hall, on the 5th ult., in a very creditable manner, though the absence of the organ was greatly felt. Mr. Whitaker conducted as usual.

Mrs. Viner Pomeroy gave her first Classical Chamber Concert for this season on the 15th ult., at Victoria Rooms. The performers were Mr. Henry Holmes (first violin), Mr. John Pardlev (second violin), Mr. W. H. Hill (viola), Mr. J. Pomeroy (violoncello), and Mrs. Pomeroy (pianoforte). The effect of the first item, Schubert's beautiful Quartet for strings in A minor, was considerably marred by the want of harmony among the instruments, the tenor being distinctly sharp and the 'cello flat. This was remedied in the succeeding pieces. Beethoven's charming Trio in G major, for piano, violin, and violoncello, was very enjoyable, though the pianist was a little wanting in sympathy in the Largo. Bach's fine Concerto in D minor, for piano and strings, was most satisfactorily rendered, Mrs. Pomeroy's powers of execution appearing to great advantage. Haydn's Quartet in B flat major, for strings, beautifully played throughout, brought the evening to a close. The attendance was less scanty than usual, and it is to be hoped that these delightful concerts will be more heartily supported in future.

The Bristol Musical Association gave its nineteenth Concert on Saturday evening, the 17th ult., at Colston Hall. The programme included Romberg's "Lay of the Bell" and a miscellaneous selection. Mr. George Riseley was at the organ and Mr. Gordon conducted. The principal singers were Miss Kate Spary, Mrs. Gridley, Mr. E. T. Morgan, and Mr. H. J. Dyer. On Monday, the 19th ult., Colston Hall was crowded to excess to welcome Mr. Sims Reeves and a party of distinguished singers. An attractive programme was provided, and Mr. Reeves sang with absolutely perfect expression, the audience rising and cheering him enthusiastically after every song. The other performers were Miss Clements, Miss Spenser Jones, Mr. Herbert Reeves, Mr. Barrington Foote, Signor Bisaccia (solo pianoforte), and Mr. Nicholson (solo flute).

A grand Concert is announced to be given on the 10th inst. at Colston Hall by Mrs. Ellicott, in aid of a local charity. Lady Benedict is the pianist, and one of the special attractions of the evening will be a male choir of forty voices, under the direction of Mr. Riseley. The choice of date is unfortunate, as on the same evening Mrs. Pomeroy is to give her second Chamber Concert.

The works under rehearsal for the special Advent Services at the Cathedral are "Lauda Sion," "God, Thou art great," and "The Messiah." The voluntary choir numbers over 300, and the rehearsals take place weekly under the direction of Mr. Riseley. Great disappointment is felt at the announcement that, owing to want of funds, there will be no orchestra at the final service to be held in the nave on the 20th inst.

A grand Concert was given at the Guildhall, Plymouth, on the 14th ult., in aid of the S. D. and E. C. Hospital. The first part of the programme consisted of E. Prout's dramatic Cantata "Alfred" and the second of songs, part-songs, band selections, &c. Miss Anna Williams, Mr. Henry Guy, and Mr. Musgrove Tufnail were the vocalists, and there was a full band and chorus of 180 performers.

Active preparations are being made by Mr. F. N. Löhr and his choir for the performance of "The Redemption" on the 12th inst., this being their ninetieth Concert since the formation of the society in 1867. The following artists have been secured: Miss Marriott, Miss McKenzie, Mr. Redfern Hollins, and Signor Foli. The orchestra will be complete and largely augmented, band and choir numbering 275. The tickets are being rapidly taken up, and it promises to be one of the greatest musical successes ever known at Plymouth.

I hear of nothing of importance from Exeter, Gloucester or Salisbury.

MUSIC IN NEW YORK.

(From our own Correspondent.)

New York, November 7, 1883.

Our musical season of every year begins, as I may perchance aptly remind English readers, with the late autumn days, which see the return to town of widely-scattered summer visitors to springs, or hills, or sea. The fair opening of it, after certain preliminary notes, may be said to be the beginning of the first of our two opera seasons, one of which is now in course, and lasts until the new year or thereabouts, while the second occurs in the spring.

The New York musical season, thus far, is more a matter of social interest and subject of reporters' comment than of critical notice. The superb new Metropolitan Opera House and the Academy of Music both opened their doors

on October 22, to very full houses, Mr. Abbéy producing, at the first, "Faust," with Mdmes. Nilsson and Scalchi, Mdlle. Lablache, Signor Campanini, Signor Novara, Signor Del Puente, &c., and Mr. Mapleson offering "La Sonnambula" at the Academy, with Madame Gerster, Signor Vicini, Signor Cherubini, &c.

The first night at the new theatre was of course an occasion of great interest, since everything was fresh, the singing company and orchestra, the house itself, and the whole enterprise of attracting a partly new audience and setting-up of a new haunt for a considerable portion of society. The throng present was enormous, and the prices paid for stalls and boxes enormous. As the company is entirely familiar to you, it is only needful to say that it is fairly approved here, though there are backward-turning looks toward the maidenly presence of Madame Nilsson a dozen years ago, and some regrets temper the charm which Signor Campanini yet exerts over his admirers. Madame Sembrich has made a very considerable success, as has also Madame Trebelli, to whom Madame Scalchi yielded the part of *Azucena* for her first appearance. Signor Vianesi and his orchestra are doing excellent work.

The acoustic properties of the new Opera-house have not proved entirely satisfactory. I believe that the architect, Mr. Cady, insists that the reason is to be found in the raising of the orchestra to the usual position. He had designed and constructed a sunken place, after the Bayreuth manner; but Signor Vianesi, on his arrival, insisted that it should be rebuilt in the fashion of ordinary theatres. However, it has now again been depressed, in preparation for giving "Lohengrin" this evening, and we shall see whether the house, as designed, better meets the expectation of its builders.

At the Academy Madame Gerster, who is singing better than ever, and Signor Galassi have been very warmly welcomed back. Miss Josephine Yorke has been very well received. Madame Pappenheim has not yet appeared in any *rôle* especially suited to her style. No other members of the company require particular mention at present. Madame Patti has arrived, and will be heard for the first time on Friday evening in "La Gazza Ladra." The works produced at the two houses up to this time have been of little consequence—besides "Faust," only the usual run of Bellini, Donizetti, and Verdi's earlier operas. The particulars of the "operatic war" between the rival managers, which have amused New Yorkers, would hardly interest your readers.

The serious business of the musical season began with the first Concert of the Philharmonic Society of Brooklyn, under Mr. Theodore Thomas, on Saturday, November 3. The programme was the "Eroica" Symphony, Mr. A. C. Mackenzie's "Burns" Scotch Rhapsody (Op. 24), and the Ball Scene from the Dramatic Symphony ("Romeo and Juliet") of Berlioz. The performance was superb. In the "Eroica" the wood wind-parts were doubled, in order to balance the seventy-two strings, with an effect of surprising richness and sonority. Madame Trebelli sang at this Concert Handel's aria "Lord, to Thee," from "Theodora," and Gluck's "Che faro," in very pure and noble style, but the effect was marred by an uncertainty about the pitch, which, though slight, was persistent.

This spirited Society has this year enlarged its scheme and will give eight Concerts, each with its "public rehearsal," and four orchestral matinées, to consist of lighter music than can rightly find place in a Philharmonic programme. The first of these occurred to-day, the programme being the "Tannhäuser" Overture, Andantino, March movement from Spohr's "Consecration of Sound" Symphony, Rubinstein's "Bal Costumé," the "Tell" Overture, Schumann's "Traumerei," the Blue Danube Waltz, and Liszt's Hungarian Rhapsody, No. 2.

The New York Philharmonic Society, also under Mr. Thomas, will give its first Concert on Saturday, with the following programme: Toccata (Bach), adapted for grand orchestra by H. Esser; Symphony, No. 4, in B flat (Beethoven); Aria, "Deh, per questo istante" (Mozart), from "La Clemenza di Tito"; Ballad for Orchestra, "La Belle Dame Sans Merci" (A. C. Mackenzie); Songs, "Der Page" (Rubinstein); "Von Ewsiger Liebe" (Brahms); Overture, "King Lear," Op. 4 (Berlioz).

Large numbers of people are disappointed every year in their efforts to secure seats for the Philharmonic Concerts. All sorts of intrigues and subtle stratagems are resorted to in vain. Mr. Thomas has, therefore, decided to make the Concerts of his New York Chorus Society partly instrumental and partly vocal. At the first Concert the "Tannhäuser" March and Beethoven's Second Symphony will be given in addition to scenes from Schumann's "Faust" for chorus and orchestra. At the second Schumann's First Symphony and Brahms's Requiem will be given, and at the third Dvorák's "Stabat Mater," and selections from Wagner's operas.

The Concerts of this Society are "private" in the sense that no tickets are sold at the door. These are issued only to the limited list of 400 subscribers. The chorus of the society numbers 300.

The Symphony Society and the New York Oratorio Society, under Dr. Damrosch, so far propose nothing of special significance. It is announced that Mr. Cowen will conduct his "St. Ursula" under this management, but I believe that Mr. Cowen does not design coming to America.

"COLOMBA" IN SCOTLAND.

The production of Mr. Mackenzie's Opera in Edinburgh and Glasgow by the Carl Rosa Company has been a marked success. The interest excited by its first performance in the composer's native city, Edinburgh, on the 5th ult., was manifested by the crowded state of every portion of the theatre, and by the fact of a number of Mr. Mackenzie's former colleagues in the musical profession volunteering their services to recruit the orchestra on the occasion. The local press is unanimous in praise of the work, rightly regarding it as a successful attempt to construct a "lyrical drama" for this country adapted to the musical requirements of the time. Respecting its performance in Edinburgh, the *Edinburgh Courant*, after sketching the plot of the Opera, says:—

"To this story Mr. Mackenzie has set music of most undoubted power and beauty, full of melodic grace, even to small detail, both in vocal and orchestral parts, and thoroughly in accord with the intense and tragic nature of the subject. It is also certain that it contains a high amount of originality with the slightest suspicion of effects, such as both Wagner and Gounod have rendered familiar to us, being, in fact, a connecting link between the opera of the past and that of the future—that is, the future according to Wagner and his disciples."

The *Scotsman* pronounces the vocal music "undoubtedly dramatic—some of it intensely so;" and thus sums up a few of the most popular numbers:—

"Among these may be mentioned the 'Vocero,' or Vendetta song, which forms the leading musical 'motive' of the work, and is as full of beauty as of power; *Colomba's* solo, in recitative form, at the beginning of the second act; the chorus, 'Salve Regina del Maggio,' and the quintet and chorus, 'Let the past be dead,' in the same act; the old Corsican ballad, 'So he thought of his love,' and the finale in the third act; and the love duet between *Lydia* and *Orso* in the fourth act. The prelude, which stands in place of an overture, though its subject is not remarkable, is admirably scored, and the ballet music and rustic march in the second act are clever specimens of orchestration, dexterously imbued with local colour."

Speaking of the composer's power over orchestral resources, the *Edinburgh News* says:—

"The orchestra in his hands becomes not merely the exponent of subsidiary ideas that please by their quantity and charm of ready invention; it everywhere enforces the action, sometimes indeed dominating the stage work; and has the strong vibrating quality only heard in the work of a musician of serious purpose, and who has that capacity of handling the various parts of the orchestra which amounts to genius."

Of the presentation of the work at the Royalty Theatre, Glasgow, on the 14th ult., the *Glasgow Herald* says—having reviewed at some length the Wagnerian theory:—

"Dramatic truth is, all the same, called for in the English opera of the future, yet that may be secured without subscribing to the Wagnerian doctrine in its entirety. There is a middle course open, and we are disposed to think that Mr. A. C. Mackenzie has struck a true chord in his first appeal to the musical public as a composer of opera."

The *Glasgow News* says:—"The orchestration, for a first essay in opera, is an astounding production. In point of sonority, variety of colouring, which shows an extensive and practical knowledge of instrumental possibilities in the way of effect, the score will ever remain a most interesting feature of the opera."

And the following is from the *North British Daily Mail:*—"The 'Vocero' and the Corsican love-song have already and most deservedly won popular favour. The duet between *Orso* and *Lydia* in the last act is another example of musical writing which is full of grace and refined poetic feeling. In speaking of the instrumental part of the work we must again state that it is scarcely possible to single out passages for special praise, since from first to last it is full of interest, of scholarship, and of charm."

These, and other equally laudatory notices from the Scottish press, must be highly gratifying to the young composer, who has already shown such deep sympathy with the music of the land of his birth.

CATHEDRAL SINGERS IN TIMES PAST AND PRESENT.

THE first lecture this season of the Gloucester Cathedral Society was delivered in the Chapter Room, by the Very Rev. E. H. Plumptre, Dean of Wells. The subject selected is of such general interest to all musicians, and was so ably treated by the lecturer, that we regret being unable to give more than extracts from his address. After tracing the history of psalmody from the earliest times, and describing the constitution of the cathedral body, the lecturer said:—

"It was assumed in the original constitution of these bodies that each prebendary or canon would have sufficient knowledge of music to be able to take his own part in the services of the church, and that, with rare occasional exceptions, he would be a resident member of the body. In practice, however, the reality fell short of the ideal. Nepotism or favouritism led to the appointment of men who were not musical experts. The same men held canonries in two or more cathedrals, or had rectories at a distance, where it was more convenient or more profitable to reside. It became necessary to attract men into residence by giving them a larger or an exclusive share in the common or divisible income of the Chapter, as distinguished from the estates which were assigned to the prebendaries individually. And with this first downward step there followed a long train of other evils. It was necessary to fill the places thus left vacant, and to provide substitutes for the canons who, though residentiary, were unable or unwilling to perform their duties according to the ideal of Cathedral life, and so we enter upon the stage of Cathedral history in which Vicars-Choral appear as part of the foundation. Of all words in ecclesiastical terminology there are, perhaps, none which so distinctly bear their witness to the evil out of which they sprang. It would have been well, indeed, both as regards Cathedrals and parishes, if that word 'vicar' had never found a place in the vocabulary of the English Church, for it speaks, wherever it is found, of neglected duties and misappropriated revenues, and richly-paid sinecures, and under-paid workers, and of the evil leaven of each man doing as little of his own work as possible, and leaving the remainder to be done by others. At first, it would seem, each absent or indolent or superannuated canon appointed his own vicar. It is not difficult, knowing what we do of the life of the clergy, both regular and secular, in the thirteenth and fourteenth centuries, to picture to ourselves the scandals which grew out of this practice. Take Chaucer's pictures of the lower order of the clergy, who left their flocks and ran up to St. Paul's to 'seek out a chantery for souls'; think of the hedge priests who were wandering up and down the country, ready to say mass for a morsel of bread, and craving to be put in some ecclesiastical position where there would be neither pastoral work nor enforced study; think of the love of sports and the intemperance which were inherent in the English character, and of the sensuality which the church's rule of celibacy stimulated rather than restrained; and you can imagine all too easily what must have been the scandal of our Cathedral cities; how the sensation caused in them by the arrival of the Franciscan or Dominican Friars with their visible poverty, their lives of self-denial, and their, in a very true sense, evangelic preaching, must have presented many striking parallelisms to that produced by the appearance of the Wesleyan preachers of the last century, or those of the Salvation Army of the present, in the same localities."

He then speaks of the palliative measures adopted to remedy the evil by the well-meaning Bishops, and continues thus:—

"It was, we may frankly admit, the conception of a grand ideal. The misfortune was that, like other ideal schemes, it would not work. The good bishops had not allowed for the deadening, hardening influence of a life passed in the discharge of a routine of ceremonial duties, with no special capacities for study and no special aptitude for activity in good works. The daily round of services, from matins to evensong, must have too often in such cases become a burden to the weary beast; and, as the records show, he found himself tempted, by way of change, to wallowing in the mire. And so it was that the Dean and Chapter, not always perhaps with the clearness of insight which belongs to those who have cast the beam out of their own eye, began making ineffectual attempts to cast out the mote from the eye of the Vicars-Choral. If they swore or quarrelled, if they were drunk or disorderly, if they preferred hunting, fishing, hawking, to the services of the cathedral, if they neglected their daily offices, and came only when there was a distribution of doles, if they were incapacitated by age or infirmity from performing their functions and did not provide a deputy; if they aped the dress and manners of the laymen of their own class, they were to lose their daily penny for a day, a week, a month, or might incur graver money penalties, or might be suspended, or, in the last resort, deprived of their office. ('Reynolds',' pp. 59-94). Matters did not improve during the disordered times that followed on the Reformation. The relations between the College and the Chapter were almost those of internecine warfare. The latter began about the last quarter of the sixteenth century to claim and exercise the right of nominating and perpetuating without the consent of the former. We can see, at any rate, that, the changes of ritual and life which followed what we loosely call the Reformation must have altered the conditions under which both canons and vicars lived. Two services a day left idle hands much more time to work their proverbial mischief than seven; the vicars became, as a body, more essentially laicised, and, with the exception of the three priest-vicars, who yet remained for distinctly clerical functions, took more and more to engaging in secular occupations."

Glancing at the Cathedral reforms of 1835—40, he says:—

"Whether the changes that have been, or are to be, proposed by the Cathedral Commissioners now sitting will overcome the obstacles of obstruction and blocking and counting out which seem to await all ecclesiastical legislation in the House of Commons, is a question which I do not venture to answer with any very sanguine expectations. But so far as we may judge from the reports which they have already issued, they are at least working with a more intelligent aim than their predecessors, are more anxious that the cathedrals should be, in some measure, what they were meant to be, and have some *raison d'être* to justify their existence beyond supplying pensions for merit which is fortunate as well as meritorious, or opportunities for learned, or unlearned, leisure. The dignitaries of the cathedral are, in their schemes, to be galvanised into a new vitality. The chancellor is to lecture on theology and look after the cathedral schools. The precentor is to regulate and direct the music, not of the cathedral only, but, as far as may be, to stimulate and influence that of the diocese also. The preaching rota is to expand so that the cathedral city may hear words of comfort and counsel from the gifted preachers of the day. One, at least, of the canons is to be ready to give himself, under the direction of the Bishop, to mission work of this character. In regard to the Vicars-Choral, lay clerks, singing men, or by whatever other name they may be called, their plans do not appear to go further than the initial step of sweeping away the corporate rights which place them in a false position, and are found hindrances to expansion and reform, and putting

them on the footing of stipendiaries. The ground will, if these plans are carried into effect, be cleared for further action."

Treating then of Choral Studentship, he sketches the following plan:—

"What I suggest, following on the track of Mr. E. A. Freeman's hints in his 'Lectures on Wells Cathedral,' p. 139, is a system of short services, rather than of a long or life tenure, and I would connect that service with more favourable conditions. Where there is a theological college connected with the cathedral it would not, I conceive, be difficult to attract to it, by choral studentships of £80 or £100, young men with the necessary musical qualifications, and with a natural delight in their exercise, who would welcome the opportunity of thus coming under cathedral training. Even where there is no such college, a distinct provision might be made without much difficulty for their theological instruction after the pattern of which Dr. Vaughan, at Doncaster, and Dr. Gott, at Leeds, have set such admirable examples. Their student life, their initiation into pastoral work, would thus go on side by side with their work as singers, and would enliven, strengthen, ennoble it. Earnest and devout feeling would not fail to enhance the beauty of anthems and of chants. Studentships such as I have described might be tenable, in the first instance, for three years. At the end of that time their office might be prolonged at the discretion of the dean and chapter, and with the consent of the bishop, during a two years' diaconate, for which, in conjunction with work in some parish in or near the cathedral city, it should be a sufficient title. It is obvious that men thus trained would carry with them into their future work a knowledge and skill which would tend to improve the choral element of worship throughout the church at large. Six or eight would, I think, be enough for the daily matins and evensong. On Sundays and the greater festivals I would reinforce them, after the manner of our parochial choirs, with the help of volunteers. Thanks to Mr. Hullah, and the more systematic teaching of singing in our elementary schools, we are, in a far larger measure than we were, a musical people. The parish choirs who gather for choral festivals, as in my own Cathedral at Wells last July, the supplementary choirs who, for the most part, gladly bear the burden of evensong and special services in our cathedrals, show that a high standard of excellence has been already attained, and that a still higher is attainable. The neglect of this volunteer element, this freewill offering of worship, has been one of the blunders and neglects of the deans and chapters of the past. It is not, I hope, too late for us to learn now, as St. Paul's and Westminster, and it may be, other cathedral churches have learned already, the lessons which our more active and more zealous brothers in the ministry of the Church have taught us in their parishes."

He gives a graphic account of the lives of the choir boys "past and present," and then asks:—

"Is the *corruptio optimi pessima* to be forced upon us yet once more? Is the future history of our cathedrals to be in the point of training of their children, as in so many others, one of unrealised ideals and abortive reforms and frustrated aspirations? I am persuaded better things of that future, though I thus speak. Spiritual life is working now, as spiritual decay and death have worked before, and the tree that has been lopped and pruned will put forth new leaves, and be bright with fair flowers and bring forth goodly fruit. The material restoration of so many of our cathedrals implied a revival and a hope, and showed something of the spirit of self-sacrifice and of love, and where these are we may see the elements of future progress. Briefly, what we need in this last corner of the section of a great subject of which I have been speaking, is the personal care and sympathy without which nothing worth speaking of can be done in the way of education. Many details must, in the nature of the case, vary with varying circumstances. (1) The boys may be day-boys, children of local parents, or boarders from a distance. Each system has its advantages. The former, is, of course, the more economical, and I have known not a few cases in which the influence of home was distinctly favourable to the boy's regularity and good conduct, and father and mother responded to any suggestion or inquiry about their son's conduct. But this is not always so, and the companions and neighbours of a local choir-boy are sometimes rougher than we could wish. On the whole, then, it seems desirable to have, if not the whole body, at least half the choristers as boarders, trained under a more definite discipline, catching the tone of a well-ordered school. (2) Choral Exhibitions, given by competition to boys of the diocese, and securing these advantages would scarcely fail to encourage the musical training of our parish schools and choirs and attract to the cathedral boys who have the special gifts of which it stands in need. (3) The possession of those gifts implies, for the most part, what we may call the artistic temperament, quick, emotional, sensitive, a little wanting, perhaps, in the elements of steadfastness and 'grind.' The life of a choir boy, with its constant service is, it must be remembered, a somewhat severe strain upon such a boy's nature. It requires to be balanced by more games and gymnastics than are often accessible in the precincts of the cathedral. A month's holiday at least, in every year, a half holiday every week, and a whole holiday every month would not, I think, be in excess. It is not good to let a boy go through the process described to me not long since by a cathedral schoolmaster as that of 'singing his brains out.' (4) Personal influence is however here, as in parish choirs, what is most wanted, and it will hardly be gained without something of the same watchfulness. To show boys that you trust and respect them, to talk to them sometimes as if they had hearts and souls, to provide for neatness and order in cassocks, surplices, vestry arrangements, to have a Sunday or week-day reading with them in Bible or story book, to lead them to use their gifts of song as helpers and fellow-workers, and not merely as hired machines, by the bedsides of the sick in hospitals or cottages, to show the interest of a common life by remembering their birthdays and letting them remember ours, to correspond with them when personal intercourse is for a time suspended, these are methods which have been practised by parish clergymen with their boys in various ways and with varying measures of success. The responsibility in this matter seems to me to rest on the shoulders of the dean, as the charge of the boys of a parish choir does on those of the rector. In most cases he will find the labour to which it calls a refreshing accompaniment to the 'learned leisure' which is the popular ideal of his office, and the labour will be its own reward. His watchword may well be, in regard to the persons committed to his charge and the means of influencing them, *De minimis curat maxime Decanus*."

OBITUARY.

The well-known composer, Robert Volkmann, died at Ofen, after a short illness, on October 30, in his sixty-ninth year. Born at Lommach, in Saxony, April 6, 1815, and having received early instruction in music from his father, Friedrich Robert Volkmann, he removed to Leipzig in 1836 for the purpose of devoting himself to composition. He remained there three years, and made the acquaintance of Robert Schumann, whose works he greatly admired, and by whom he became largely influenced. His next move was to Prague, and then to Pesth, where he established himself, adopting Hungary as his country, and showing the earnestness of his preference by writing largely in the characteristic Hungarian manner. He was appointed professor of composition at the Pesth Conservatorium, but his modest and retiring disposition prevented him from making any considerable figure. According to some authorities, he knew so little how to "get on in the world" that he remained in poverty, and even distress, while his works were being performed in all the principal cities of Germany and Austria. It is even said that often he "found himself constrained to live upon vegetables and bread, to teach at starvation prices, and in winter, when short of lessons, to stay in bed to keep himself warm." This is painful to reflect upon, but it gives no reason for surprise. Even greater men than Volkmann have lived in misery, unable to make themselves understood by a world whose "most sweet voices" they could not, either through pride or constitutional infirmity, evoke on their own behalf. Volkmann was a prolific composer, and worked in every musical field

save that of opera. His vocal pieces are numerous; but, two Masses excepted, of comparatively small proportions. So with his works for the pianoforte. According to the catalogue now before us, he composed no pianoforte Concerto and only one Sonata. Souvenirs, sketches, dances, melodies, marches, and such like, form the bulk of his contribution to this department, and very charming, it must be confessed, many of them are. In orchestral and chamber music Volkmann was much more ambitious. He wrote two Symphonies, in D and B flat respectively; two Overtures, "Richard III." and a Fest-Overture; two Serenades for strings, six string Quartets, a Concerto for violoncello, two pianoforte Trios, and many other things less pretentious in the same class. Volkmann latterly became known to English amateurs. His Symphony in D and "Richard III." Overture have been performed; several examples of his chamber compositions are in the repertory of the Popular Concerts, and his pianoforte works for two and four hands are much esteemed in musical homes. Volkmann, therefore, is something more than a name; and better than nominal regret is felt at his death, albeit he had no pretensions to rank among the great masters of his art.

THE series of Philharmonic Concerts, under the direction of Mr. Theodore Thomas, have just been commenced in New York and Brooklyn. The programme of the first concert in Brooklyn was as follows:—

Symphony No. 3 ... ... Beethoven.
Air, "Lord to Thee" ("Theodora") ... ... Handel.
Madame Trebelli.
Scotch Rhapsody, "Burns," op. 24... ... ... A. C. Mackenzie.
Air, "Che faro" ("Orpheus") ... ... Gluck.
Madame Trebelli.
Ball scene from "Romeo and Juliet" ... ... Berlioz.

In speaking of Mr. Mackenzie's "Burns" Rhapsody, the *New York Herald* says:—

"The Rhapsody entitled 'Burns,' and inspired by one of that poet's ballads, has not before been heard here. Nor is the composer much better known in this country than he was in London last spring when he burst upon the musical world with an opera, 'Colomba,' which made him famous, not alone in England, but in musical circles throughout Europe. Mr. Mackenzie will hold before long, if he does not already, the foremost position among British composers. His studies were made in Germany, where he resided for many years, and the influence of the romantic school of Schumann, Wagner, and Liszt are clearly evident in his style. But he has an individuality of his own. No definite status can be assigned him after hearing this single work. In it he evinces an elevated mind which, if it never reaches the heights of sublimity, never descends to commonplaces. He apparently possesses a complete mastery of the art of orchestration—comprehends the individuality of each instrument and its resources. Local colour, too, he knows how to apply in this Rhapsody without ever becoming inartistic or bizarre. It is to be hoped that more of Mr. Mackenzie's music may be heard during the season." The *New York Tribune* gives the following details about the first of the Philharmonic Society's Concerts which took place on the 10th ult., at the Academy of Music, New York: "The audience was of the size and character peculiar to these, the most serious, dignified, and artistic musical occurrences in the country. The programme was as follows:—

Toccata ... ... Bach.
(Adapted for Orchestra by G. Esser.)
Symphony in B flat. No. 4, Op. 60 ... ... Beethoven.
Aria, "Deh, per questo istante" ... ... Mozart.
Miss Agnes Huntington.
Ballad for Orchestra, "La Belle Dame sans Merci" (MS.)
A. C. Mackenzie.
Songs { a. "Der Page" ... ... Rubinstein.
b. "Von Ewiger Liebe" ... ... Brahms.
Miss Agnes Huntington.
Overture, "King Lear." Op. 4 ... ... Berlioz.

The programme more than fulfilled in the performance the promises held out in the reading. It maintained the traditions of the society; it afforded gratification to several phases of cultured taste; it had a stately beginning and a majestic end, and it furnished an interesting novelty which proved to be in harmony with the dignity of the society and the audience. The symphony has graced an opening Philharmonic Concert before, and its gladsome character, dainty humour, and lovely sentiment have never failed to meet with appreciation when given by so noble a band as that which Mr. Thomas leads in these concerts. Perfection of technical execution is always wedded here with an entrancing beauty of tone and a poetical conception, and the most subtle of the tone-poet's intentions are realised. It was so last night, and the exuberant but chaste joyousness which followed the dispelling of the clouds that hang over the introduction shone in every bar of the scherzo and finale. Mr. Mackenzie's ballad showed him to be a musician of a higher order than the Rhapsody played at the first Concert of the Brooklyn Philharmonic Society alone would lead one to suspect. His ingeniousness and learning in the art of handling instruments were evident in his treatment of the Scotch airs, but the demonstration in that instance did not go much further. The ballad disclosed that his ideals are good; that he is gifted with melodic inventiveness of no mean order, and that he has a poetical insight that penetrates deeper than the mere shell of his programme. The basis of his free orchestral composition is Keats's beautiful poem. It is full of striking pictures—a mournful knight, pale of face and slow of step, loitering beside a lake covered with withered sedge; a sympathetic inquirer; a mysterious lady, beautiful as a fairy, long-haired, light-footed, riding a prancing steed and singing 'A faëry's song'; an elfin grot; weepings, sighings, kissings, and protestations of love; a spectral dream, and an awakening to an endless and merciless thraldom. There is enough in such episodes to suggest many pages of musical delineation of the kind to which Raff was addicted, and it was greatly to the credit of Mr. Mackenzie that he succeeded in avoiding this superficial and materialistic style of writing. He has chosen to reach for the deep and melancholy sentiment of 'La Belle Dame sans Merci,' and he has been rewarded by inspirations that are more beautiful and poetic by far than would have followed any sustained effort at detailed narrative or delineation. The ballad is a meritorious composition, in which a high degree of the characteristic expression for which writers imbued by the spirit of the modern school strive is attained, and it was magnificently performed by the orchestra, as likewise was the Berlioz overture, in which there is so eloquent a publication of antique sorrow, and so overwhelming a description of the breaking of a great heart."

IN the case of Novello, Ewer and Co., publishers and proprietors (in Germany as well as other countries), of Gounod's Oratorio "The Redemption," against the firm of C. G. Röder, of Leipzig, for having printed an edition of the work for the use of an American publishing firm; and also against W. Röthing, trading under the firm of Hofmeister, for having given the order for the said reprint, the Superior Court at Leipzig, consisting of President Dr. von Beyerle and six Imperial Court Councillors, has, on the Appeal of the Plaintiffs, just decided that the judgment of the Lower Court must be set aside; and they further direct that the case shall be now sent to the Lower Court at Dresden for revision. The following are some of the principal grounds on which this decision in the Appeal Court has been arrived at: (1) The opinion of the Lower Court that the Defendants only acted as irresponsible assistants of the American firm is erroneous because the very fact of the Defendants making a contract together for delivering the work under certain conditions and at a certain time, according to a stipulation of one of the Defendants himself, shows them to have been responsible agents in the transaction. (2) The opinion of the Lower Court that the Defendants had a right to manufacture this reprint, because it was to be used in a country in which the Plaintiffs had no protection and no rights, is entirely contradictory to section 4 and others of the law of June 11, 1870, which forbids any reprint of copyright works, be they intended to be sold at home or abroad. (3) The plea of the Defendants that, if they had not accepted the offer to manufacture the reprint, the American firm might easily have caused it to be made in their own country without the Plaintiffs being able to prevent them, shows simply that a want exists in the American law, and cannot be taken into consideration in Germany; and, in any case, American lawlessness cannot be allowed as a justification for the Defendants in Germany where literary property is protected.

THE choral Festival, given on the 3rd ult. at the Parish Church, Leamington—when 200 vocalists took part in the music, Mr. Frank Spinney presiding at the Organ—was made additionally interesting by an eloquent sermon upon "Musical Development," preached by the Rev. E. Husband, from the text, "Let us go on unto perfection" (Hebrews vi. 1) from which we extract the following, with regret that we cannot quote his entire discourse. Speaking of the Gregorian tones, he continued thus: "Of course I can admire such melodious exceptions as the 'Tonus Peregrinus,' which you have sung this evening, especially when sung so well, and by such a body of fine voices as those to-night. But I am speaking of the rule, not the exception, and it always seems to me as if Gregorian music, as a whole, was—to use an illustration—as if I wished to substitute for the improved harp of our own age, beautiful in tone, in construction, and in compass, the rough and clumsy 'harp,' or kinnor, of Jubal's day. But of the Gregorian Tones, especially to the unmusical, I admit their vitality, for they are cherished by many, even in this far off nineteenth century. But I am sure their antiquity is the real secret that enlists sympathy for them, and their connection with the ancient Church which makes them attractive to a certain section of earnest Churchmen. I know the emotion. It comes across me whenever I stand gazing upon some romantic ruin, the scene of some great historic event of bygone days. Or again, I need not refer to the notion which some a few years ago held, that 'good Churchmanship' and Gregorian music were inseparable. This absurd notion has, I hope I am right in thinking, passed quietly away to a nameless grave. And I would remind you, concerning these tones or modes, what I said just now concerning the Ambrosian chants, of which the Gregorian tones, are but a slight development, that the white notes of the piano only are used. Beautiful 'white notes!' But where are the black ones? Beethoven could never have written his sonatas with 'white notes only'; nor could Handel have penned his glorious Oratorios with 'white notes only.' 'White notes only' would have done for days when men could not point to the tombs of such musical giants as Handel, and Bach, and Mendelssohn. And then we pass on for another age of development, and I may instance Palestrina who was born in the year 1524. The music he gave the world was a great advance, and what before had been but, as it were, 'the blade,' now became 'the ear.' And now the world was getting ripe for some of those great musicians whose work in the realm of art will last for all time. A marvellous list of names—Sebastian Bach, the learned musician; Handel, the prince of composers, who if he had never written anything beside the 'Amen' chorus in the 'Messiah,' would still be first in the roll of musicians. The busy, tuneful Haydn, revelling in his symphonies; Mozart, who enriched the world with his talent down to almost the day of his death, when he gave us his 'Requiem,' great in harmony, great in melody; Beethoven, a giant in music—music 'full of deep thought, strong passion, and ever-varying feeling,' the very mention of this composer's name striking a chord of enthusiastic joy in the heart of every man who loves pure and noble music; Weber, who was one of the greatest in giving 'music an expression to romantic melancholy'; Mendelssohn, the boy of genius, who has bestowed upon the world some of its sweetest, tenderest music. Time would fail to tell of Cherubini, of Schubert, and of many it would be possible to name, but who have finished their earthly course, and are now at rest; for I only speak to-night of those who have left us, not of those who are with us, and enriching the world with their music still. But I think I have mentioned names enough to show that in these later days a great development has taken place. So sublime are some of these composers' works that it seems at first hard to imagine that music could higher go. Is it possible that musical development is still going on—going on unto perfection? One great composer, lately taken from us, called his music 'the music of the future.' I cannot wholly acquiesce in his opinion. I look for higher things. Allowing that the world has an immense history before her, it may be that even millions of years will pass by before the goal is reached. We are so apt to try and hurry things on; to expect mature growth to be quick and sudden. We want to build our Rome in a single day, and to expect the corn to grow from a 'blade' to 'full corn in the ear' in a single night. It can never be so. Divine creations and their developments move in harmony with the mind of their Creator, with whom 'one day is as a thousand years, and a thousand years as one day.' But that music is still growing, I have not the slightest doubt. I believe that in the future history of the world, it may be in hundreds, or thousands, or millions of years to come, greater than even Handel, or Beethoven, or Mendelssohn will arise, to give it music such as ear hath not yet heard. Musical appreciation is also everywhere on the increase. Sometimes, comparatively speaking, little things show the current of public opinion. Sometimes the movement of the little piece of straw on the waters will show us which way the wind is blowing. It was only the other day that I was looking through a musical catalogue, and I noticed that, so far as I could ascertain, the late talented organist of St. Paul's Cathedral never published a musical setting to the Communion service. There are many services of his to Matins and Evensong, but not for the higher service of Holy Communion. I suppose it was because there was no demand for them. But yon will see that his successor, the present gifted organist, never publishes a morning service without including the music for the office of Holy Communion. The development of time has brought the demand, and of course the demand has been met. And so we move on and on. And, to speak for a moment of this church, you, by your beautiful service to-night, which you have kindly given me the opportunity of enjoying, are helping forward the progress of music. First you render this service for the glory of God, but, by it, you are also helping to extend the divine art and appreciation of music. To do this is to do God's will, and to extend His truth; for music often preaches a more powerful sermon than you hear from the pulpit. I have never yet heard a sermon, speaking for myself, that has risen so high in eloquence, or in heart-melting appeal, as Handel's 'Messiah' or Bach's music of 'The Passion.'"

THE following letter has been addressed to the *Morning Post* by Viscount Folkestone on the subject of the People's Entertainment Society: "Sir,—May I ask you to afford me space in order to bring the following to the notice of your readers? The People's Entertainment Society, on whose behalf I am writing, has been in existence for five seasons, and is now commencing its sixth. The objects of the society are, briefly, to cultivate a taste for good, high-class amusement among the poorer classes in the hope of withdrawing them from lower places of resort, to introduce an element of brightness into their lives, and to establish a better feeling between the different classes by bringing them into closer contact with each other. The society has given for the last five years upwards of 100 free concerts each season during the winter months from November to April. These have been given in Bermondsey, Battersea, Clapham, Rotherhithe, Walworth, West Ham, Westminster, Whitechapel, &c. They are always crowded and eagerly looked forward to. The society makes use as much as possible of the best amateur talent, but is compelled to supplement it by professional assistance to a great extent, many of the best known singers frequently giving their services gratuitously. Numberless appeals from new districts are sent asking for help, which the society is obliged to refuse from want of funds, and more particularly from lack of sufficient active workers. The society has innumerable evidences of the good effected by its operations, and I venture to appeal to your readers either for pecuniary assistance or for personal help as vocalists, instrumentalists, reciters, &c., or for assistance in obtaining persons willing and able to help to fill up the programmes. Communications may be addressed either to me, at 8, Ennismore Gardens, S.W., or to Mr. J. M. Crament, Mus. Bac., 180, Brompton Road, S.W.; or to Mr. W. H. Leslie, Parliament Mansions, Victoria Street, Westminster. Subscriptions may be sent to Mr. J. M. Crament, as above. I may add that the society has started a choral and orchestral union, branches of which in Battersea and Bermondsey number over 120 persons each; for these amateur teachers, able and willing to help in the instruction of the different classes, would render valuable assistance.—I am, yours faithfully,—FOLKESTONE.—November 5."

Behold now, praise the Lord

FULL ANTHEM FOR FOUR VOICES.

Psalm cxxxiv. 1, 2. Composed by GEORGE J. BENNETT.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

Allegro con spirito.

SOPRANO. *f* Be - hold now, praise the

ALTO. *f* Be - hold now, praise the

TENOR. *f* Be - hold now, praise the

BASS. *f* Be - hold now, praise the

Allegro con spirito.

ORGAN. *f*

Lord, . . . be - hold now, praise the Lord, . . . all ye

Lord, . . . be - hold now, praise the Lord, . . . all ye

Lord, . . . be - hold now, praise the Lord, . . . all ye

Lord, . . . be - hold now, praise the Lord, . . . all ye

ser - vants of the Lord, . . . all ye ser - vants of the

ser - vants of the Lord, . . . all ye ser - vants of the

ser - vants of the Lord, . . . all ye ser - vants of the

ser - vants of the Lord, . . . all ye ser - vants of the

Lord, praise the Lord, praise the Lord, O . . . . . praise the Lord; . . .

Lord, praise the Lord, praise the Lord, O . . . . . praise the Lord; . . .

Lord, praise the Lord, praise the Lord, O . . . . . praise the Lord; . . .

Lord, praise the Lord, praise the Lord, praise the Lord, praise the Lord; . . .

mf

Ye that

mf

Ye that by night . . stand . . . in the house . . of the Lord,

mf

Ye that

Sw.

f

in the house of the Lord, . . .

f

stand in the house . . of the Lord, in the house of the Lord, . . .

f

in the house of the Lord, . . .

f

stand in the house . . of the Lord, in the house of the Lord, . . .

Gt. f

Ped.

mf

in the courts of the house of our God, . . ye that by

in the courts of the house of our God, . .

in the courts of the house of our God, . .

in the courts of the house of our God, . .

night . . stand . . . in the house . . of . . the Lord, . . .

mf

ye that by night . . stand . .

mf

ye that by night . . stand in the courts, . .

Ch.

. . in the courts of the house of our God. Be - hold now,

ff

in . . the courts of the house of our God. Be - hold now,

ff

in . . the courts of the house of our God. Be - hold now,

mf

ff

in the courts of the house of our God. Be - hold now,

Gt.

ff

Ped.

praise the Lord, . . . be - hold now, praise the Lord, . . all ye

praise the Lord, . . . be - hold now, praise the Lord, . . all ye

praise the Lord, . . . be - hold now, praise the Lord, . . all ye

praise the Lord, . . . be - hold now, praise the Lord, . . all ye

ser - vants of the Lord, . . . all ye ser - vants of the

ser - vants of the Lord, . . . all ye ser - vants of the

ser - vants of the Lord, . . . all ye ser - vants of the

ser - vants of the Lord, . . . all ye ser - vants of the

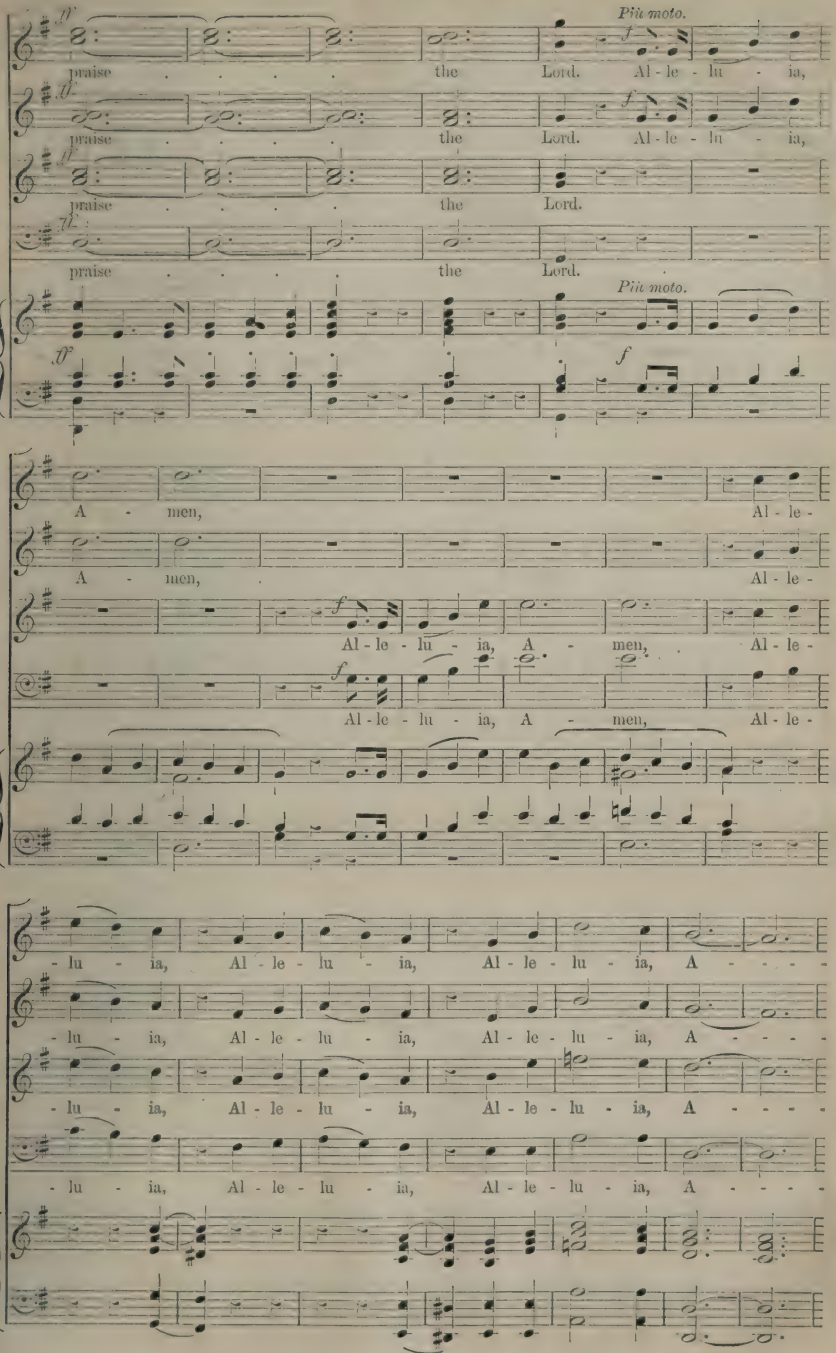
Lord, praise the Lord, praise the Lord, . .

Lord, . . praise the Lord, praise the Lord, . .

Lord, . . praise the Lord, praise the Lord, . .

Lord, praise the Lord, praise the Lord, . .

cres - cen - do.


Più moto.
praise the Lord. Al - le - lu - ia,
praise the Lord. Al - le - lu - ia,
praise the Lord.
praise the Lord.
Più moto.
A - men, Al - le -
A - men, Al - le -
Al - le - lu - ia, A - men, Al - le -
Al - le - lu - ia, A - men, Al - le -
- lu - ia, Al - le - lu - ia, Al - le - lu - ia, A - - - -
- lu - ia, Al - le - lu - ia, Al - le - lu - ia, A - - - -
- lu - ia, Al - le - lu - ia, Al - le - lu - ia, A - - - -
- lu - ia, Al - le - lu - ia, Al - le - lu - ia, A - - - -

- men, Al - le - lu - ia, A - - - - - men, Al - le - lu - ia,

- men, A - - - - men,

- men, Al - le - lu - ia, A - - - - - men, Al - le - lu - ia,

- men, A - - - - men,

A - - - - men, Al - le - lu - ia, Al - le - lu - ia, Al - le -

A - - - men, Al - le - lu - ia, Al - le - lu - ia, Al - le -

A - - - - men, Al - le - lu - ia, Al - le - lu - ia, Al - le -

A - - - - men, Al - le - lu - ia, Al - le - lu - ia, Al - le -

Adagio. *ff*

- lu - ia, A - - - men, . . A - - men.

ff

- lu - ia, A - - - men, . . A - - men.

ff

- lu - ia, A - - - men, . . A - - men.

ff

- lu - ia, A - - - men, . . A - - men.

Adagio.

ff

At the ordinary general meeting of the shareholders of the Sacred Harmonic Society, held at the hall of the Society of Arts, Adelphi, Mr. H. Gover, C.C., in the chair, the report for the year, ending August 31, 1883, was read. In this it was announced that, having secured the valuable services of Mr. Charles Hallé as Conductor, Mr. W. H. Cummings as Sub-Conductor, and Mr. Fountain Meen as Organist, a choir was established, including about four-fifths of the vocalists of the old Society, and that a series of four Concerts had been given, at which Gounod's "Redemption," Mendelssohn's "Elijah," Schubert's Mass in E flat, Mendelssohn's "Hymn of Praise," and Handel's "Messiah" were performed. The Council felt that they were fortunate in being able to include in the programmes of their first season two such interesting works as Gounod's "Redemption" and Schubert's Mass in E flat. The beauty of these compositions, without mentioning the rapidly acquired popularity of the former of them, had induced the Council to repeat them in the coming season. The financial result of the concerts given last season was stated to be highly satisfactory; but the Council at the same time pointed out to the shareholders the great importance of making an effort to increase the subscribed capital, so that the permanence and development of the Society might be thoroughly secured. After the adoption of the report, the meeting closed with a number of complimentary votes to the officials of the Society.

The Dedication Festival at St. Paul's, Bow Common, took place on Tuesday, October 30, the services commencing at 7 a.m. with a choral celebration, at which the choir sang, for the first time, Mozart's Fourth Mass in C, arranged for the English service by Mr. Horace Buttery, Organist and Choirmaster of the church. At the evening service the choir was augmented to about one hundred and forty voices by the choirs of St. Mary's, Boltons, S.W., St. Peter's, South Kensington, and St. Mary's, Haggerstone, and others. The Rev. J. B. Powell's Processional "Salve Festa dies" opened the service with fine effect. The canticles were sung to Stainer in B flat, and the anthem was Mendelssohn's eight-part Psalm "Sing to the Lord a new made song," which was sung as written, the first two movements unaccompanied, the organ coming in at the third movement with splendid effect; and the whole service (concluding with Handel's "Hallelujah") was rendered with the greatest precision. Mr. Buttery conducted the anthem and accompanied at the organ other parts of the service, being assisted by Mr. Mortimer J. Dudman. Mr. Charles W. Pearce, Mus. Bac., played at the conclusion of the service one of Mendelssohn's organ Sonatas and a March by E. Silas.

An elegant and costly testimonal has recently been presented to Mr. C. F. South, the late Organist of SS. Augustine and Faith, Watling Street, City, by the Rector, Churchwardens, and congregation thereof. The presentation was made at the residence of the Rector, the Rev. W. H. Milman, M.A., and took the form of a silver teapot, cream ewer, sugar basin, and salver, around the inner surface of which latter runs an inscription in Latin, setting forth, and bearing testimony to, the high qualities—not only musical, but personal—of the recipient. It may be added that prior to his departure from London, on receiving his appointment as Organist of Salisbury Cathedral, he was presented with a handsome marble timepiece, with a plate bearing the following inscription: "Presented to C. F. South, Esq., for 15 years Organist and Choirmaster of SS. Augustine and Faith, London. A tribute from the gentlemen of the Choir to his many excellencies both as a Musician and a Friend. July 13, 1883."

The Harvest Festival at the Royal Military Chapel, Wellington Barracks, was held on Sunday, October 28, when the church was thronged in every part. The musical portion of the Service, conducted by Mr. Richard Lemaire, choirmaster of the Chapel, was most efficiently rendered. The band, composed of members of the Grenadier Guards' Band, was exceedingly effective. The anthems were "I know that my Redeemer liveth" and Garrett's "The Lord is loving." There is no organ in the chapel, but the band accompanies the service, which is open to the public every Sunday night at six p.m., when full choral Evensong is sung.

A Prize Competition of Sunday School Choirs, in connection with the South East Auxiliary Sunday School Union, took place on the 16th ult, in the Lecture Hall of Lewisham High Road Congregational Church. Choirs from the following schools competed: Maze Hill, Greenwich; Creek Street Mission, Deptford; South Street, Greenwich; High Street, Deptford; and Lewisham High Road. Mr. Curwen was the judge. The first prize, value four guineas, was awarded to Lewisham High Road choir, the singing of which, under Mr. H. E. Cockell, was highly commended by Mr. Curwen; the second prize, two guineas, to High Street, Deptford choir, under Mr. W. C. Pellatt; and a third prize, value one guinea, was offered by a gentleman in the audience to Creek Street Mission, which stood third on the list. The proceedings terminated by the combined choirs singing several pieces under the alternate leadership of each of the conductors.

A good word must be said for the music in the Operetta "A Water Cure," recently produced at the Entertainment of Mr. and Mrs. German Reed, St. George's Hall. The composer, Mr. George Gear, who is rapidly making a name both in the creative and executive branch of the art, has shown much dramatic feeling in his setting of a solo, duet, trio, and quintet, all of which, although light and melodious in character, evidence the result of a sound musical training. Miss Marion Wardroper, Miss Fanny Holland, Mr. Alfred Reed, and Mr. North Home—whose acting in this amusing trifle is deserving of much praise—must be also commended for their effective rendering of Mr. Gear's clever music.

The 178th monthly Concert of the St. George's Glee Union was held at the Pimlico Rooms, on the 2nd ult., the chief feature in the programme being "John Gilpin," a comic Cantata by George Fox. The solos were taken by Miss Kate Hardy, Miss Marie Belval, Mr. Arthur Thomas, and Mr. Theodore Distin. The rest of the programme was miscellaneous, and included, besides songs by the artists before mentioned, several part-songs, among which were "The Charge of the Light Brigade" (Hecht) and "Damon and Phyllis" (Theodore Distin). Mr. Hirwen Jones also contributed two songs. The accompaniments were played by Mr. Kinkee and Mr. F. R. Kinkee. Mr. Joseph Monday conducted.

We read in the *Leeds Mercury* that the inaugural meeting of the New Leeds Musical Society, which has been formed for the practice of vocal works, was recently held in the Society's room, Spencer Place. Dr. R. T. Land, who presided, stated that the Society would provide for a want that had long existed in New Leeds, and complimented Mr. J. B. Longley, the Conductor, and the committee who had assisted him upon the success which had attended their efforts. Mr. W. L. Jackson, M.P., had consented to become president, and Mr. J. Barran, jun., J.P., vice-president. It is proposed to give two Concerts during the season, and also to provide musical reunions for members and friends.

Harvest Thanksgiving Services were held in Holy Trinity Church, St. Giles', on Sunday, the 4th ult., when the Church, for the first time, was decorated with flowers, fruit, corn, and vegetables. The Anthem in the morning and evening was Sydenham's "O give thanks," which was well rendered by the choir. The voluntaries, played by Miss Cope (the Organist), were Meyerbeer's "Coronation March," "With verdure clad," "O lovely Peace," and "Heaven and the earth display." The preachers were the Rev. N. Bromley, A.K.C., Incumbent, and the Rev. Jas. Street, of the Boys' Home, Hampstead. The flowers, &c., were afterwards distributed amongst the poor and the inmates of King's College Hospital.

On Wednesday evening, the 14th ult., the third of the series of Entertainments for the People was given at Bethnal Green Road Congregational Church, Hackney, when Farmer's Oratorio "Christ and His Soldiers," was well rendered by the Bethnal Green Choral Society, and an efficient band. The solo vocalists were Madame Clara West, Miss Lottie West, Mr. C. J. Murton, and Mr. H. Prenton. Pianoforte, Mr. W. West; Harmonium, Mr. E. T. Temple; Conductor, Mr. R. A. Slater.

ON Monday, the 19th ult., a performance of "The May Queen" was given in the Town Hall, Shoreditch, under the auspices of the Popular Ballad Concert Committee, by the choir attached to this Society: Conductor, Mr. W. Henry Thomas. The artists engaged were Miss Edith Phillips, Mr. George Cox, and Mr. Henry Prenton, all of whom were highly appreciated. The Cantata was preceded by a short ballad Concert, at which, in addition to the above mentioned artists, Miss Rosa Leo, Miss Lavinia Walker, and Mr. Bernard Beard assisted. The performance of the choir reflected the greatest credit upon the Conductor, the choruses being given in a highly efficient manner.

ALTHOUGH the official balance-sheet of the Leeds Musical Festival is not yet issued, we are able to state that a sum of £2,000 will be distributed amongst the three medical charities—viz., the Infirmary, the Dispensary, and the Women and Children's Hospital. Besides this, £600 will be added to the "reserve fund," making, with £400 from the Festival of 1880, a sum of £1,000 to work upon for future Festivals. This gratifying result has been achieved notwithstanding increased expenditure, and we may mention, as an evidence of the interest shown, that 1,100 five guinea serial tickets were sold against 800 at the 1880 Festival.

THE Dedication Festival (All Saints' Day) was duly observed this year at All Saints' Church, Margaret Street, with full choral services on the eve (October 31), the Festival itself (the 1st ultimo), and the following Sunday. Mr. W. Crowther-Alwyn's Mass in F was chosen for the High Celebration of the Holy Communion; and at each of the evening services Mr. C. E. Miller's new setting of the Magnificat and Nunc Dimittis, composed for the recent Festival of the London Church Choir Association, and Sir Frederick Ouseley's anthem "It came even to pass," were sung. Mr. W. S. Hoyte presided ably at the organ throughout the festival.

ON Sunday, the 11th ult., the organ in St. Luke's Parish Church, E.C., after having undergone complete re-construction by Messrs. Henry Willis and Son, was re-opened by the Organist, Mr. Charles W. Pearce, Mus. Bac., Cantab. The instrument now possesses 37 stops, and is in every respect (in the reedwork especially) worthy of its eminent builders. Recitals have been given by Mr. Pearce on the 12th, 18th, and 21st; and Dr. C. J. Frost gave a most interesting and artistic performance on the 14th to a large congregation, the programme containing pieces by Wesley, Dagenhardt, Silas, Tours, G. A. Macfarren, Dubois, and Mailly.

THE competition for the Mendelssohn Scholarship, now vacant, is announced to take place early in the approaching year. The scholarship, the value of which is, at the least, £80 per annum, is conferred with the intention of enabling the scholar either to go abroad to finish his (or her) education at a foreign conservatoire, or to attain that object at home with increased facilities, under the direction and at the choice of the committee. Sir A. Sullivan was the first Mendelssohn scholar, and Mr. D'Albert, who is now appearing as a successful pianist in Germany, was the last. The scholarship is regarded as a great honour, as well as a valuable prize, among musical students.

AN Evening Concert was given in Wandsworth Town Hall, on the 16th ult., by Mr. William Gourlie Blackie, in aid of the funds of the Wandsworth Presbyterian Church. The principal artists were Miss Clara Samuell, Miss Susie Fenn, Mr. Robert Hilton, and Mr. P. de Vos. The vocalists were highly satisfactory in their rendering of some of the most popular songs, and Mr. P. de Vos's pianoforte playing was thoroughly appreciated. The Concert was ably conducted by Mr. T. E. Chantler, Organist of St. John's Church, Clapham Road.

THE series of Promenade Concerts at Covent Garden Theatre came to an end on the 24th ult. The most noteworthy feature has been the appearance on three occasions of Mr. Sims Reeves, who was received with the utmost enthusiasm by an overflowing audience. Madame Lemmens Sherrington, Madame Antoinette Sterling, Miss Damian, Signor Foli, and Mr. Santley also appeared in conjunction with Mr. Reeves.

THE Kyrle Choir, under the direction of Mr. Malcolm Lawson, gave a performance of "Samson," in the Stepney Meeting House, on the 14th ult. The soloists were Miss Agnes Allen, Mrs. Oram, Mr. Reginald Groome, Mr. Albert Orme, and Mr. Ap Herbert. The part of the *Messenger* was taken by Mr. Russell Broom. A second performance of the Oratorio was given on the 21st ult., in St. Jude's Church, Kensal Green, the soloists being Miss Edith Phillips, Miss Isabel Tomalin, Mr. Levetus, Mr. Albert Orme, Mr. Ap Herbert, and Mr. Bion Reynolds (*Messenger*). Mr. E. H. Turpin presided at the organ on both occasions.

A "BIOGRAPHICAL DICTIONARY OF MUSICIANS," compiled and edited by Mr. James D. Brown, assistant Librarian at the Mitchell Library, Glasgow, is announced for publication in the course of next year. One of the principal objects of this work is to give greater attention to the claims of contemporary musicians than has hitherto been done, nearly the whole of the articles upon living artists being based upon information furnished directly by themselves. A special feature in connection with the book is a "Bibliography of English writings on music," which forms an appendix to the dictionary.

MESSRS. RISEGARI, SPEELMAN, BERNHARDT, AND VIEUXTEMPS announce five Classical Chamber Concerts at the Lecture Hall, Athenæum, Manchester. The executants are: violin—Signor Risegari, M. Speelman, Herr Hannemann, and Signor Scuderi; tenors—Herr Otto Bernhard, and M. Goedhart; violoncellos—M. Vieuxtemps and Mr. Henry Smith; double bass—Herr Neuworth; clarinet—Herr Grosse; horn—Signor Preatoni; bassoon—Signor Raspi; and pianoforte, Mr. Edward Hecht. The first Concert took place on the 23rd ult., and the next is announced for the 7th inst.

ON the occasion of the opening of the fine new organ, built for the Church of St. Margaret, Westminster, by Messrs. Hill and Son, on Wednesday evening, the 14th ult., Dr. Bridge's Oratorio "Mount Moriah" was performed, with orchestral accompaniment and a large body of voices. The work was admirably rendered, Dr. Bridge presiding at the organ, and Dr. Gladstone conducting. The solos were sung by boys of the Abbey choir, Mr. Edward Dalzell, and Mr. Robert Hilton. After the oratorio, Dr. Bridge played Handel's Second Organ Concerto, also with orchestral accompaniment.

A VERY successful Concert was given on the 6th ult. at St. Luke's Schools, Canterbury Road, Kilburn. There was a choir of about thirty-five voices. Pinsuti's "There is music by the river," given as a quartet by Mrs. Regan, Messrs. T. and F. Abel, and Mr. W. D. McLaren, gained a hearty encore, the last named gentleman receiving a similar compliment for his excellent rendering of the song "Anchored"; but the chief features of the evening were Miss Tankerville's song, Cowen's "Better Land," and her really fine pianoforte solo, Thalberg's "Home, sweet home."

A SURPLICED choir of fifty voices has been formed for the magnificent Parish Church of All Saints, Maidstone, under the direction of Mr. W. de M. Sergison, of St. Peter's, Eaton Square, who has appointed Mr. S. Bath to be organist, in the place of Mr. Henry Streatfield, resigned, having held the post since 1865. The choir will sing, for the first time, on Advent Sunday. A fine tubular pneumatic organ, by Lewis, was opened three years since by Dr. Bridge in the church, which accommodates 2,000 people without galleries, and is shortly to be restored by Mr. Pearson.

THE West London Choral Society, for male voices, under the direction of Mr. Frederick Scarsbrook, announces a series of Concerts during the coming season, which will conclude at the end of March, 1884. The Association, which has been formed for the practice and public performance of glees, part-songs, operatic choruses, cantatas, &c., for male voices, has commenced its meetings at 98, Ledbury Road, Bayswater.

THE Organ Recital at Holy Trinity Church, Gray's Inn Road, on Sunday, the 2nd inst., will be given by Mr. Stretton Swann, who will be assisted by the members of the Orpheus Amateur Orchestral Society.

UNDER the direction of Mr. Joseph Hay, a very successful concert in aid of the Royal Caledonian Asylum, Holloway, was given at the Surrey Masonic Hall, Camberwell, on Tuesday evening, October 30, Lady Colin Campbell, Miss Coyte Turner, Madame Agnes Ross, Mrs. Markwell; Messrs. Joseph Hay, Egbert Roberts, and Markwell, were the soloists. During the evening the juvenile pipers of the Institution played a selection of reels, marches, and strathspeys, under the direction of Sergeant Grigor McGrigor. Mr. G. H. L. Edwards presided with efficiency at the pianoforte.

ON the 21st ult., the Praed Street Church Choir gave a miscellaneous Concert, assisted by the following vocalists: Mrs. W. J. Newstead, Miss Clara Clark, Madame Evans-Warwick, and Mr. Walter Joy. The first part of the programme consisted of choruses and Mendelssohn's "Hear my Prayer," and in the second part the Choir sung several part-songs, and Miss Sampson played a pianoforte solo—"Triumphal March" (Kuhe). Mr. F. R. Kinkee and Mr. W. J. Green acted as accompanists, and Mr. H. Sampson was the Conductor.

ON Wednesday evening, the 7th ult., a Concert was given by Mr. T. H. Fox, at Gresham Hall, Brixton. Vocal music was contributed by Miss Madeline Hardy, Miss Horton, Mr. Arthur Thompson, and Mr. Chaplin Henry. The instrumental items included the *bénéficiaire's* solo, Mendelssohn's Andante and Rondo Capriccioso, Op. 14, Chopin's Third Ballade, played by Master Bertie Fox, and Mr. H. Newton's violin solo, an Andante and Allegro by Mendelssohn. Mr. G. F. Smith was the accompanist.

THE Dedication Festival Services at all Saints', Clapton, were held on the 1st ult., at 8 p.m., when the choir was largely augmented. The anthem was "O give thanks" (Goss), and the "Hallelujah" Chorus (Handel) was sung before the Benediction. Mr. G. S. Young, a member of the choir, presided at the organ, and Mr. W. M. Wait (organist and choirmaster of All Saints') conducted from the centre of the chancel. The special preacher was the Rev. J. P. Waldo, vicar of St. Stephen's, South Kensington.

THE Saturday popular Organ Recitals at the Bow and Bromley Institute continue to attract good audiences. During the past month the recitals have been given by Messrs. Bonawitz, Hodge, Phillips, and Turpin. On the 1st inst. M. Guilmant, the eminent Parisian composer, is to play, on the 8th Mr. H. R. Rose, and on the 15th Dr. J. F. Bridge. On the 10th the Choir will give the "Hymn of Praise," and Haydn's "Spring," under the direction of Mr. McNaught.

ON Wednesday, the 14th ult., the Dedication Festival was held at St. John the Divine, Kennington. At Evensong the canticles were sung to Prout in F, the Te Deum by the same composer being sung at the close of the service. On Sunday, the 18th ult., the Communion Service was sung to Haydn's "Imperial Mass," arranged to the words of the English Prayer Book. In the evening, the canticles were Barnby in E flat, and the anthem "Hallelujah" from Beethoven's "Mount of Olives."

MR. F. E. CHOVEAUX gave his Annual Concert at Lammas Hall, Battersea, on the 19th ult. The principal vocalists were Madame Beatrice Wade, Miss Minnie Gwynne, Miss Estelle Carlton, Miss Grace Morant, Mr. Charles Lockwood, Mr. Sebastian King, and two pupils of Mr. Choveaux, Miss Edith Cross and Miss Minnie Pyne (pianist). The instrumentalists were Herr Ernst Reiter and Mr. W. E. Wright (violin), Mr. H. J. Derham (flute), and Mr. G. A. Higgs and Mr. Choveaux (pianoforte).

AT the special service on the 13th ult., at St. Paul's Church, Battersea, an interesting Organ Recital was given by Mr. C. W. Hanson, Organist of the church; the programme also including a varied and well chosen selection of sacred vocal music, Miss Bocquet, R.A.M., being the solo singer. The offerings were devoted to the Organ and Choir Fund.

DR. HUBERT PARRY's new Quartet, for pianoforte, violin, viola, and violoncello, will be performed at the Monday Popular Concerts on the 3rd inst. The work will be published immediately by Messrs. Novello, Ewer and Co.

AN excellent chamber organ, built under the supervision of Mr. E. H. Turpin, was presented to Miss Berrie Stephens, on the 3rd ult. at her residence. The president of the committee, the Rev. J. W. Horne, opened the proceedings by a highly complimentary speech; and after formally handing over the testimonial, accompanied with a purse of sovereigns, an interesting Recital was given on the new instrument by Mr. Turpin.

ON Tuesday, October 30, an Evening Concert was given in St. Michael's Hall, Hackney, on behalf of the Church Schoolmasters, and Schoolmasters' Benevolent Institution. The vocalists were Madame Clara West, Madame Christine Wallace, Miss Annie Cole, Mr. Müllerhausen, Mr. Stanley Cockton, Mr. Pegler, and the St. John's College (Battersea) Glee Party. Concertina, Mr. Hobday; pianists, Miss Pharoah and Mr. Sharp. There was a large and appreciative audience.

THE Committee of the Goss Memorial has, since our last number was issued, been increased by the names of the Duke of Beaufort, the Bishop of Carlisle, the Dean of Lichfield, Sir George Grove, Rev. Dr. Troutbeck, Rev. S. S. Greatheed, Mr. Walter Macfarren, many of the Cathedral organists, and other influential persons. A meeting will shortly be held to determine as to the presentation of the memorial to the Dean and Chapter of St. Paul's.

THE *Daily News* says: "Dr. Villiers Stanford has completed the new comic opera which will form a leading feature of the Carl Rosa season at Drury Lane next Easter. The work, which is in four acts, will probably be entitled 'The Canterbury Pilgrims.' The baritone has a more than usually important part, and the chief characters will probably be played by Madame Georgina Burns, Miss Burton, Messrs. Davies, Ludwig, and Crotty. Mr. A'Beckett is the author of the libretto."

HERR EMIL BEHNKE gave an interesting Lecture, entitled "Science and Singing," at the South London Institute of Music, Camberwell, on Wednesday evening, October 31. Some valuable original photographs of the vocal apparatus were thrown upon the screen by means of the oxy-hydrogen light. The chair was taken by Dr. Stainer, supported by Dr. Lennox Browne, the lecturer's *collaborateur*.

MISS FLORENCE WYDFORD's annual Concert took place at St. James's Hall, on the 14th ult. Besides the concert-giver, Madame Edith Wynne, Miss Josephine Pulham, Miss Kate Evans, Miss Kate Beck, Mr. Bernard Lane, Mr. Egbert Roberts, and Mr. Thurley Beale, Miss Bessie Waugh (pianoforte), and Mdlle. Bertha Brousil (violin), appeared. A lengthy programme was gone through, much to the satisfaction of a numerous audience.

ON the 22nd ult. (St. Cecilia's Day), a selection of sacred music was given at St. Alban's Church, Holborn. The principal item was Dr. Stainer's new Cantata "St. Mary Magdalen," which formed part one, the second part consisting of sacred solos, &c. The vocalists were Master H. Tebbutt, Mr. E. Hall, Mr. T. Powell, Mr. Knott, and Mr. H. Pyatt. Mr. Farquharson Walenn accompanied on the organ.

THE first of a series of "Monday Ballad Concerts for the People," was given in the Victoria Park Tabernacle, on the 19th ult., under the direction of Mr. Henry Behling. The artists were Miss Josephine Pulham, R.A.M., Miss F. Wydford, Miss M. Claire, Mr. R. Evans, Mr. G. Weige, Mr. H. Behling, and Mr. G. J. Rayner, Organist and accompanist. The Concert was thoroughly appreciated.

THE St. Saviour's Young Men's Society, gave an evening Concert at the Schools, Herne Hill Road, on the 13th ult. The principal contributors were Miss Ada Tolkien, Miss Patten, Mr. Henry Yates, and Mr, W. Wilding. Mr. Alfred Izard acted as accompanist, and played as a pianoforte solo Chopin's familiar Polonaise in E flat.

MR. FOUNTAIN MEEN gave a Recital on the fine organ, built by Bryceson Brothers, at Woodberry Down Chapel, Seven Sisters Road, on the 20th ult., before a large and appreciative audience. The programme was well selected, and included vocal selections by the Woodberry Down Vocal Union.

THE organ in the church of St. Margaret, Westminster, was opened, after reconstruction, on Wednesday, the 14th ult., with a special Choral Service, at which Dr. Bridge's Cantata "Mount Moriah" formed an important feature. At the conclusion of the service, Dr. Bridge gave a Recital upon the organ.

ON Saturday evening, the 3rd ult., an excellent performance of "The Messiah" was given in the Assembly Rooms, Mile End. The principal vocalists were Madame Clara West, Mrs. Day Winter, Mr. H. D. Field, and Mr. C. T. Marriner. Mr. Bellman presided at the organ, and Mr. Day Winter conducted. There was a large audience.

THE London Gregorian Choral Association held a Festival on Thursday evening, the 22nd ult. in the Parish Church of Shoreditch, in which about one hundred and fifty members of the choir took part. The Service Book for the present year was used, and Mr. C. Warwick Jordan presided at the Organ.

AN excellent Concert was given at the Surrey Masonic Hall, on the 5th ult. The programme was carefully selected, and well arranged. The principal artists were Miss Frances Bellew, Miss A. E. Eyres, and Messrs. Harle and C. Montague, all of whom were highly appreciated.

MESSRS. CASSELL & COMPANY have issued for the second time a volume entitled "The History of the Year," the musical article in which, although somewhat better than that which appeared in the same work last season, is perhaps too sketchy to be of interest, save as a mere record of events.

MESSRS. RICHARD RICKARD AND A. COLLARD gave a Pianoforte and Flute Recital, at the Grosvenor Gallery, on the 23rd ult. The programme was an interesting one, and was excellently rendered by the concert-givers, in conjunction with Miss Cora Cardigan (flute) and Mr. Waley (pianoforte). Miss Clara Myers was the vocalist.

WE are glad to find that the Lincoln Harmonic Society, although formed but a few weeks, already numbers 320 members. The first concert is fixed for January 29, 1884, under the conductorship of Mr. F. Marshall Ward, of Nottingham.

THE special Advent service in St. Paul's Cathedral, when Spohr's "Last Judgment" is to be sung in its entirety, will take place on Tuesday next, the 4th inst., commencing at 7 p.m. No tickets are required for admission.

ON the 17th ult., Mr. Charles Villiers Stanford, M.A., Mus. Doc., Miss Mundella, Miss Mary Davies, and Miss Mary Travers were elected Associates of the Philharmonic Society.

DVORAK'S "Stabat Mater," which created such a great impression when performed at St. James's Hall last April, will constitute one of the most interesting items of the Worcester Festival next Autumn.

WE understand that Mr. Barnby's setting of the ninety-seventh Psalm, "The Lord is King," which was so successfully given at the Leeds Festival, will be performed by the Royal Albert Hall Choral Society at an early date.

WE are informed that Dr. Gladstone's Cantata "Philippi" is to be performed at the Glasgow Athenæum, early in January, under the direction of Mr. J. Ives.

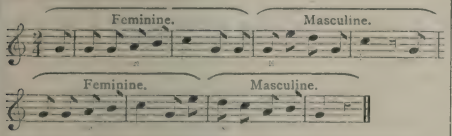
A WINDOW of stained glass has been placed in the north aisle of Westminster Abbey in memory of the late Organist, Mr. Turle, and his wife.

REVIEWS.

"*Le Rythme Musical, son origine, sa fonction, et son accentuation.* Par Mathis Lussy, lauréat de l'Institut de France, &c., &c. [Paris, 1883.]

M. LUSSY has completely identified his name with the history as well as with the perfecting of the modern notation of music. His latest work on "Le Rythme Musical"—the orthography of the word *rhythme*, it may be observed, has been recently changed by the French Academy—is intended to complete the analysis of a subject already considered in his treatise on "Musical Expression." The latter work, as well as M. Lussy's aid in reference to song in France, has been gratefully alluded to by the author of the article "Song," in Grove's Dictionary. The method M. Lussy adopts in his treatment of technical questions, is what our neighbours call "philosophique," and his phraseology is not easy to paraphrase in homely English; nor are even the technical terms he employs easy to translate literally. But if any adventurous publisher should essay a translation of M. Lussy's work, it is to be hoped it will not be mangled and vulgarised to suit schools, and what our musicsellers understand by "amateurs"; a class that, to say the least of it, seems to be in their eyes intensely practical. In running over a collection of airs arranged for "flute, violin, voice, or cornet-à-piston," it might not be thought essential to comprehend such terms as "catalectique," "acatalectique," "anacrousique," or "prothetique," but the more we surrender ourselves to the guidance of M. Lussy the more satisfied we become that it is quite essential to know all that is involved in the terms he employs, if we are to intelligently render a musical composition. Naturally music is, and has been, intelligently rendered without the signs of expression in the notation being reduced to a science; but, in this respect we owe much to traditional imitations of the performances of their own works by composers themselves, whose genius, as M. Lussy remarks, is independent of rules in the construction of certain rhythms, and who, careless in notation, reverse, in regard to their playing, the old clerical injunction, and tell us "to do as they do and not as they say." The best composers, in writing, for example, a Sonata for pianoforte and violin, will studiously bow the violin part and leave the piano part meagre in the extreme, in respect to marks of expression. To remedy similar defects in all music appears to be the main object of M. Lussy's laborious analysis of measure, rhythm, and accent. He has not, like Westphal, any idea of reviving the elaborate rhythmical conceptions of the Greeks. He prefers to take the art as it now exists, and, guided by natural sentiment, subject the music of our own time to a careful analysis. He claims for the present work that it is not simply a compilation, but an independent dissection of the physiology of music, and his success thoroughly justifies the claim. On emerging from our musical catechisms we have all of us, in our day, been puzzled at the little respect composers seem to have for the orthodox sections and periods of four bars or eight bars. A departure from the elementary rules of form is still, rightly enough, considered as an irregularity; and it is in these rhythmical irregularities—in the pathology of the subject, so to speak, where M. Lussy most assists us. As he says, whatever may have been the case in ancient music, modern music is filled with strong pulses or accented notes in apparently wrong places, destroying all regularity, and defying measure, rhythm, tonality, and mode. It is precisely to these irregular and destructive notes that M. Lussy has given the general name *pathetic accent*. They present themselves in any beat of a bar or in any part of a passage. The ordinary accents, rhythmical or metrical, can be displaced by what M. Lussy terms an *incision*, or break in the continuity of a rhythmical figure. The *incision* can mean a change from semibreves to quavers, or a change from unison to harmony, or from harmony to unison. It results also from the intrusion of a rest, which in music is an entity and often an intrinsic element of the unity of a rhythm. The first note of an *incision* is strongly accented wherever it may appear in the bar. If it falls on what would otherwise be an unaccented beat, the beat becomes accented; so that in critically examining a musical period we have not only to count the bars which may be irregular in number, but to determine when and where the strong accent occurs. Pulsation in music differs from the beat of the pulse, which in a healthy subject is regular, and represents the *ictus*, or first and strongest beat in a bar; that is to say, the metrical, not the rhythmical accent. As M. Lussy well observes, rhythm plays quite a different part in music compared with poetry. A poem would be intelligible as prose, but he seems to think that the whole soul of music is in rhythm. This may be disputed, as we can have motion without rhythm; but it is certainly correct to

slightly invert the case and say that what is called metre in poetry is of far more importance than in music. The irregular pulsation, the pathetic accents, the throb of modern dramatic music, would be intolerable in verse, or would reduce it to prose. On the other hand, metre in music means a strict division of time, which in poetry is less absolute. There are no literal "bars" in poetry. There is no rigid prosody in music. M. Lussy enumerates five principal causes of irregularities in rhythm—contraction, dilation, repetition, melodic progressions, and the echo. To re-establish regularity composers employ the ellipsis, the coda, and the pause. He adheres to the broad division of rhythms into masculine and feminine, and gives this familiar and characteristic example in which in each two alternate bars the feminine accent falls entreatingly on the weak beat of the first bar and the masculine on the strong. With a little exaggeration of accent and attention to piano and forte, the melody can well represent a dialogue between a lady and a gentleman, the lady evidently retaining her distinctive costume :—



In the phrasing of music the member of a phrase is denoted by suspense, and the complete phrase by repose. Here a new element is introduced quite independent of rhythm, since a melodic cadence or repose is determined by the modern tonic or the ancient final, and both can be neutralised by the accompanying harmony. Mattheson, in his "Theory and Science of Melody," endeavours to punctuate and scan a minuet by employing the usual signs of punctuation and of prosody. M. Lussy gives the example and says, "We will add nothing to this analysis so bizarre and so remarkable, considering above all the epoch at which it was made." We are to presume, therefore, that we have got very much beyond Mattheson in the question, and beyond longs and shorts, and commas and colons. At the same time, as M. Lussy rules, long rhythms correspond to long lines in verse, and different cadences in music correspond exactly with grammatical signs of punctuation; and in poetry, as in music, there are masculine and feminine accents, as well as suspensive and cadential properties which the musician imitates in following the sense of the words he is setting. We must remember that the method of M. Lussy is above all things psychological, which in each point considered involves many varying subjects. There is nothing at once so tempting and so dangerous as illustrating one art by another, each having its special and proximate origin, whatever may be the common origin. We have to guard against confusing mere rhythmical punctuation, which might be illustrated on the drum, with punctuation or rhythm in modern music, greatly dependent, as M. Lussy admits, on the final repose as a question of tonal relationship that has in itself little to do with either rhythm or punctuation, and to which in either poetry or grammar there is nothing that bears the slightest resemblance. In his philosophic work, M. Lussy is dealing less with the essence of music than with its external graces and embroideries. He cautions us against confounding rhythm with symmetry. "Rhythm," he says, "is the arabesque designed on the canvas; it matters little whether the arabesques be rigorously symmetrical or no; the *melos*, the varying sounds provide the colouring. Measure, rhythm, and melos are three entities which combined with harmony produce the marvellous picture called *music*." Rhythmical irregularities, he tells us, are infinitely more frequent than we imagine; and to them must be ascribed much of the variety and mysterious charm of music; although they are employed by composers with such skill and delicacy that they surprise and affect only cultivated and highly impressionable hearers. If we examine the works of great composers we shall be amazed, he says, at the immense number of unequal sections of 5, of 7, of 9, of 11 bars, that are found in the midst of strophes of 4 and 8 bars. Nevertheless, the laws of rhythm, that is, of rests and repose, are throughout strictly observed; the symmetry alone is destroyed. "A further proof," he adds, "that if rhythm is an indispensable element in music, a strict and rigorous symmetry plays only an accessory and subordinate part." All kindred questions are minutely treated in M. Lussy's work, and his name will be a sufficient attraction to our well informed readers; but we have chosen to dwell in particular on one point—irregular rhythms—and the following quotation will further illustrate our explanations that must necessarily be imperfect without many examples in music. M. Lussy remarks: "We have already said the inconveniences resulting from defective metrical formulas, exist only for the executant and not for the hearer. The latter, not seeing the bars which determine the time or measure, is influenced by the *ictus*; he perceives the true measure which results either from the approximation of the strong accents, or from their distance one from the other." He instances Verdi and Wagner as possessing in the highest degree the secret of creating psychical rhythms, and being at the same time very careless as to the choice of time signatures. But we must not suppose that M. Lussy, by the very nature of his labours a strict and profound pedagogue, is misled by his desire to organise apparent rhythmical irregularities into the worship of "tetralogies" and "monstrosities." He seeks a refuge, like *Alice* at the cross in "Robert le Diable," in the works of those geniuses who have "projected into the äerial ocean magical cathedrals, alhambras, and temples in sound." He appeals to "*ces monuments, la Passion, le Messie, Armide, Don Juan, la Creation*," &c. This common but somewhat antiquated apostrophising of the prophets and their works is sermonising; it is certainly not criticism; but it will reassure many, and draw them to a closer acquaintance with M. Lussy's new and excellent work on rhythm, every page of which is suggestive and full of interesting facts and inferences.

Music in Song: A Selection of Extracts, descriptive of the Power, Influences, and Effects of Music, from Chaucer to Tennyson. Compiled by L. L. Carmela Koelle. [London: Griffith and Farran.]

THE underlying current of musical feeling, present to a greater or less degree in all true poetry, has frequently been exemplified in the publication of volumes of excerpts from the writings of all the poets from the times of Chaucer and Spenser to the present day; and in the early numbers of this journal, now nearly thirty years ago, were published, as some of our readers may yet remember, selections judiciously made by Mrs. Mary Cowden-Clarke of—to quote her own words—"some of the choicest sentences on the subject of music from the finest thinkers in the world of letters." The little work now before us will, we think, however, form an agreeable addition to similar collections which have preceded it; whilst to any who may hitherto have overlooked the connection between the two graces we may certainly commend a perusal of its pages. Though scarcely so comprehensive in its character as the selections by Mrs. Clarke, and doing perhaps rather scant justice to the great fathers of English poetry we have already named, it is yet interesting to note how few repetitions of the earlier work are to be met with in the later. In Miss Koelle's book, too, some occasional cuttings from prose writers are also introduced, among them a short and striking sentence of Lord Beaconsfield's which says: "The greatest advantage a writer can derive from music is that it teaches most exquisitely the art of development." In its dainty "get-up"—parchment cover and Dutch hand-made paper—it will form an acceptable little gift-book; while a short Introduction, modestly signed with the initials J. S., will considerably enhance its intrinsic literary value. Our space will not permit us to quote from this Introduction as we should like, but most heartily do we agree with Dr. Stainer (whom an advertisement elsewhere has proclaimed its author) in his exclamation, "Has a man no music in him? he will never become a poet; has he no poetry in him? he will never become a musician!" We must not, however, omit to notice the Index (a most important and often neglected feature of any work) on which a laudable amount of care has evidently been expended, divided, as it is, into three parts—namely, a chronological as well as an alphabetical list of authors, together with a table of first lines.

Die Musik des Griechischen Alterthumes nach den alten quellen neu bearbeitet, von Rudolf Westphal.
[Leipzig, 1883.]

The veteran philologist has been long silent since his last well-known work on Ancient Greek music. Many—or perhaps we should say a few—of our readers will be pleased to know that Herr Westphal has returned to the subject in a work of some importance, which he has gratefully dedicated to Herren H. Weil, of the Academy of Belles-Lettres at Paris; Ch. Em. Ruelle, librarian of St. Genevieve, at Paris; and F. A. Gevaert, director of the Brussels Conservatorium, &c., &c. In the preface or introduction to the present work, which in its entirety we may review more at length on some future occasion, Herr Westphal again goes over the well-indexed but not very extensive list of authors, ancient and modern, who have treated of Greek music. He speaks of Aristoxenus as a not less deep thinker than his master Aristotle, and amongst the ancients looks to him, and finally to Ptolemy, as the great fountains of our knowledge on the subject. He pays high tributes of praise to Wallis, Böch, and Bellerman, amongst modern and recent editors and commentators; and in mentioning his own contributions he observes that his opinions in regard to the Greek Melos have been received by some of his German fellow-workers with mistrust, and even with enmity; but he adds: "I had already forsaken Germany when there appeared that exhaustive work, 'Histoire et Théorie de la Musique de l'Antiquité,' by Frederick Augustus Gevaert, Ghent, 1875-1881, in which the learned inquirer acknowledges in every point his indebtedness to my Greek *Harmonik*, that is based on the nomenclature of the positional-scale-system of Ptolemy, and wherein on that system is clearly explained the non-unisonal accompaniment of Greek melody."

Herr Westphal tells us that he first paid attention to the subject of Greek melody at the end of his fiftieth year. From the study of Bellerman he turned to the ancient texts, and in 1863 published his "Harmonik." A second edition, with certain further explanations in regard to the Greek tone-system, appeared in 1867. In respect to his present work, he claims for it the same solid foundation on original texts and ancient sources, and he tells us that it is virtually the same system he presented in his previous work, but that it differs throughout in the method of arrangement. Herr Westphal has been reproached for writing on Greek music as a philologist and for philologists, just as physicists and acousticians write on music as scientists for scientists, but following perhaps the example of M. Gevaert, he has this time treated the history and systems of ancient Greek music in a style suited to musicians and amateurs who are not inclined to trouble themselves with Greek type and notation, and philology. Herr Westphal in his new work has some important chapters on the Greek rhythmical system; and in regard to this subject he tells the musician that by the study of the theories of Aristoxenus he will find that he has to unlearn much that he has learned from modern theorists. Westphal seems to think that neither Beethoven nor Mozart represented the Greek rhythmical feeling and theory, which, amongst the moderns, are found only in the music of Sebastian Bach. As a close and industrious seeker after the truth of the whole of the vexed question of Greek music in its original sources, the veteran philologist more than once expresses his disdain for the phantasies and divinations by the aid of which some musicians and authors create systems of Greek music. He treats the subject of Greek music not only as serious from an archæological point of view, but as one of great practical importance to the musical art; and closes one of his introductory chapters with this quotation from Gevaert: "The music of the ancients, which I had until then considered as a subject absolutely devoid of interest, suddenly appeared to me in a new light; I saw in it an object of value to the musician, and worthy of his whole attention."

This revelation occurred to Gevaert after his study of Westphal's "Metrik," which led him to pursue the subject and elucidate it, and, as he has told us lately, not without a practical object. We may assume that both he and Westphal, now that certain parts of the Greek system have been made clearer and seem in many respects to more and more resemble the modern system, are of opinion that musicians will soon find that Greek music has more than a merely antiquarian interest. Westphal observes, in the book we are noticing, that more than two thousand years before the historical twelve major and twelve minor scales of Bach's well-tempered clavier, the same thing had been accomplished by the Aristoxenian innovation in regard to the Greek transposition-scales. The twelve scales, or "Tones," were of course a device arising from the temperament, as anyone can find by simply inverting the modern major scale of C natural. From the scale and its inversions we get eleven tonics. The twelfth is F sharp. To retain the twelve sounds in the equally tempered scale, we have to invert the F sharp as again F sharp. Inverting it regularly as G flat, gives us the canonical and Aristoxenian number of thirteen tones. We soon leave these commonplaces, when we remember that each tone had its double-octave system containing seven forms of scale; the "eidos," or form of scale, being the *Mode*. In the modern system each mode is, or can be, transposed, so as to commence on the key-note. Hence, perhaps our term "minor-key." Again, in the Greek system, each double-octave system was of the genus diatonic, chromatic, or enharmonic; and each of these genera had various ratios; and the original nomenclature of the tones, such as Lydian, Phrygian, &c., became changed by transpositions in higher or lower octaves; and the *modes* also, from sundry causes, not yet made very clear, received different names, such as Eolian, Locrian, Bœtian, &c.; the whole system, together with great subtleties and refinements in regard to accent and rhythm, becoming a most complicated mechanism, which Westphal well characterises as *die umfangreichsten Melopöien des Griechenthumes*. Those who are acquainted with his former works will not require to be told that in this, his last work on the subject, the history, harmony, metre, and rhythm of the Greek system have been treated by Westphal with consummate learning and penetration. As our intention was simply to refer to certain points in the introduction, we have only to repeat that the present work is adapted expressly to the requirements of musicians.

Valse in B flat minor. Gavotte. Composed for the Pianoforte by Gordon Saunders.
[Novello, Ewer and Co.]

Both these compositions are commendable specimens of refined and artistic dance movements. Dr. Saunders disarms any charge of imitation which might be brought against him by calling his Valse "A la Chopin"; but we cannot help expressing a wish that he had relied more upon himself, for he has amply shown in his Gavotte that he has sufficient artistic capital to hold his way without borrowing. Apart from the Chopin character of the Valse, however, we prefer the last-named piece, which is a good honest Gavotte, and may be conscientiously recommended to the many amateur pianists who so extensively patronise this class of music.

The Bible Psalter. By Sir Herbert Oakeley.
[Nisbet and Co.]

This work cannot be of service in the Church of England, as there is no likelihood of the Prayer Book version of the Psalms being superseded. In the northern country and among dissenting communities it may, however, be very useful. The pointing is simple and, on the whole, commendable. Sir Herbert Oakeley avows his preference for double, or, as he terms them, "whole," chants, and his book contains a very good selection, some of the old florid abominations being deprived of superfluous crotchets and thus made to assume an air of soberness and dignity undreamed of by their composers.

Quatuor pour 2 Violons, Alto et Violoncelle. Par Charles Dancla. [F. W. Chanot.]

Quartets must be heard to be justly criticised; but an examination of the score of M. Dancla's work inclines us to believe that it possesses very high merit. The subjects are exceedingly attractive and the writing clear and spontaneous throughout. We may say that the composition obtained the prize from "La Société des Compositeurs de Musique," at Paris, in 1882.

Short Voluntary for Lent; Allegretto in D; Rêverie; Three Pieces in F, D, and G; and *Marche Sérieuse.* By Luard Selby. [Novello, Ewer and Co.]

IT is a healthful sign that composers are turning their attention with increased zeal to the organ as a worthy medium for the presentation of their creative ideas. Transcriptions have for a long period been and will continue to be necessary, and are not to be contemned when skilfully and artistically carried out; but music composed expressly for a certain instrument must always be preferable to arrangements. The English school of organ music, of which Henry Smart may be said to have been the founder, is growing in importance, and it may fill a definite position in art if its best workers succeed in avoiding modern Teutonic ponderousness on the one hand and modern Gallic flippancy on the other. The present pieces are Nos. 11, 16, 22, 23, and 24 of a new series of "Original Compositions for the Organ," by various native composers. Mr. Luard Selby is evidently a musician who is not disposed to walk tamely in the footsteps of his predecessors, his independency of thought being exhibited even in the opening bars of the Lent Voluntary. It is a sketch in three flats, but whether the tonic is E flat or C minor we are left in doubt until the close in the major key. The Allegretto in D is far more pleasing, and, we may add, more satisfactory in a musicianly sense. The principal theme in 3-4 time is extremely melodious, and the middle section, Allegro in G minor, is in excellent contrast. The Rêverie is a flowing Andante con moto in A, 3-4 time, with a brief middle section in the relative minor. The three pieces are more vigorous in character, and will be useful as concluding voluntaries. In the Marche Sérieuse the composer indulges freely in double notes on the pedals, and the piece is remarkable for some abrupt and startling transitions of key. On the whole it is not the most attractive number of the series.

The Soldier's Mother. Song for Mezzo-Soprano or Contralto, with Clarinet obbligato. Words by James Baden Powell.

I am a little Milking Maid. Boddice's Song from "The Blue Lady of Milden Hall." *Monthly Packet*, 1880.

Over the Sea. Canzonet. Words by H. Knight. Composed by James Baden Powell. [Novello, Ewer and Co.]

IN the first two of these songs the want of definite design is observable, a few fragmentary phrases being so often repeated—sometimes with variety in the harmonies and figures of accompaniment—as to become tiresome. "The Soldier's Mother" has this peculiarity in an inordinate degree; but the simplicity of the second song on our list makes such musical reiteration less felt. "Over the Sea," however, is a highly effective composition, both melody and accompaniment being in true sympathy with the poetry. We shall be glad to welcome Mr. Powell in other songs as good as this.

Impromptu Gavotte. For the Pianoforte. By Walter Macfarren. [Stanley Lucas, Weber and Co.]

AMONGST the many pieces of this kind by Mr. Walter Macfarren, the one before us should certainly take high rank. The melodiousness of the subjects—especially that in the tonic major—must commend the composition to all hearers; and there is just sufficient work in the last page to please those ambitious pianists who wish to have "something to do." There can be little doubt that this "Impromptu Gavotte" will become a general favourite.

Leslie's Songs for Little Folks. By Henry Leslie. [Cassell and Company, Limited.]

SOME years ago a volume was published by Messrs. Cassell, called "Little Songs for me to sing," the music by Henry Leslie, and the illustrations by J. E. Millais. The book now before us is a reprint of the former one, with the addition of several new songs, a frontispiece by Millais, and an illustration by H. C. Selous. All these fresh contributions are fully worthy to rank with their companions; and at the approach of a season when "little folks" look for such offerings, the publication of so refined and attractive a combination of musical and pictorial art is well timed.

The Prodigal Son. A Cantata. The words from the revised Edition of the New Testament.

The Fisherman's Wife. Song. Words by Claxson Bellamy.

When the soft light of Sunset. Song for Baritone. Words by A. M. H.

Three Songs. Song. Words by Claxson Bellamy. Composed by R. P. Paine. [Novello, Ewer and Co.]

A CALM examination of these compositions convinces us that where Mr. Paine has been the least ambitious he has been the most successful. He tells us in his preface to the Cantata that he has especially designed the work for young people in churches, chapels, and Sunday-schools, who are capable of "singing a solo, recitative, or playing an accompaniment on piano or harmonium, and even the organ, as well as in chorus." We cannot say whether the want of an "Oratorio in miniature" really exists to the extent that Mr. Paine imagines; but, if so, his unpretending little work may find some favour where music of more importance must of necessity be excluded. Even for "young people," however, the part-writing must be pure; and we can scarcely pass without a protest such consecutive fifths as occur between soprano and bass in the last bar but one of the quartet "And the son said unto him." Some of the choruses, although very brief, would prove effective in performance; and in many of the solos the words are well expressed. The songs—especially "The Fisherman's Wife" and "When the soft light of sunset"—are exceedingly simple in the vocal part, but the accompaniments are laboured and distressing to the voice; indeed, it often appears that the composer is trying to find how many harmonies he can fit in to the notes of the melody. The same fault is observable in "Three Songs," but the pianoforte part is in this composition more sympathetic with the voice.

Music. By Henry C. Banister. Eleventh Edition. Revised, with new Appendix. [Deighton, Bell and Co.]

A REVIEW upon the new edition of this work, on which we have already expressed a highly favourable opinion, would be quite unnecessary were it not that from time to time it has received various modifications, and that in this (the eleventh edition) a very important appendix is added, explaining the theory and giving examples of those "fundamental" chromatic chords upon which the system propounded by the late Dr. Alfred Day is based. As Mr. Banister's book does not enunciate any absolute "method" throughout, it is quite consistent with his design that the author should place these views before his readers without committing himself to belief or disbelief in their truth. We may also say that since our notice of the work when it first appeared the many "modifications" to which we have alluded justify us in strengthening our then recorded estimate of its value as a text-book.

The Children's Christmas. Nine Christmas Scenes. Words by R. Spence Watson, LL.D. Music by Myles Birket Foster. [George Routledge and Sons.]

THESE short musical Christmas Scenes will be a welcome present to the many children who look forward to having something new, as well as appropriate to the season. It is not always that songs written for a special occasion are considered worth preserving after the occasion has passed away; but the organist of the Foundling Hospital has here given us music which, although simple, is good of its kind; and having associated himself with an author who has the rare faculty of sympathising with the juvenile mind, there can be no reason why the nine little pieces here given should not last for many Christmases to come.

The Lord is in His Holy Temple. Anthem for Dedication or General use. Composed by Gordon Saunders, Mus. Doc. [Novello, Ewer and Co.]

THIS smooth and musicianlike setting of the words may be found useful for its intended purpose. The movement in 3-2 is perhaps the most effective portion of the anthem; but there are some good contrapuntal points in the final chorus, "O come, let us worship."

Magnificat and Nunc Dimittis in F. By E. Bambridge. [Novello, Ewer and Co.]

This is a tolerably free and modern setting of the evening canticles, so far as regards the independence of the accompaniment and the nature of the harmonic progressions. At the same time, the Service is not top elaborate for ordinary use, and its generally expressive character will favour its chances of popularity. It is a pity that Mr. Bambridge has marred an otherwise excellent composition by some technical errors too grave to be ignored by musicians. The consecutive fifths between bass and treble, at the words "Holy is His name," are inexcusable, and the rising third in the chord of the 6-4-3 on page 6, bar 4, has a very harsh effect. With a little care such a barbarism as "in th' imagination of their hearts" might also have been avoided. It is worth while to point out these blemishes, as the composer has undoubted talent which we trust he will turn to advantage.

Christmas Carols, Hymns, &c. [F. Pitman.]

The anonymous compiler of this collection of 106 sacred and secular ditties, suitable for yuletide, has drawn his materials from every conceivable source, and the requirements of church, chapel, and the fireside have been studied in about equal proportions. The old favourites are mingled with a considerable number of new compositions in various styles, and the editing of the former has generally been carried out in a modest and judicious spirit. A remarkable exception, however, occurs in Mendelssohn's "Hark, the herald angels sing," in which the harmonies are grievously distorted, and progressions inserted of which the veriest tyro would feel ashamed.

Carols for the Church Seasons. By Henry Hudson. [Novello, Ewer and Co.]

The revival of carol-singing is a noteworthy feature in the routine of church work of the present time. Christmas, of course, is the most popular season for the practice of this semi-devotional vocal exercise, though other festival periods are now giving occasion for the composition and performance of carols. Mr. Hudson's series consists of eight examples, namely, three for Christmas and one each for Easter, Ascensiontide, Whitsuntide, Flower Services, and Harvest. Structurally most of them are a compromise between a hymn-tune and a brief full anthem, and they are scarcely simple or tuneful enough for congregational singing. They may be commended, however, for musicianly feeling and a pleasant freshness of manner.

There were Shepherds. Anthem for Christmas. By T. Mee Pattison. [Novello, Ewer and Co.]

Although this Anthem is very brief and unpretentious, it consists of five distinct movements, namely, two choruses, two passages for tenors and basses in unison, and a quartet. Excepting one or two questionable progressions, Mr. Pattison's composition is smoothly and melodiously written, and may be recommended to parish church choirs.

The Holy Communion Office in F. By Harry A. Marriner. [Novello, Ewer and Co.]

The composer of this Communion Service has evidently no sympathy with modern harmonies. He writes in a studiously plain and simple manner, and there is nothing in his music to prove that he is acquainted with the Church composers of the nineteenth century. He appears to have taken Kent and King as his models, and only manifests a sense of independence in the final cadence of the Gloria in excelsis, where he boldly violates the law against consecutive fifths and octaves.

Annice. Song. Words by Walter Raymond. Composed by E. A. Sydenham. [Novello, Ewer and Co.]

Mr. Sydenham is always melodious, both in his vocal and instrumental pieces, but there is a delicacy of touch in the treatment of the song before us which should ensure it a warm welcome from artists as well as amateurs. The figure in the accompaniment, which ceases and re-appears in sympathy with the varied feeling of the words, is extremely graceful; and vocalists in search of novelty will, we are certain, thank us for drawing attention to so attractive and refined a composition.

Allegro ma non troppo. Six Miniatures. For the Organ. By Oscar Wagner. [Novello, Ewer and Co.]

Simplicity is one characteristic of Herr Wagner's pieces, and another is a certain dryness and monotony of style, or rather, a want of melodic interest which, in default of scientific treatment, is necessary for effect. One or two of the "Miniatures" (which are pieces of moderate length, not fragmentary trifles) are tolerably pleasing; but we should be glad to know the composer's authority for concluding a Postlude in E minor, with a *fff* cadence in the dominant key.

Te Deum Laudamus in D. By T. Tallis Trimnell. [Novello, Ewer and Co.]

The title page description of this as a Festival setting of the "Te Deum" might easily mislead organists and choirmasters. In parish choirs, where only chants are used on ordinary occasions, the term might apply, but not in those places where a full choral service is the rule and not the exception. The voices move either in unison or in simple four-part harmony, and the accompaniment rarely takes an independent course. In its way Mr. Trimnell's setting is one of the best we have met with for some time. It is at once melodious, dignified, and musicianlike, and may therefore be heartily recommended.

FOREIGN NOTES.

At the Hamburg Town Theatre, the first institution in Germany for producing novelties, two new stage works by Anton Rubinstein were recently performed, under the composer's own conductorship—viz., "Sulamith," a biblical stage-play, in five scenes, the libretto founded on the "Song of Solomon," by Julius Rodenberg, and "Unter Räubern" (Amongst Thieves), a comic opera in one act, written by Ernst Wichert. Of the two, "Sulamith" achieved the greater amount of success. The writer of this libretto has done his best to endow the simple biblical story with some dramatic feeling, but has protracted it to such an extent that he fails altogether to sustain the interest throughout. Rubinstein, though deriving little help from the words, has written some of his best music for this work, which abounds in most beautiful melodies, particularly in the first part. In the latter portion he seems to have laboured under the strain put upon him by the uninteresting words, and in consequence the music is here much weaker. Taken, however, as a whole, this new work of the prolific composer is a most remarkable one, and will certainly make its way and be heard on all the principal stages of Germany. As our readers are aware, our countryman, Mr. A. C. Mackenzie, is now engaged on an Oratorio for the Norwich Festival of next year, founded on the same subject, the words written by Mr. Joseph Bennett. Long before it was announced that Rubinstein was to compose an opera on this theme, Mr. Bennett had selected it for Mackenzie's Oratorio, and we have no doubt that its purely lyrical character fits it far more for a work intended for performance in the concert room than for production on the stage. Nothing favourable can be said about the other work of Rubinstein's performed on the same night. The libretto, founded on a well-known novel, is entirely unsuited for dramatic purposes, and the music appears to have been written in such haste that the composer had not time to sift good from bad, interesting from uninteresting. The performance of both works was all that could be desired, and, as far as the orchestra is concerned, remarkably fine. Composer and artists were repeatedly called. The next novelty to be produced at this theatre is Mackenzie's "Colomba."

Gounod's "Redemption" was given on the 4th ult. at Vienna, in the great Hall of the Musical Society. The principal soloists and the entire chorus and orchestra of the Imperial Opera House took part in the performance, which was under the conductorship of Kapellmeister J. N. Fuchs. All the artists did their best to ensure a perfect interpretation of this master work, and the result was one of the most admirable renderings that has ever taken place in this centre of musical art. Herren Winkelmann and Rokitansky gave the parts of the *Two Narrators* with great expression, as did also Herr Sommer, who sang the

part of *Christ*. The solo parts for female voices were excellently rendered by Frau Papier, Fräulein Lehmann and Braga. Besides these, mention is due to Mesdames Schläger, Hauser, Devey, Messrs. Bronlik, Schittenhelm, Wiegaud, and others, who greatly contributed to the general effect.

A most interesting musical event took place at Cologne, on Wednesday, the 14th ult., when Mr. Goring Thomas's "Esmeralda" (which was so successful in this country when produced by Mr. Carl Rosa last spring) was performed, for the first time in the German language, at the Town Theatre. We are glad to be able to report that the work met with a highly favourable reception and a decided success. Though the music cannot be said to mark any new departure in Opera, nor to present any features which would stamp it as a representative work of English musical art, yet it is so well written, and so full of pleasing melodies that it will doubtless keep its place with many other works written in the same style by Germans and Frenchmen. The three principal *rôles* of *Esmeralda*, *Phœbus*, and *Frollo*, were in the experienced hands of Madame Peschka-Leutner, Herr Goetze, and Herr Karl Mayer, artists who enjoy the highest reputation throughout Germany. The principal vocalists, as well as the composer, were called several times before the curtain, and at the close of the performance the same honour was bestowed upon the director of the theatre, Herr Julius Hofmann.

On the occasion of the Luther Commemoration in Germany, a number of Concerts of more or less interest were given. Meinardus's oratorio "Luther in Worms" was performed at many places and pleased greatly wherever it was heard. A specially noteworthy programme was that of a Concert given in connection with the celebration by the Directors of the Gewandhaus at Leipzig, which comprised Bach's Reformation Cantata "Gott der Herr ist Sonn und Schild"; Mendelssohn's *a capella* Chorus for eight voices, and the same composer's "Da nobis pacem"; a new composition by Dahl on Luther's choral "Ein' feste Burg," and Beethoven's Eroica Symphony. Another new composition, which has been frequently heard throughout Germany on this occasion and has met with great success wherever it has been performed, is Albert Becker's Reformation Cantata.

At the Second Gürzenich Concert at Cologne, Cowen's Scandinavian Symphony was given with immense success, the composer himself conducting the performance. This most important work of our countryman has now been performed at nearly all the principal concert institutions in Germany, and has everywhere been highly successful The enthusiastic reception given to the works of our young composers, Cowen, Thomas, and Mackenzie, wherever they have been heard in Germany, proves that Germans are ready to offer a welcome to art and artists irrespective of their nationality. It should, at the same time, encourage English composers to persevere in the production of music of a high class which shall worthily sustain the reputation they have lately achieved.

Director Pollini, of the Hamburg Theatre, has offered Anton Rubinstein the sum of £25,000 for 100 concerts, to be given during a tour of five months in the United States of America. The composer has not as yet, however, accepted this munificent offer. Joachim, Scaria, and a great many other excellent artists will go next year to the "land of dollars."

Undoubtedly the oldest of all German musicians is Herr Hilf, a former member of the Town Band at the watering place of Elsler, who celebrated last month his 100th birthday. In company with his sons and grandsons, who seem to have inherited his talent for music, he may still occasionally be seen taking part in the performances of the above-named orchestra.

The anniversary of Mendelssohn's death was celebrated at Leipzig by a performance at the Town Theatre of three of the composer's works, viz., "Hemkehr aus der Fremde" (Son and Stranger), "Walpurgis Night," and "Loreley."

The 400th performance of Mozart's "Zauberflöte," at the Royal Opera House in Berlin, took place on the 2nd ult. Eighty-nine years ago, on May 12, 1794, the work was given, for the first time, at the above-named theatre, by special desire of King Frederic William the Second.

Herr Max Friedländer, the baritone, whose concert, given at Vienna last month, was a great success, has discovered some valuable Schubert manuscripts, amongst others a part of the music to "Rosamunde." The newly found pieces will shortly be performed by the Vienna Philharmonic Society.

Robert Volkmann, whose death we notice in another column, has left a parcel of manuscripts, labelled "Unpublished Compositions," which contains, amongst sundry smaller works, two sonatas for piano, a duo for piano and violin, a string quartet, and the music to a dramatic fairy tale entitled "Midas."

Mackenzie's opera "Colomba" has been accepted by the directors of the Vienna Opera House, Madame Pauline Lucca being announced to sing the title *rôle*.

It is intended to hold next year, at Leipzig, an International Musical Festival for brass bands.

A new comic opera, "The Spanish Students," was performed recently at Copenhagen, under the conductorship of the celebrated composer Svendsen. The music, which obtained a marked success, is by the Danish composer Lange-Müller.

The Musical Society of Rotterdam will shortly perform Handel's "Saul," with additional accompaniments by the well known composer F. Gernsheim, the Conductor of the Society.

Berlioz's great Te Deum, which was produced at the Church of Saint Eustache, Paris, in 1855, under the direction of its composer, and has never been heard since, is to be performed in the Cathedral of Bordeaux on the 5th inst. The band and chorus are to number 1,000.

The Association of Musicians in Paris, founded by Baron Taylor, celebrated the Feast of St. Cecilia, on the 22nd ult., by performing, at the Church of Saint Eustache, a mass by Méhul, which had never before been heard in Paris.

The Gold prize medal of the Belgian Académie des Sciences has been awarded to M. Michel Brenet, of Paris, for an essay "Etude antique sur la vie et les œuvres de Gretry."

On October 28, Berlioz's "Damnation de Faust" was given at the Châtelet in Paris for the thirty-eighth and (for the present) last time.

General Count Frederic von Redern, formerly Intendant-General of the Royal Court Music at Berlin, and himself a composer of some merit, died in the German capital on the 5th ult., aged eighty-one years.

L. Stasny, a celebrated composer of Dance music, and conductor of popular concerts at Frankfort, died recently in that town, aged sixty years.

A new comic opera by Theodore de Lajartie, called "Le Roi du Carreau," has been produced at the Novelty Theatre at Paris, and is said to have had a great success.

Herr C. G. Röder, founder and, until 1876, principal of the renowned music engraving and printing firm of the same name, died on October 29, at Gohlis, near Leipzig, aged 72 years.

We also deeply regret to announce the sudden death, on the 12th ult., of Monsieur J. L. Heugel, the head of the celebrated Parisian publishing firm of that name, and founder and director of our excellent contemporary *Le Menestrel*.

F. A. Pott, who was known some time since as an excellent violin virtuoso, died lately at Graz, aged 77.

CORRESPONDENCE.

MUSICAL COPYRIGHT.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Allow me, on public grounds, to revert to a subject which has formerly been discussed in your columns, viz.—the bearing of the law of copyright in music.

Two Concerts were given lately in Hertford in connection with our local School of Art. Claims were made upon the committee immediately for "damages" to the amount of £14 for the performance of the duet "The moon has raised her lamp above," by Benedict; and of £6 for the solo "Yes, let me like a soldier fall," by Wallace—£20 in all, and the payment of the £6 was enforced on our solicitor advising us that we had no remedy.

Thus it will be seen that men are fined heavily for damaging a person whom they have really benefited. The performance of a song advertises it and directs attention to its merits in the most effective manner; therefore the act promotes the sale of that song and does good to the owner of the copyright. This is proved by the fact that music publishers, even of the highest rank, habitually send songs "with their compliments" to known singers, both professional and amateur, in order that they may be performed.

It is the opinion of musical men that Lord Folkestone's Act of 1882 fails because it is not retrospective, and may even increase the danger to the unsuspecting.

At present the chief sufferers are those who get up small Concerts for charitable objects: the local amateurs, the country clergy, the poor governesses, and people who know nothing about the "local agent of the Copyright Protection Association," and who think merely to promote some charity.

For their benefit let me add no song may be performed without written permission, unless that fact be printed on the title page. C. T. Cobham.

[We gladly insert the foregoing communication from one who has unknowingly placed himself in the power of Mr. Harry Wall, as agent of the "Copyright Protection Society," not only as a caution to vocalists and concert-givers, but because it strengthens the request of many other correspondents to reprint, with additions, the names of those works which cannot be performed without permission. As far as we can ascertain, the following is a correct list of all the compositions which are under the control of Mr. Wall.—*Ed. M.T.*]

Any pieces from the following Operas:—

Wallace's "Maritana," Benedict's "Lily of Killarney," Balfe's "The Bohemian Girl," and "The Rose of Castile." "She wore a Wreath of Roses" (Knight), "Cracovienne" Polka (Wallace), "Will-o'-Wisp" (Cherry), "The Winds that waft my Sighs to thee" (Wallace), "By the sad Sea Waves" (Benedict), "Sweet and low" (Wallace), "Who's that tapping at the Garden Gate?"

In addition to the above, we notice in the last number of the *Figaro*:—

"The Bellringer" (Wallace), "Why do I weep for thee" (Wallace).

MODERN FUGUES.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—There appears to be a common idea, even among musicians of standing, that the composing of Fugues at the present day is a sign of affectation, or, at best, of a wish to exhibit mere scholastic skill, and that this style of composition cannot now be the natural outcome of genuine musical feeling. Louis Ehlert in his "Letters on Music to a Lady," after speaking of such Fugues as form part of, and grow from, larger works, says respecting the composition of "detached Fugues": "The modern spirit is of so boundless, so desiring, so liberty-loving a nature; and the Fugue is so limited, so undesiring, so subject to the law!" and again, "We will abandon the pure art of Fugue to the academists, the lords of debit and credit, who have neither wish nor courage to be free: for what is freedom to those who were born in a cage? Let them flutter patiently on, they might break their necks outside, for their pinions are far too tender." Of course, musical ideas and forms of expression naturally change to some extent as the different ages succeed each other; but it does not follow from this that a really musical Fugue cannot now be written; there is no reason to doubt that the Fugue is one of the best vehicles for expressing the musical feeling of several modern composers of note. The fact that many dry and merely learned Fugues (without even a melodious theme to begin with) are written now does not justify the feeling against modern Fugue composition in general. Dry Fugues have been, and will continue to be, written, but not by those composers to whom the splendid capabilities of this form for the expression of some of the grandest musical ideas have been revealed.—Yours truly,

E. W. Healey, Mus. Bac., Oxon.

Helensburgh.

CHEAP MUSIC BOOKS.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—In these days of amazingly cheap literature—when Messrs. Cassell, Ward & Lock, and other enterprising firms seem constantly endeavouring to surpass one another in cheapness of publications, as well as excellence of reading matter—I have often been surprised to think that no music publishing firms have ventured on such a course as is so successfully pursued by the above and other houses. Grant that there are fewer readers of works on music and musical works, yet the very fact of such works being comparatively dear, is just the reason why music publishers should adopt a plan similar to Cassell, &c., and thus the more speedily exchange their book piles for cash. The last named firm has already shown that works on music can be issued *in parts*, at a few pence each, and prove a decided success.

A great number of works might be named, which ought to be, if possible, in the hands of all students of music; but, alas, they are not, for the simple reason that they cannot be bought at popular prices. What a vast amount of valuable knowledge would be brought within the reach of all were such works as the following issued in monthly numbers at *one shilling* each: say, Ouseley's Treatises on Harmony, Counterpoint, &c.; Macfarren's Elementary and advanced works on Harmony, &c.; Hullah's Lectures on Musical History; Dr. Grove's Dictionary, &c. Most of the great Symphonies (full score) could also be issued in the same way, also the full scores of the Oratorios, &c. Imagine the eager demand there would be for Gounod's "Redemption," the "Elijah," and other great works in *sixpenny* monthly numbers.

Much might be added in favour of such a plan, but I will forbear. It is, however, sincerely to be hoped that some one of our great music publishing firms will see its way to take the lead in this matter, others will then doubtless immediately follow suit.—Yours respectfully,

Peter Coulson Edwards.

1, Bryett Road, Grove Road,
Holloway, N.

"BAPTIE'S BIOGRAPHY OF MUSICIANS."

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—Allow me to express my thanks for your candid and impartial notice of my "Handbook," and for drawing my attention to certain errors and omissions in connection with it. As you justly remark, it is difficult in a small volume to compile a work of the kind which will do anything like adequate justice to the artists noticed, and I would add it is equally difficult for even a careful person to avoid *some* errors, omissions, &c. The vocalists you name ought certainly to have been included. Their omission arises merely from inadvertence, and, should my work reach a second edition, it is probable it will contain an addenda comprising both those you mention and several other musicians I think it desirable to insert.

One word more. One of your correspondents, "R. Y.," attacks me for saying that Sir Robert Stewart is "Organist of St. Patrick's (National) Cathedral, Dublin," which, according to him, is wrong, and certainly he seems to prove his case. Whether there are *two* St. Patricks in Dublin I know not, but on referring to my book I find Sir R. Stewart stated there as "Organist of Trinity College Chapel, St. Patrick's; and Christ Church, Dublin," &c., which information I took from Reeves' "Musical Directory" for 1880, and accepted as correct, believing the information to be inspired by Sir Robert himself.

That these are faults in my work for which I am undoubtedly fairly responsible is clear, but it *does* appear a little hard to incur blame under such circumstances as the above.—I remain, faithfully yours,

D. Baptie.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—In answer to your correspondent "R. Y.," of October 1, I am quite sure Sir Robert Stewart is organist of St. Patrick's Cathedral, Dublin. But just as the late Sir John Goss was, and as Dr. Stainer is (I believe) at St. Paul's Cathedral, London, on the foundation and a

vicar-choral, so Sir Robert Stewart is on the foundation and a vicar-choral of St. Patrick's Cathedral, Dublin. The corporation of "vicars-choralls" (*sic*) was established by Charles II. on his restoration. On the two beautiful stained-glass windows, erected at Sir Robert's own expense in St. Patrick's Cathedral, to the memory of Sir John Stevenson and that of Balfe, he is styled "one of the vicars-choral of this Cathedral."

I am, Sir, yours faithfully,

P. Q.

THE EISTEDDFOD CANTATA COMPETITION.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—May I be permitted to add a few words to the observations of your correspondents? I differ from "S. E." as to the qualities of the libretto. Librettos do not rank as classics, and great demands are not usually made of them, though of course the higher the style of versification they attain to, the better. The requirements of musical setting impose some degree of restriction on the spirit and form of poetry, and the thought of musical adaptation must, in my opinion, become a fetter in the higher walks of poetry.

There are one or two weak phrases in the soft exchange of sentiment between *Gwenhwyford* and *Maldwyn*, but I find the heroic portion which precedes of a decidedly vigorous character, and the rest is not inferior. I was glad to note the distinction between the naïve form of the ballad and the legendary form of the recitative kept in view for musical purposes.

I wished to retain a few numbers for revision at the last moment, and thus refrained from competition, but not from the defects of the libretto.—I am, &c.,

Stroud. VITÆ VIA VIRTUS.

P.S.—I have re-read portions of the libretto, and really can take no exception to any of them.

TO CORRESPONDENTS.

*** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

R. C. HOPE.—*The grievance complained of by our correspondent has been so often mentioned in* THE MUSICAL TIMES *that we cannot return to the subject.*

Will "An Amateur Organist" favour us with his name and address—not for publication, but as a guarantee of good faith?

JOHN YATES.—*All our correspondent's notices were sent too late for the November number.*

J. L. H.—*It is quite "right" to soften the effect of passing from key to key by a connecting modulation, but pianists rarely do so.*

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

BATH.—On Saturday, the 10th ult., the first of a new series of Popular Concerts was held at the Pump Room, under the direction of Mr. W. Salmon. The orchestral selections were good and well rendered, the Conductors being Mr. W. Salmon and M. Lutzen. Signor Ulrico gave a solo on the euphonium, and Mrs. Alfred Morris (who sang with much expression) was the vocalist.

BELFAST.—The members of the Choral Association gave the second Subscription Concert of the season on the 16th ult., in the Ulster Hall. The solo vocalists were Miss Marianne Fenna, Mr. Herbert Haigh, and Signor Foli. Mr. W. H. Jude played a selection of music on the Mulholland organ, displaying its powers to the greatest advantage. The choir, under the direction of Mr. Kempton, showed decided improvement. The pianoforte accompaniments to the solos were played by Mr. Jude and Mr. C. H. Moss, the accompanist to the Association.

BIRMINGHAM.—The Band and Chorus of the Musical Association (which numbers upwards of 350) gave their first Concert on the 3rd ult., in the Town Hall, which was filled to overflowing. Mendelssohn's *Elijah* (1st part) and *Hear my Prayer* were given, the principal vocalists being Miss H. Johnson, Mrs. Worton Fielding, Mr. C. B. Bragg, and Mr. Bingley Shaw.——On the 10th ult., the second part of *Elijah* and *Lorelei* were given, with full band and chorus, the soloists being Miss Johnson, Mrs. Fielding, Mr. R. Clarke, and Mr. Bingley Shaw. Mrs. T. F. James, Miss Oakley, and Mr. Mortimer sang in the Quartets; Mr. C. J. Stevens conducted with ability; and Mr. Stimpson presided at the Organ.——The Concert on the 17th ult. was Miscellaneous, the artists being Miss Emma Beasley, Miss Ameris, and Signor Ria (vocalists); Mr. Rickard (piano); and Mr. Collard (flute).

BRECHIN, N.B.—The new organ erected in the City Road United Presbyterian Church, by Wadsworth, of Manchester, was opened on the 2nd ult. by Mr. C. J. Smith, of Forfar. The Brechin Amateur Musical Society gave an excellent rendering of some vocal music, the programme being selected from the works of the best composers.

BRIGHTON.—The second of the Aquarium Orchestral Concerts was given on the 10th ult., before a large audience. The programme was well selected, and admirably rendered, the Overture to *William Tell* and a concert overture, "A Dream of Happiness," by C. E. Stephens, being received with the greatest enthusiasm. The vocalist was Miss Damian, who was highly successful in all her songs. Mr. Kuhe's pianoforte solos were also thoroughly appreciated. Mr. Greebe led the band and Mr. J. Greebe conducted.——On Thursday evening, the 22nd ult., Miss Annie Tate, R.A.M., gave her annual ballad Concert at the Royal Pavilion, assisted by the following artists: Miss Jeanie Rosse, Miss Brooke, Mr. E. Harper, Signor Isidore De Lara, Mr. Alfred Moore, vocalists: solo harp, Mr. Edwin Smith; solo violin, Mr. W. M. Quirke; solo piano, Signorina De Nigris: Conductor, Mr. H. S. Cooke. There was a large audience, and the Concert was in every respect a decided success.

BLACKBURN.—On Monday evening, October 29, the members of the Choral and Orchestral Union gave a performance of Bennett's *May Queen* and Rossini's *Stabat Mater* in the Exchange Hall. The principal vocalists were Miss Annie Marriott, Madame Enriquez, Mr. Redfern Hollins, and Mr. Bridson. Herr Karl Meyder led the band, Mr. T. S. Hayward accompanied, and Mr. George Mellor conducted. The works were excellently rendered.——On Wednesday evening, the 7th ult., Dr. Gladstone's Oratorio *Philippi* was given at St. Peter's Church by the members of the choir, assisted by ladies and gentlemen of local musical standing in the town. Mr. George Mellor, Organist of the church, presided at the organ, and Dr. Gladstone conducted. The choruses were exceedingly well sung.

BOGNOR.—A successful Concert was given on Wednesday, October 31. The principal vocalists were Mr. and Mrs. Seymour Kelly, Miss L. Elliott, R.A.M., and Messrs. C. E. Pillow and George Fielder, assisted by several amateurs. The glees and part-songs were sung by a choir of twenty-six voices, under the conductorship of Mr. Seymour Kelly, of Chichester Cathedral, who deserves great credit for the admirable manner in which they were rendered. Miss Marie Osmond acted as accompanist with marked ability.

BURY.—The fifth of a series of Concerts for the workpeople was given, on the 3rd ult., in the Temperance Hall. Special arrangements had been made with Mr. J. H. Greenwood, of Facit, for his Concert party to appear, and the Whitworth Glee party also assisted. The vocalist, Miss Hardman, displayed a soprano voice of excellent quality, and was highly successful in all her songs, several being redemanded.

CHELTENHAM.—The concluding service of the Dedication Festival of All Saints' Church was held on the 8th ult. The choir was augmented by members of the Tewkesbury Abbey and Gloucester Cathedral choirs. Mr. Pollock, R.A.M., provided a small brass band, which was stationed in the organ chamber. Frost's Service in D was used, the band parts having been effectively arranged by Mr. von Holst, the Organist. The verse parts were sung by Masters Breeze and Walton, and Messrs. Bloxsome, Burge, and Forty. The Anthem was Gounod's "Sing praises unto the Lord," with band accompaniments, as at the Tewkesbury Festival. The Conductors were Mr. C. L. Williams, Mus. Bac., Organist of Gloucester Cathedral, Mr. Forty and Mr. Hemingway, F.C.O., Organist of Tewkesbury Abbey.

CROYDON.—A Concert was given, on Tuesday, October 30, in the School-room of George Street Congregational Church. The programme included Trios for pianoforte, violin, and violoncello, well rendered by Miss Johns, Mr. T. Johns, and Mr. Suggate. The vocalists were Miss Bessie Diamond, Miss May Lee, Mr. H. Gent, and Mr. Langman. Miss Diamond achieved a marked success in Faure's "Les Rameaux" with organ, violin, and 'cello accompaniment. Miss May Lee gave in a pleasing manner "The New Kingdom," Mr. Gent sang "Shall love e'er die" with good expression, and Mr. Langman's voice was heard to great advantage in "The devout Lover" and "The King and Minstrel." The Concert was a great success.

DARTFORD.—Mr. Musgrove Tufnail (Gold Medalist, R.A.M.) gave his first benefit Concert on Wednesday, the 7th ult., at the Victoria Rooms. An excellent programme was well performed by Mr. Tufnail and some fellow students of the Academy. A MS. trio, from *The Bride of Cambus* (W. G. Wood), was extremely well sung by Mdme. Wilson-Osman, Miss Rees, and Mr. Tufnail. Mr. Dyved Lewis, in a charming song by Pinsuti, "Queen of the Earth," gained great applause. Mr. Tufnail was highly successful in his songs "Does my love know" (E. Hutton), and the "Toreador's Song" from *Carmen*, Miss Rees and Miss Jones rendering most efficient aid. Mr. Alfred Izard and Mr. Wiggins were able accompanists.

DERBY.—Gounod's *Redemption* was performed by the Choral Union on the 13th ult. The Drill Hall was occupied by an audience which filled every part of the building, and the performance was followed with the utmost attention. The rendering of the work, under the conductorship of Mr. Trimnell, was admirable; band and chorus being alike excellent. The solos were safe in the experienced hands of Mrs. Hutchinson, Miss Hilda Wilson, Mr. Lloyd, Mr. Blower, and Mr. F. King; and the organ part was well played by Mr. S. Neville Cox.

DUNEDIN.—A farewell Organ Recital was given by Mr. A. J. Towsey, at St. Paul's Church, on September 7, before a large audience. A well-selected programme of classical music was excellently performed

and highly appreciated. A presentation, on his retirement from St. Paul's Church, was made to Mr. Towsey on the same evening, Mr. Charles Statham expressing much regret at his resignation of the office of Organist, which he had held with much credit to himself for so many years. The testimonial consisted of a gold watch bearing Mr. Towsey's monogram, with the following inscription: "Presented to Mr. A. J. Towsey by the members and ex-members of St. Paul's Choir, as a token of sincere regard. Dunedin, 7th September, 1883."

DUNBAR, N.B.—On Thursday, the 15th ult., a successful Concert was given in the Assembly Rooms, under the direction of Mr. F. W. Bridgeman, of Edinburgh. The artists were Miss C. D. Hamilton, Mr. T. E. Gledhill, and Mr. T. Walker. There was a large and appreciative audience.

EASTBOURNE.—The Musical Society commenced its season, on the 12th ult., with a performance of Haydn's *Creation*, under the conductorship of Dr. Sangster. The solo vocalists were Madame Catherine Penna, Mr. Harper Kearton, and Signor Villa. Mr. Coles, F.C.O., ably presided at the pianoforte, and an orchestra of twenty-one performers was efficiently led by Mr. E. Halfpenny. The choruses were well sung, giving evidence of careful training, and the performance was in every respect a decided success.

EPSOM.—A very successful Concert was given at the Town Hall, on Thursday, the 15th ult. The vocalists were Miss Damian, Miss De Fonblanque, Messrs. Brown, Taylor, Plater, and Horscroft (Glee Union) and M. Albert (violoncello). Miss De Fonblanque and Miss Damian were highly successful in their songs, many being rapturously encored. Mr. Horscroft's rendering of "Anchored," by M. Watson, was thoroughly appreciated. The Glee Union sang with much precision and taste, and M. Albert played a solo of his own composition and several other pieces with fluent execution.

FROME.—A Musical Service was given at the Wesley Chapel on the 22nd ult., when selections from Mendelssohn's *Elijah* and Handel's *Messiah* were excellently rendered. The solo vocalists were Miss Marie Gane, Mrs. A. H. Coombs, Miss Frapwell, Miss Harvey, Mr. W. B. Harvey, Mr. Trotman, Mr. F. C. Tucker, Mr. J. Lewis, and Mr. M. Cogswell. The choir, strengthened for the occasion, was conducted by Mr. Harvey, and Mr. T. Grant presided at the organ.

GRAHAMSTOWN.—At the opening of St. Aidan's College Chapel, Pontifical High Mass was celebrated with due solemnity, the music—Haydn's Third or "Imperial" Mass—being excellently sung by a well trained choir and the following soloists: Miss De Beer, Miss Grace Davies, Mrs. Bayne, Miss Bayne, Miss Tidmarsh, Mr. Price, and Mr. Kay. There was an efficient orchestra, and Mr. Winny presided at the pianoforte.

GREENWICH.—The fifth of the new series of "Free Evenings" was given in the Lecture Hall, on October 27, before a large audience. The principal vocalists—Miss Millie Warne, Miss Alice Earle, Miss Ellen Luck, Mr. D'Arcy Ferris and Mr. Wellesley Lake—were highly effective in all their songs, and Miss Clara Walker's performance of a Tarantella by Claudet was one of the great successes of the evening. Special mention must also be made of the execution of a piece for the left hand only by Miss Macfarlane, and of a solo for the violin by Master E. J. Atkinson. Some of the songs were ably accompanied by Miss Clara Walker, in consequence of an injury to the right hand of Miss Macfarlane, who was announced as the accompanist of the evening. Mr. Samuel Sims occupied the chair, and made an excellent speech between the parts.——The last but one of a series of Ballad Concerts was given at the Lecture Hall, on the 12th ult., under the direction of Mr. Ernest A. Williams. The vocalists were Miss Elise Worth, Miss Alice Kean, Signor Odoardo Barri, and Mr. E. A. Williams; violin, Herr Kœnig; pianoforte and accompanist, Herr Rudolf Kœnig. A feature in the programme was the rendering of Signor Barri's song, "No surrender," by Mr. Williams, and the vocal selections by all the other singers elicited warm and well deserved applause.

HANLEY.—An evening Concert was given in the Town Hall, on Thursday, the 8th ult., when the following artists took part: Mrs. Roberts, Mr. Arthur H. Malkin, and Mr. Wood (vocalists), Mr. Beddall (solo violin), and Mr. Nixon (accompanist), all of whom were highly successful.

HEBDEN BRIDGE.—The annual Soirée of the Co-operative Society took place on the 10th ult. Mr. J. H. Greenwood's Concert party was engaged for the occasion, and gave every satisfaction, especially Miss Hardman, who was enthusiastically received.

HERNE BAY.—A very successful performance of Van Bree's Cantata *St. Cecilia's Day*, was given, on the 22nd ult., in the Parochial Room, under the conductorship of Mr. E. A. Cruttenden. Miss Collard presided at the pianoforte, and Miss Nellie Hollands at the American organ. The solos were most efficiently rendered by Miss Maude Kelly, who possesses an excellent soprano voice. The first part of the programme was miscellaneous.

HUDDERSFIELD.—The first Concert of the Glee and Madrigal Society for the present season was given in the Town Hall, on the 9th ult. The augmented choir of the Society was heard to the utmost advantage in several madrigals and part-songs—Mackenzie's choral piece from *Colomba*, "Let the past be dead," and Blumenthal's "Gather ye rosebuds," being amongst the most attractive items. The solo vocalists, Miss Ambler and Mr. Oswald, received several encores; and the Concert, which was conducted by Mr. Marshall, was in every respect highly successful. The choruses were ably accompanied on the pianoforte and organ by Mr. Marshall's two sons.——On the 13th ult., an Organ Recital was given in the Fine Art Exhibition by Mr. J. R. Brooke, Organist to the Earl of Carlisle, Castle Howard. An excellent selection of music from the works of Bach, Wély, Handel, Mendelssohn, Silas, Clark, &c., was well rendered. Mr. Joel Hirst was the vocalist and gave Mendelssohn's "If with all your hearts" and Handel's "But thou didst not leave" and "Total Eclipse" with great taste and judgment.

HULL.—A Concert, in aid of the Cambridge Fund for Old and Disabled Soldiers, was given at the Public Rooms, Jarratt Street, on the 15th ult., under the direction of Herr R. Muller. The solo vocalists were Miss Farbstein, Miss Thornham, Mr. C. Moxon, and Mr. Oldroyd. Mozart's Twelfth Mass formed the principal item in the programme. Mr. Bregazzi presided at the organ.

HURSTPIERPOINT.—An Organ Recital was given in the Parish Church, on the 17th ult., by the Organist, Mr. H. C. Young, B.A. The programme included choruses and other movements from the works of Handel, Smart, V. Novello, Gounod, Beethoven, and Lefébure-Wély.

IPSWICH.—Mr. James Price gave a Pianoforte Recital at the Public Hall, on October 25, before an audience which, considering the few who attended his performance only twelve months ago, was highly encouraging. The programme contained works by Beethoven, Mendelssohn, Chopin, Schubert, Schumann, and Henselt, all of which were excellently rendered and thoroughly appreciated. The long selection from Chopin was received with marked favour.

KNOTTINGLEY.—The first Rehearsal by the members of the newly formed Choral Society took place in the Congregational Schoolroom, on Tuesday evening, the 20th ult. The work chosen was *The Messiah*; and the manner in which the choruses were sung augurs well for the success of the Society. Mr. J. H. Eyre, of Doncaster, has been appointed Conductor; and under his tuition there is no doubt that the Society will supply a want which has long been felt in the neighbourhood. M. Stainsby, Esq., a gentleman well known as being always willing to help forward anything for the welfare of the public, has been appointed President.

LEEDS.—On Saturday evening, October 27, the Council Chamber in the Town Hall was the scene of a very interesting incident. Prior to the commencement of the Free Organ Recital, Dr. Spark was presented with a very pleasing token of the esteem in which he is held by his numerous pupils. The presentation took the form of a handsome album, which had been subscribed for by the Borough Organist's past and present pupils, many of whose portraits grace its pages. This has been done at the instigation of Mr. William Ash, a well-known Wakefield amateur musician. At the presentation there were present the Rev. Canon Bullock, Vicar of Holy Trinity (who presided), the Rev. Dr. Levy, the Jewish Rabbi, and others. The rev. Chairman, in presenting the birthday token, spoke in the highest terms of the services rendered to the town by Dr. Spark, and the present was duly acknowledged by the recipient, who was received with cordial applause. Afterwards the Free Organ Recital commenced, before a very full audience, attracted by the announcement that the programme was to consist wholly of reminiscences of the Leeds Musical Festival. The selection included the March and Chorus "Gloria Patri" from Mr. Barnby's *97th Psalm*; the Allegretto from the *Lobgesang* of Mendelssohn; "O rest in the Lord" and the grand chorus "Thanks be to God," from *Elijah*; the aria "What though I trace," from Handel's *Solomon*; and, by particular request, the "War March of Priests" in *Athalie*. The most interesting number, however, was the selection from *The World's End*, which comprised four of its principal portions. All these pieces were very finely rendered, and elicited warm and well-deserved applause.

LUTON.—The Amateur Musical Society gave an excellent rendering of Mr. W. Carter's Cantata *Placida, the Christian Martyr*, before a crowded audience, in the Town Hall, on the 13th ult. The principal artists were Miss Patti Winter, Miss Eliza Thomas, Mr. C. W. Fredericks, and Mr. Frank May, all of whom were highly successful. The parts of "Rufus" and "Nero" were ably sustained by Mr. John Spencer and Mr. W. Ward respectively. The choruses were well sung, and an efficient band, under the leadership of Mr. T. Cokayne, played the instrumental music, the Overture and March being spiritedly rendered. Mr. A. Farmer presided at the harmonium. The Cantata was followed by a miscellaneous selection, in which the principal singers took part with great success. Mr. F. Gostelon contributed a pianoforte solo, which was encored. Mr. H. Towle conducted.

MAIDSTONE.—On Friday, the 2nd ult., an Organ Recital was given at the Parish Church, by the Organist, Mr. S. Bath. The programme was selected from the works of Bach, Sterndale Bennett, Mendelssohn, Henry Smart, and Batiste.

MILTON-NEXT-GRAVESEND.—On Sunday, October 28, special Harvest Thanksgiving Services were held at Holy Trinity Church. At early celebration Tours's Service in F was sung, under the direction of Mr. C. R. Green, the Organist. The Processional at the 11 a.m. service was Dean Alford's hymn "Come, ye thankful people, come," and the Anthem "Give unto the Lord," Dr. Bridge. In the evening the Processional "Praise, O praise our God and King," and the Anthem "Blessed be the Name of the Lord," Gadsby, were finely rendered by the choir. Albert Lowe's Harvest Carol "Holy is the seed-time," was sung before the sermon both in the morning and evening, and Tallis's Festal Responses were used throughout the day. Sermons were preached by the Rev. George Barr and the Rev. James Hunt. The Offertories were for the new Organ Fund and Gravesend Infirmary.

MOSSLEY.—On Sunday, the 18th ult., the Annual Sermons in connection with St. Joseph's Cathedral Chapel were preached, morning and evening, by Dr. Vaughan, Bishop of Salford, Father Kaas, resident priest, taking part in the services. High Mass was celebrated at 11 a.m., the music selected for the occasion being Weber's Mass in G, which was well rendered by the choir, the soprano part being admirably given by Mrs. Berry. Miss Lucie Knott, Mr. John Shaw, and Mr. Meredith were also highly efficient in their solos. Mr. James Kane presided at the organ, and Mr. T. Kane conducted.

READING.—Mr. H. J. Hendy's annual Concert was given at the Earley Schools, on the 13th ult., with much success. The principal vocalists were Miss Florence Wydford, Madame Leonora Russell, and Miss Josephine Pulham, all of whom were highly successful, several of their songs being encored. Weber's "Moto Continuo" was played on the pianoforte by Mr. Hendy, and there were also some orchestral and choral pieces.

SOUTHAMPTON.—On October 25, the Cantata *Sennacherib*, written by Dr. Arnold for the recent Gloucester Festival, was performed, says the *Hampshire Independent*, with marked success at the Hartley Hall. The principal vocalists were the same as those engaged in the rendering

of the work at Winchester, and all their solos were received with unanimous applause. The chorus of 150 voices was thoroughly efficient, and the Composer, who conducted, received quite an ovation at the conclusion of the performance. The "London newspaper writers" seem to have all incurred the wrath of the *Hampshire Independent*, for, in appealing from them to the public, it is said the organist of Winchester Cathedral "shows a moral courage which some of his critics might well envy."——A sacred Concert was given at the Hartley Hall, on Tuesday evening, the 13th ult., in aid of the Southampton Sunday School Union. The principal item in the programme was Root's Cantata *Under the Palms*, the choruses in which were well sung by a choir of 270 voices, selected from the affiliated schools of the Union. The solo vocalists were Mrs. Mackey, Miss Lottie West, Mr. J. T. Bond, and Mr. Worrall. Mr. R. Pim conducted, Mr. J. D. Wilson led the band, Mr. E. W. Lucas presided at the pianoforte and Miss K. Stephens at the harmonium. The work was very efficiently rendered.

WARE.—The fifth Organ Recital of the present series was given in the Parish Church, on Tuesday, October 30, by Mr. H. C. Tonking, and Mr. James L. Gregory, F.C.O., Organist of the Church. An admirably arranged programme, excellently performed, gave great pleasure to a large audience.

WINCHESTER.—The almost unanimous verdict of the press upon Dr. Arnold's Cantata *Sennacherib* when produced at the recent Gloucester Festival was reversed on October 26, by the audience at the Guildhall in the city at the Cathedral of which the composer is Organist. The *Hampshire Chronicle* says that Dr. Arnold was greeted with the most flattering marks of approbation, and that his work was received with enthusiasm throughout. The soprano solo "The soul in anguish," the duet "O House of Jacob," the chorus "O Lord, Thou art great," the song "Where are the gods" (encored), and the concluding chorus were especially successful. In recording the triumphant reception of the Cantata, the journal from which we derive our information speaks with much contempt of the "hasty and flippant remarks made on it by some of the leading papers" on its first performance at Gloucester. Full justice, we are told, was done to the solo music by Mdlle. Avigliana, Messrs. H. Kearton and W. H. Brereton.

WORCESTER.—The Philharmonic Society gave its first Concert of the tenth season, on the 14th ult., at the Public Hall. The original programme was an interesting one, comprising excerpts from Mendelssohn's First Quartet in E flat, Beethoven's Fifth in A, and Mozart's No. 1 in G, by Mr. Burnett's Quartet party; madrigals and part-songs by John Barnett, Hatton, and Pinsuti, for the choir, and a variety of songs by Miss Clara Leighton and Mr. J. W. Turner. The vocal music was highly effective, but much disappointment was felt by the non-arrival of the second violinist, Mr. Frye Parker. All was done that could be done, for a copy of Beethoven's Serenade Trio having been procured from a well-known amateur in the neighbourhood, Mr. Burnett and his two colleagues, Mr. Hill and Mr. Whitehouse, gave the work in two portions in as creditable a manner as could be expected under the circumstances. Mr. Burnett's solo was a not very interesting Sonata in D by Rust, consisting only of two movements repeated in a somewhat condensed form. Mr. Whitehouse's 'cello solos were Schubert's Prayer, and a Gavotte by Popper, the latter being encored. Mr. Done's body of singers were again, as always, refreshing to hear, both as regards tone, attack, and light and shade. Indeed, the subscribers to these Concerts would have been glad had a larger portion of the programme been entrusted to them, but with the Festival in view, much cannot be expected from the choir this season.

ORGAN APPOINTMENTS.—Mr. Arthur J. Randall, Organist and Choirmaster to Trinity Methodist New Connection Church, Forest Hill.—Mr. Charles Small, Organist and Choirmaster to St. Saviour's, Denmark Park.—Mr. B. Fearnside, Organist and Choirmaster to Prittlewell Church, Southend, Essex.—Mr. Frederic J. Vaughan, Organist and Choirmaster to the Parish Church, Buckden, Huntingdon.—Mr. Arthur T. Robinson, to Gibraltar Cathedral.—Mr. William Edgar Wood, Organist and Choirmaster to Laura Episcopal Chapel, Bath.—Mr. Reginald Mozart Atkins, Organist and Choirmaster to Rubislaw Church, Aberdeen.—Mr. Henry Hill, junior, Organist and Choirmaster to Christ Church, Scarborough.—Mr. Daniel Bradfield, Organist and Choirmaster to St. Mary's Church, Bryanston Square, W.—Dr. Belcher, Organist and Choirmaster to Holy Trinity Church, Bordesley, Birmingham.

CHOIR APPOINTMENT.—Mr. Herbert Fuller (Alto), to St. Paul's, Great Portland Street.

DEATHS.

On October 31, at Headingley, Leeds, aged 54 years, GEORGE MINTON GUY, only child of GEORGE and EMILY LOUISE TETLEY.

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